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CATALOGUE OF AN EXHIBITION
ILLUSTRATIVE OF THE TEXT OF
Shakespeare's Plays

AS PUBLISHED IN EDITED EDITIONS
TOGETHER WITH A LARGE COL-
LECTION OF ENGRAVED
PORTRAITS OF
THE POET



NEW YORK
The Grolier Club
APRIL 6-29
1916

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FOREWORD

THE GROLIER CLUB joins the many literary associations, libraries and the English-speaking world generally in honoring the memory of William Shakespeare on the occasion of the Tercentenary of his death, and presents to its members and their friends an exhibition illustrative of the development of the text of the plays of the great master, from the First Folio of 1623 to the monumental Variorum Edition of Dr. Furness, whose first volume appeared in 1871.

The First Folio of 1623 was printed partly from the earlier Quartos and partly from the manuscript copies in the hands of the players, and consequently did not have the careful editing that the First Folio of Ben Jonson's "Workes" (1616) enjoyed at the hands of the author. Hence, there were many errors, in part due to careless printing, as well as to inaccuracy in transcribing the playhouse copies. The editors, from Rowe in 1709 to the present day, have been busily engaged in corrections and

FOREWORD

emendations, and many a fine controversy has been the result. The first editions of the work of the learned editors appear in this exhibition, and form an interesting view of the great industry and scholarship devoted to the elucidation of Shakespeare's text.

The Stratford Bust and the Droeshout Print, issued on the title-page of the First Folio, 1623, must ever remain the only portraits of Shakespeare which have practically the endorsement of his contemporaries. Many others have been brought forward and have had their advocates. Engravings of many types and varieties are here exhibited, and it is believed that never before have so many engraved portraits of Shakespeare (over four hundred) been brought together.

As is usual, the members of the Club have furnished most of the articles here exhibited, with the exception of several volumes of importance kindly contributed by the Library of Columbia University, acknowledgment of which is gratefully made.

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PART I
EDITED EDITIONS
1623-1871



THE FOUR FOLIOS, 1623-1685

In 1623, seven years after the death of William Shakespeare, the first attempt was made, by a number of printers and stationers with the cooperation of his fellow actors, to give to the world a complete edition of his Plays. The result was the First Folio Edition, containing all of the thirty-seven plays which are now considered to be wholly or in part by Shakespeare, with the exception of *Pericles*, which was added to the third edition in 1664. The plays which are generally considered to be not entirely by Shakespeare are *Pericles*, *Titus Andronicus*, the three parts of *Henry VI*, and *Henry VIII*. Whether portions of *The Taming of the Shrew* and *Timon of Athens* may be by other hands is a debated question.

Sixteen of the thirty-six plays in the volume had already been published separately in quarto form. For eight of these, however, the editors of the folio introduced different texts. The following twenty were here printed for the first time from manuscripts, which unfortunately have not come down to us: *The Tempest*, *Two Gentlemen of Verona*, *Measure for Measure*, *Comedy of Errors*, *As You Like It*, *All's Well that Ends Well*, *Twelfth Night*, *The Winter's Tale*, *Henry VI* (Pt. I, and new versions of Pts. II

and III), *Henry VIII*, *Coriolanus*, *Timon of Athens*, *Julius Cæsar*, *Macbeth*, *Anthony and Cleopatra*, *Cymbeline*, *King John*, and *Taming of the Shrew*.

Though only the names of Isaac Jaggard (printer) and Ed. Blount (stationer), are mentioned in the imprint, we learn from the colophon that the risk of publication was shared with them by W. Jaggard, I. Smithweeke (Smethwicke), and W. Aspley. John Heminge and Henry Condell who signed the dedication and address to the reader were two actor-managers mentioned in Shakespeare's will, to whom much of the credit of the undertaking is due. It is thought that at least five hundred copies were originally printed, and that they were sold at a pound a copy. Of nearly two hundred which survive, only fourteen, according to Sir Sidney Lee, are in perfect condition.

Of all concerned in the enterprise, Mr. Alfred W. Pollard has written: "It is true that their editorial ideas were merely formal and ceremonial, and that even these were only partially carried out . . . In a word, they were very human persons, soon weary of well doing, and with not a conception that they were dealing with the greatest of all English books. But they preserved some twenty of Shakespeare's plays from total destruction and printed greatly improved texts of several others, and for these inestimable benefits, had each of the venturers received the whole proceeds of the edition as his share of the profits, who shall say that they

would have been overpaid?" *Shakespeare Folios and Quartos, 1909.*

- I Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. [Portrait by Droeshout.] London. Printed by Isaac Iaggard, and Ed. Blount. 1623.

Folio. First folio edition. Portrait by Martin Droeshout on title-page (for description, see Pt. II, Nos. 54-57).

The arrangement of the nine preliminary leaves has caused much controversy. The copy shown was formerly in the collection of the Duke of Roxburghe, and later was owned by the Duke of Devonshire. It is the one which was used for Sir Sidney Lee's photographic facsimile, 1902.

Reprints of the First Folio were issued in 1807 (far from exact), in 1861-1864 by Lionel Booth, in 1866 by Howard Staunton, in 1876 (reduced facsimile) by J. O. Halliwell-Phillips, in 1902 (photographic facsimile) by Sir Sidney Lee, and in 1910 by Methuen & Co. Reprints of the Second, Third and Fourth Folios were brought out by Methuen & Co. in 1904-1905.

Nine years after the publication of the First Folio, the demand for a new edition warranted the issue of a "New Impression" by a syndicate of five stationers, several changes having taken place among the owners of Shakespeare copyrights. Each of the five publishers had a special

title-page, giving his own name, without the other four, in the imprint of the copies which he took as his share. The colophon in all known copies, however, mentions the five names, John Smethwicke, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot. The edition was printed by Thomas Cotes. Copies with the Allot imprint are the most common, and Meighen's are the rarest. The portrait on the title-page is printed from the same plate as the portrait in the First Folio. An effort seems to have been made to edit the text, probably by the ordinary corrector of the press, but no important changes occur.

- 2 Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The Second Impression. [Portrait by Martin Droeshout] London, Printed by Tho. Cotes, for Robert Allott, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Church-yard. 1632.

Folio. Second edition, Allot imprint. Portrait by Droeshout on title-page.

- 2a Another Copy. Aspley imprint.

With the Restoration came a new demand for books of plays, and in 1663 Philip Chetwinde published a reprint of the Second Folio, the title-page appearing in two states, with and without the portrait. Shortly after the volume

appeared it was realized that seven plays which had been printed in Shakespeare's lifetime, with either his name or initials attached, had never been included in the collected editions; and Chetwinde forthwith issued the unused sheets of his edition, with a new title-page (dated 1664) from which the portrait was removed to leave room for the list of new plays, which were added at the end of the book. All except *Pericles* have since been rejected by students of Shakespeare.

The rarity of this Third Folio has led to the supposition that a large number of copies were destroyed in the Great Fire of London, 1666.

- 3 Mr. William Shakespear's Comedies, Histories, and Tragedies. Published according to the true Original Copies. The Third Impression. And unto this Impression is added seven Playes, never before Printed in Folio. viz. Pericles Prince of Tyre. The London Prodigall. The History of Thomas L^d. Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A York-shire Tragedy. The Tragedy of Locrine. London, Printed for P. C. 1664.

Folio. Third edition, second issue, with additional plays. Portrait by Droeshout as frontispiece, with Jonson's verses below.

The fourth and last of the seventeenth century folio editions of Shakespeare is a reprint of the

third, with but few corrections, and a number of new mistakes. The seven new plays are included and mentioned in the title, as in the second issue of the Third Folio, and the portrait faces the title.

- 4 Mr. William Shakespear's Comedies, Histories, and Tragedies . . . The Fourth Edition. London, Printed for R. Herringman, E. Brewster, R. Chiswell, and R. Bentley, at the Anchor in the New Exchange; and at the Crane, and Rose and Crown in St. Pauls Church-Yard, and in Russell-Street Covent Garden. 1685.

Folio. Fourth edition. Portrait by Droeshout, with Jonson's verses below, as frontispiece.

A variation of the imprint omits Chiswell's name, and a third form of imprint contains Herringman's name alone.

NICHOLAS ROWE'S EDITION, 1709

To Nicholas Rowe, poet laureate and dramatist, we owe the first attempt to edit Shakespeare in the modern sense. Although the text is based mainly on the Fourth, and worst, Folio, his claim to have "rendered many places intelligible that were not so before" is justified. An early Quarto of *Romeo and Juliet*, and a late *Hamlet* gave him some suggestions. He modernized spelling, punctuation and grammar, added lists of *dramatis personæ* and improved the division of the acts and scenes.

Rowe's edition is the first to contain a biography of the poet, the details of which he com-

missioned Betterton, the actor, to collect for him in and around Stratford; the first with illustrations to the plays; and the first to bear the name of its editor. The plays were printed in the same order as in the Fourth Folio, with *Pericles* and the six spurious pieces brought together at the end.

Rowe was a man of great cultivation and linguistic attainments, as well as "a comely personage and a very pretty sort of man." His portrait was twice painted by Kneller. For his Shakespearian labors, Nichols says that he received thirty-six pounds, ten shillings.

- 5 Works . . . Adorn'd with cuts. Revis'd and corrected, with an Account of the Life and Writings of the Author. By N. Rowe, Esq; London: Printed for Jacob Tonson . . . 1709.

Octavo. Six volumes. Portraits (Chandos type by Van der Gucht and the Stratford bust; see Pt. II, Nos. 135 and 3), plates.

A few sets were printed on large paper.

In 1710, a supplementary volume, containing the poems, was issued by Edmund Curll. A new edition in eight volumes, with a supplementary ninth, appeared in 1714.

- 5a Another Copy. Printed on large paper.

ALEXANDER POPE'S EDITION, 1723-1725

Alexander Pope's edition of Shakespeare is one of the proofs that a poet is not necessarily a good critic of poetry. The work was undertaken for

Jacob Tonson, the publisher, and Pope, while appreciating the magnitude of the task, had little taste for the drudgery which it entailed; the preface is the only part of the work on which he spent his best efforts. While showing his acquaintance with the First Folio and many of the Quartos (he listed those of which he made use), his text is based, for the most part, on Rowe, although he omits *Pericles* and the six spurious plays. The life by Rowe is included, as well as an index of characters, etc., and a list of subscribers; and, for the first time, the "place" of each scene is indicated.

Pope's innovations in the text are numerous, and his omissions, as in the case of the line, "Sleep that knits up the ravell'd sleeve of care," are often incomprehensible. While in the main his changes were arbitrary, a good number of his conjectures have been generally accepted, and many lines owe their metrical arrangement to him. He received from Tonson for the task £217, 10 s., but the edition was a financial failure, many copies selling for sixteen shillings, instead of the original price, six guineas. Its defects were mercilessly exposed by Lewis Theobald in his *Shakespeare Restored*, 1726, Pope retaliating by making Theobald the hero of *The Dunciad* (see Nos. 7 and 8).

- 6 Works . . . Collated and corrected by the former Editions, By Mr. Pope. London: Printed for Jacob Tonson . . . [1723-]1725.

Quarto. Six volumes. Two portraits by Vertue

(Stratford bust and Welbeck miniature; see Pt. II, Nos. 4 and 345).

Seven hundred and fifty sets were printed. The separate title-pages are dated 1723.

A supplementary volume, 1725, contains the poems, edited by George Sewell, an essay on the stage and a glossary.

A second edition, so-called in the title, appeared in 1728 in nine volumes, including the poems and the spurious plays. Sewell's name is added to the title-page. A piratical edition had been brought out in Dublin, the first of Shakespeare's works to be published in Ireland, dated 1725-1726. Pope's version was used also for the first complete Scottish edition, printed in 1766 at Glasgow by the Foulis brothers, who had previously issued plays in separate volumes, 1752, etc. At the suggestion of David Garrick, a reissue of Pope's edition was printed at Birmingham in 1768 from Baskerville's types, and sold at the Stratford jubilee of 1769.

- 7 Shakespeare restored: Or, A Specimen of the Many Errors, as well Committed as Un-amended, by Mr. Pope in his late Edition of this Poet . . . by Mr. Theobald . . . London: Printed for R. Francklin . . . 1726.

Quarto. First edition.

The work is a critical examination of *Hamlet* in which Theobald exposed the defects of Pope's edition. He boasted that he (Theobald) would be able to give five hundred emendations which would escape any other editor who might undertake a version of Shakespeare. One of his most notable changes is in the account of Falstaff's death

(*Henry V*), where "a table of green fields" is made to read "a' babbled of green fields." In his second edition Pope adopted many of Theobald's corrections, and then began his campaign against Theobald, which culminated in *The Dunciad*.

- 8 [Pope, Alexander.] *The Dunciad. An Heroic Poem. In Three Books.* Dublin, Printed, London Reprinted for A. Dodd. 1728

Octavo. First edition, first issue, with the first line, "Book and the man I sing," and verso of H2 blank.

Pope's revenge for the *Shakespeare Restored* of Theobald, who is held up to ridicule as the dull and pedantic hero of the *Dunciad*.

LEWIS THEOBALD'S EDITION, 1733

It is usually conceded that the text of Shakespeare owes more to Theobald than to any other early editor. Though unsuccessful as a writer of original poetry and prose, he proved himself remarkably acute and ingenious in textual criticism, and introduced more than three hundred corrections and emendations which have been accepted as authoritative.

"In dealing with admitted corruptions," writes Sidney Lee, "Theobald remains unrivalled, and he has every right to the title of the Porson of Shakespearian criticism. His principles of textual criticism were as enlightened as his practice was ordinarily triumphant."

Theobald's editorial profits amounted to more

than £650, in startling contrast to the small sums received by other editors. The sale of his work was enormous.

- 9 Works . . . Collated with the oldest copies and corrected. With Notes explanatory and critical by Mr. Theobald. London: Printed for A. Bettesworth, and C. Fitch, J. Tonson . . . 1733.

Octavo. Seven volumes. Portrait by Duchange (Chandos-Arland; see Pt. II, No. 156). [This edition is generally, and probably incorrectly, described as containing plates.]

Seventy-five sets were printed on large paper.

- 10 Works . . . With Notes explanatory and critical by Mr. Theobald. The second edition. London: Printed for H. Lintott, C. Hitch, J. & R. Tonson . . . 1740.

Second edition.

Duodecimo. Eight volumes. Portrait by G. Van der Gucht (Chandos; see Pt. II, No. 162), and plates by Van der Gucht after Gravelot.

Theobald's work was republished with a new title in 1857, and several times during the next twenty-five years.

SIR THOMAS HANMER'S EDITION,

1744

Shakespeare's fourth editor has been described as a "sensible, impracticable, honest, formal, disagreeable man, whose great merit was loving his country." He was Speaker of the House of Commons in 1714, and on retiring devoted his

leisure to the study of Shakespeare's plays, though he does not seem to have consulted the early editions, founding his work on Pope and Theobald. While possessing little literary knowledge, his native ingenuity led him to make some sensible emendations, which have been followed, but his edition has almost no critical value.

It was, however, handsomely printed at the Oxford University Press, and was the first Shakespeare, says Mr. Dibdin, "which appeared in any splendid typographical form . . . The first edition was a popular book and was proudly displayed in morocco binding in the libraries of the great and fashionable."

- II Works . . . carefully Revised and Corrected by the former Editions and Adorned with Sculptures designed and executed by the best Hands. Oxford: Printed at the Theatre, 1744.

Quarto. Six volumes. Three portraits by Gravelot (Chandos, Westminster monument, and Stratford bust; see Pt. II, Nos. 165, 392, and 5), and plates by Gravelot after Hayman.

Some copies are dated 1743-44. A few sets were printed on large paper.

A second edition (so called on the title-page) appeared in 1770-1771. This also was issued on large paper, copies being in the Warwick Castle and Jaggard collections. A few copies are entirely dated 1771.

BISHOP WARBURTON'S EDITION, 1747

William Warburton, afterwards Pope's literary executor, had sympathized with Theobald in his controversy with Pope, but had later quarreled with Theobald and Hanmer, accusing them both of plagiarism in his own edition of Shakespeare. "He eulogized Pope, whose name he placed by the side of his own on the title-page," writes the Rev. Ernest Walder, in the *Cambridge History of English Literature*, "only, however, to depart from his text, while he denounced Theobald only to adopt his edition as a basis."

Warburton was boastful and incompetent (note "the *genuine* text . . . is here *settled*" of his title-page), and many of his conjectures as to the text are nonsensical, though a few have been adopted. He was severely and effectually criticized by John Upton, Zachary Grey and Benjamin Heath, but his most able commentator was Thomas Edwards, for whose "Supplement to Warburton's Edition," renamed "The Canons of Criticism," see No. 13.

- 12 Works . . . The Genuine Text (collated with all the former Editions and then corrected and emended) is here settled; being restored from the Blunders of the first Editors, and the Interpolations of the two Last: With a Comment and Notes, Critical and Explanatory. By Mr. Pope and Mr. Warburton. London: Printed for J. & P. Knapton . . . 1747.

WILLIAM SHAKESPEARE

Octavo. Eight volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

This was issued also in Dublin the same year.

- 13 [Edwards, Thomas.] A Supplement to Mr. Warburton's Edition of Shakespeare. Being the Canons of Criticism, and Glossary collected from the Notes in that celebrated Work and proper to be bound up with it. By another Gentleman of Lincoln's Inn. London: M. Cooper, 1748.

Octavo. First edition.

Thomas Edwards's famous criticism of Warburton's edition. It was renamed "Canons of Criticism" in the third edition, 1748, and had gone through seven editions by 1765.

SAMUEL JOHNSON'S EDITION, 1765

Although described as at press in 1757, the great lexicographer's edition of Shakespeare, with text based on Warburton's, did not appear until October, 1765, and was then, perhaps, hastened by Churchill's allusion in *The Ghost*:

"He for subscribers baits his hook
And takes your cash, but where 's the book?"

Johnson made no startling discoveries, but he restored some passages from the quartos which had been omitted in the folios, giving his text a distinct value. His well-known preface shows his appreciation of Shakespeare's greatness. He is said to have received £375 for the first, and £100 for the second issue.

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- 14 Plays . . . With the Corrections and Illustrations of Various Commentators. To which are added Notes by Sam. Johnson. London: Printed for J. & R. Tonson . . . 1765.

Octavo. Eight volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

Reissued in 1768. A piratical edition had appeared in Dublin in 1766.

(See also under George Steevens.)

- 15 Plays and Poems . . . corrected from the latest and best London Editions, with Notes by Samuel Johnson, L.L.D. To which are added a Glossary and the Life of the Author. Embellished with a striking Likeness from the Collection of his Grace the Duke of Chandos. First American Edition. Philadelphia: Printed and sold by Bioren & Madan, 1795[-1796].

Duodecimo. Eight volumes. Portrait by R. Field (Chandos; see Pt. II, No. 265).

The first American edition of Shakespeare, and the first collected edition to be produced outside of Great Britain. The portrait is probably the first one of Shakespeare to be engraved in America.

EDWARD CAPELL'S EDITION,

1767-1768

Edward Capell devoted over twenty years with untiring zeal to the preparation of his edition, and is said to have transcribed the whole of Shakespeare ten times. A scientific critic, he made a thorough study of the early Quartos and

First and Second Folios, producing more scholarly results than any of his forerunners. He was the first to attach due importance to the first editions of those plays which were issued separately in quarto before the appearance of the First Folio in 1623. He also investigated the principles of Shakespeare's versification, and his arrangement of many of the lines has been generally adopted, as in the first scene of *Hamlet*: "Give you good night," etc.

Capell's own conjectures, however, were not fortunate, and his clumsy style of writing prompted Johnson to say that he "gabbled monstrously."

His "Notes," the publication of which was completed in 1783, two years after his death, are sufficient proof of his untiring industry, for which later editors owe him an enormous debt. He had collected a valuable library of Shakespeariana, including many Quartos, which he presented to Trinity College, Cambridge, where the manuscript of his work is preserved.

- 16 Mr. William Shakespeare his Comedies, Histories, and Tragedies, set out by himself in quarto or by the Players his Fellows in folio, and now faithfully republish'd from those Editions in ten volumes octavo; with an Introduction. Whereunto will be added, in some other volumes, Notes critical and explanatory and a Body of Various Readings entire . . . London: Printed by Dryden Leach for J. & R. Tonson in the Strand, [1767-1768].

Small octavo. Ten volumes. Medallion por-

trait by J. Miller (Chandos; see Pt. II, No. 182a), in vol. I, p. 74 of Introduction.

Large paper copy. Only one other is recorded. An introduction, with *Table of his Editions*, is prefixed to the first volume.

- 17 Notes and Various Readings to Shakespeare. . . . London: Printed by H. Hughs, [1779-1783].

Quarto. Three volumes. Portrait of Capell.

Although Capell promised these notes and readings in the title-page of his edition, it was not until 1774 that he brought out the first part. Meeting with little success, he recalled the impression and decided to publish the work by subscription in three volumes, the first two of which appeared in 1779. The last, entitled *The School of Shakespeare*, did not come out until 1783, two years after Capell's death. The additions are by John Collins.

GEORGE STEEVENS'S EDITION, 1773 (WITH SAMUEL JOHNSON)

George Steevens's first contribution to Shakespearian research was a reprint of a collection of quarto plays, many of them borrowed from David Garrick's library, 1766. Impressed by the editor's exceptional intelligence and antiquarian knowledge, Dr. Johnson accepted Steevens's offer to prepare a new version of his edition with more careful annotations. The result was considered the best edition that had appeared up

to that time, and was long regarded as the standard, the illustrative quotations from the works of Shakespeare's contemporaries being of especial value.

Although both names appear on the title-page, Johnson's share in the undertaking seems to have been purely advisory. Steevens, however, injured the appreciation of his work by an exhibition of bad taste and temper in his allusions to his predecessors, especially Capell, from whose text he borrowed largely. As he grew older his malicious treatment of those with whom he quarreled increased, and, in later editions of his work, won for him the title of the "Puck of Commentators."

His large collection of Shakespeariana was dispersed at auction in 1800.

- 18 *Twenty of the Plays of Shakespeare. Being the whole Number printed in Quarto during his Life-time, or before the Restoration . . . London: Printed for J. & R. Tonson . . . 1766.*

Octavo. Four volumes.

A few copies were printed on large paper.

- 19 *Plays . . . With the Corrections and Illustrations of Various Commentators. To which are added Notes by Samuel Johnson and George Steevens. With an Appendix. London: Printed for C. Bathurst . . . 1773.*

Octavo. Ten volumes. Portrait by Vertue (Chandos; see Pt. II, No. 137).

The appendix was by Richard Farmer, the "forerunner of Steevens and Malone," whose

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Essay on the Learning of Shakespeare had appeared in 1767.

So-called second, third and fourth editions appeared during the editor's life-time, in 1778, 1785, and 1793 respectively. That of 1778 contained Edmund Malone's *Essay on the Chronology of Shakespeare's Plays*, while that of 1785 was revised by Isaac Reed. The so-called fifth and sixth editions, 1803 and 1813, have been named by booksellers the First Variorum and Second Variorum. The former was prepared by Isaac Reed (see No. 24), and the second is mainly a reprint of it.

- 20 Dramatic Writings . . . With the Notes of all the various Commentators; printed complete from the best Editions of Sam. Johnson and Geo. Steevens . . . London: Printed for, and under the Direction of, John Bell . . . 1786[-1788].

Duodecimo. Twenty volumes. Portraits, plates. Volumes one and two are entitled: *Prolegomena to the Dramatic Writings of Will. Shakspeare*.

Large paper copy, with proof plates in additional (twenty-first) volume.

JOSEPH RANN'S EDITION, 1786-1794

Joseph Rann, under whose auspices a handsome edition was brought out by the Clarendon Press, was Vicar of St. Trinity, in Coventry. Rann's "Notes" consist of little more than verbal suggestions in footnotes.

- 21 Dramatic Works . . . With Notes by Joseph Rann . . . Oxford: At the Clarendon Press, 1786[-1794].

Octavo. Six volumes.

EDMUND MALONE'S EDITION, 1790

Edmund Malone was a painstaking, but not a brilliant editor, whose work was eulogized by Burke, but described by Walpole as "the heaviest of all books . . . with notes that are an extract of all the opium that is spread through the works of all the bad playwrights of that age." However, he made great contributions to our knowledge of the early English stage, and threw much light on the sources and chronology of Shakespeare's plays.

His first contribution to the subject was an essay on the chronology of the plays which was published in Steevens's edition of 1778, and two years later, as a supplement to this edition, he issued two volumes containing a history of the English stage and reprints of the poems, *Pericles*, the six spurious plays, and Arthur Broke's *Romeus and Juliet*. He afterwards quarreled with Steevens, and brought out his own edition in 1790. Here, the poems are added, and *Pericles* first admitted as authentic, while the six plays added in the Third and Fourth Folios are definitely left out as spurious.

Malone's *Dissertation on the Three Parts of King Henry VI* appeared in 1787. His

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library, containing one of the best Shakespeare collections ever brought together, was presented to the Bodleian Library, Oxford, by the brother of the editor.

- 22 Plays and Poems . . . collated verbatim with the most authentick copies . . . With the Corrections and Illustrations of Various Commentators, to which are added, an Essay on the Chronological Order of his Plays; an Essay relative to Shakspeare and Jonson; a Dissertation on the Three Parts of King Henry VI; an Historical Account of the English Stage; and Notes; by E. Malone. London: Printed by H. Baldwin for J. Rivington & Sons . . . 1790.

Octavo. Ten volumes in eleven. Portraits (Shakespeare's, by C. Knight, of the Chandos type; see Pt. II, No. 192), plates, woodcuts.

This was reprinted in Dublin in 1794. Malone died before the completion of his revised edition, which was issued by James Boswell, the younger, in 1821 (see No. 26).

SOME NINETEENTH CENTURY EDITIONS

- 23 Dramatic Works . . . Revised by George Steevens. London: Printed by Bulmer & Co. . . . for John & Josiah Boydell . . . 1802.

Folio. Eighteen parts in nine volumes, containing Boydell's series of one hundred plates after the leading English artists of the time.

Issued in parts, from 1791 to 1802. The prospectus of 1786 stated that a foundry, ink factory and

printing house were specially erected for making this edition. The plates were issued separately in 1802. The original paintings by Reynolds, Bunbury, Westall, and others, "filled the great Shakespeare Gallery in Pall Mall, and made the name of Boydell famous."

- 24 Plays . . . With the Corrections and Illustrations of various Commentators. To which are added Notes by Samuel Johnson and George Steevens. Fifth edition. Revised and augmented by Isaac Reed, with a glossarial index. London: Printed for J. Johnson . . . 1803.

Octavo. Twenty-one volumes. Portrait by Neagle (Felton; see Pt. II, No. 103).

Called by booksellers the "First Variorum." The reprint of 1813 is known as the "Second Variorum"; it is called on the title-page the sixth edition of Steevens. Copies were issued on large paper.

- 25 Plays . . . London: Printed by T. Davison for Peter Wynne & Son . . . 1807.

Octavo. Eight volumes. Woodcuts by Thurston and Nesbit.

Two supplementary volumes of readings and notes were added to this issue. The first edition with woodcuts by Thurston appeared in 1803-1805.

- 26 Plays and Poems . . . with the Corrections and Illustrations of various Commentators; comprehending a Life of the Poet and an enlarged History of the Stage by the late Edmund Malone, with a new glossarial index. London: F. C. & J. Rivington . . . 1821.

EDITED EDITIONS

Octavo. Twenty-one volumes. Portraits (Chandos, Hilliard miniature and Stratford bust), facsimiles.

This edition, upon which Malone had long been engaged, was completed after Malone's death, by James Boswell, son of Dr. Johnson's biographer. It is commonly known as the "Third Variorum," or Boswell's Malone, and is a most valuable contribution to Shakespearian scholarship.

"Boswell's chief service to the text was his final vindication of the reading 'Like the base Indian,' in 'Othello.'"

- 27 Plays . . . London: William Pickering . . . 1825.
Type-page, $2\frac{3}{4} \times 1\frac{3}{8}$ inches. Nine volumes.

One of Pickering's diamond type editions, until 1908 the smallest form in which Shakespeare had appeared.

- 28 Dramatic Works . . . to which is prefixed a Life of the Author by W. Harness. London: Saunders & Otley . . . 1825.

Octavo. Eight volumes. Portrait by Swaine (Droeshout).

A scrupulously impartial edition. It was reprinted for Saunders in 1830, and again in 1833, with plates by Heath.

- 29 Dramatic Works . . . With Notes, original and selected, by Samuel Weller Singer, F.S.A., and a Life of the Poet by Charles Symmons. Chiswick: Printed by C. Whittingham for Wm. Pickering, 1826.

Duodecimo. Ten volumes. Portrait, and sixty woodcuts by Thompson, after Stothard and others.

WILLIAM SHAKESPEARE

The first edition to contain Singer's notes, with text founded mainly on Malone. A popular edition, especially in America, and often republished. Singer was the first to question the genuineness of Collier's manuscript notes in the so-called Perkins folio.

- 30 Plays and Poems . . . with Life, Dr. Johnson's Preface [etc.] London: A. J. Valpy . . . 1832-[1834].

Duodecimo. Fifteen volumes. Portraits by Freeman and Starling (Chandos; see Pt. II, Nos. 222 and 264b), and outline plates from Boydell's 1802 edition.

The first edition under the auspices of A. J. Valpy; called the "Cabinet Pictorial Edition."

- 31 Pictorial Edition of the Works of Shakespeare, edited by Charles Knight. London: C. Knight & Co., 1838[-1843].

Royal octavo. Eight volumes, published in fifty-six parts. Numerous woodcuts after Harvey and others.

The first edition edited by Knight, often reissued under various designations, "Library edition," 1842-1844, "National edition," 1851-1853, etc. It includes a biography, music to the songs, doubtful plays, etc.

- 32 Works . . . revised from the best Authorities. With a Memoir and Essay on his Genius by Barry Cornwall . . . Illustrated with Engravings on Wood from Designs by Kenny Meadows. London: R. Tyas, 1839[-1843].

Royal octavo. Three volumes. Numerous woodcuts after designs by Kenny Meadows.

EDITED EDITIONS

Edited by B. W. Procter (Barry Cornwall) and published in parts. A few copies were printed on India paper, on one side of the leaf only, with proofs of the illustrations.

- 33 Works . . . The Text formed from an entirely new Collation of the old Editions; with the various Readings, Notes, Life of the Poet, and a History of the Early English Stage by John Payne Collier. London: Whittaker & Co, 1841[-1844].

Octavo. Eight volumes.

The first edition edited by John Payne Collier. To it is sometimes added, as a ninth and supplemental volume, Collier's "Notes and Emendations," embodying the results of his forgeries (see next number).

- 34 Notes and Emendations to the Text of Shakespeare's Plays from early Manuscript Corrections in a Copy of a Folio 1632 in the possession of John Payne Collier. London: Shakespeare Society, 1852

Octavo. xxviii, 512 pp. Facsimile.

Accompanied by the "Perkins Folio," 1632, containing the early manuscript corrections mentioned in the title. These were proved, after much controversy, to be an elaborate forgery, probably perpetrated by Collier himself.

- 35 Shakespeare's Plays . . . With his Life. Edited by Gulian C. Verplanck . . . New York: Harper & Brothers . . . 1847.

Royal octavo. Three volumes. Portraits, woodcuts.

Verplanck was the first American writer to undertake an original critical edition. His work, however, is founded on Collier, and the illustrations are borrowed from Knight's edition of 1838-43. It was issued in parts, beginning in 1844.

- 36 Works . . . With Introductions, Notes original and selected, and Life of the Poet by H. N. Hudson. Boston: J. Munroe & Co . . . 1851 [-1856.]

Duodecimo. Eleven volumes. Portrait (Chandos), woodcuts.

The first edition produced by H. N. Hudson. It was revised and issued in twenty volumes as the Harvard edition, in 1881.

- 37 Works . . . the Text formed from a new Collation of the Early Editions; to which are added all the original Novels and Tales on which the Plays are founded; copious archaeological Annotations on each Play; an Essay on the formation of the Text; and a Life of the Poet. By James O. Halliwell . . . The Illustrations and Wood Engravings by Frederick William Fairholt . . . London: Printed for the Editor by C. & J. Adlard, 1853[-1865].

Royal folio. Sixteen volumes. Portrait (Stratford bust; see Pt. II, No. 16) and illustrations by Fairholt, and facsimiles of title-pages.

Issued by subscription, the edition being limited to 150 copies, 25 of these having plates on India paper. An elaborate work, as set forth in the title, and the first issued by Halliwell, the three previous ones which bear his name being fraudulent.

Titus Andronicus and *Henry VI* are in smaller

type than the other plays, as Halliwell doubted their Shakespearian authorship.

- 38 Werke . . . herausgegeben und erklärt von Nicolaus Delius. Elberfeld: R. L. Friderichs, 1854 [-1865].

Octavo. Eight volumes. Portrait in Vol. VIII. English texts, with notes and introductions in German. "Delius's text, although it is based mainly on the Folios, does not neglect the Quartos and is formed on sound critical principles." Lee, *Life of William Shakespeare, 1916*.

Delius also issued a one-volume edition in 1854.

- 39 Works . . . The Text revised by Alexander Dyce. London: E. Moxon . . . 1857.

Octavo. Six volumes. Portrait (Stratford bust).

The first edition under the editorship of Alexander Dyce, a notable student of Elizabethan literature and drama. His edition "has many new and valuable illustrative notes and a few good textual emendations, as well as a useful glossary; but Dyce's annotations are not always adequate, and often tantalize the reader by their brevity."

- 40 Works . . . The Plays edited from the Folio of MDCXXIII., with various Readings from all the Editions and Commentators; Notes, Introductory Remarks [etc.] . . . by Richard Grant White. Boston: Little, Brown & Co, [1857] -1866.

Octavo. Twelve volumes. Two portraits.

The first edition edited by Richard Grant White, and the best American edition which appeared up to that date. It was reissued as the Riverside Shakespeare in 1883.

- 41 Plays . . . edited by Howard Staunton; the Illustrations by John Gilbert, engraved by the Brothers Dalziel. London: G. Routledge & Co., 1858 [-1860]

Royal octavo. Three volumes. Portrait (Stratford bust; see Pt. II, No. 29), and woodcuts after John Gilbert.

The first edition undertaken by Howard Staunton, a keen textual critic and student of stage history.

- 42 Works . . . edited by William George Clark, John Glover [and William Aldis Wright]. Cambridge and London; Macmillan & Co., 1863[-1866].

Octavo. Nine volumes.

The first edition of the Cambridge Shakespeare, which "exhaustively notes the textual variations of all preceding editions, and supplies the best and fullest *apparatus criticus*." A third edition appeared in 1891-1893.

The best one-volume edition, the Globe, first issued in 1864, is based on this Cambridge edition.

- 43 New Variorum Edition . . . edited by Horace Howard Furness [and H. H. Furness jun.] Philadelphia; J. B. Lippincott & Co . . . 1871 [-1913].

Royal octavo. Eighteen volumes.

The New Variorum Shakespeare, which "supercedes all previous versions . . . in fulness and richness of references, and in copiousness of extracts from the vast mass of books illustrating the poet."

PART II
PORTRAITS

ENGRAVED PORTRAITS OF SHAKESPEARE

No representation of Shakespeare, made during his lifetime, is positively known to exist. Only two—the Stratford Bust and the Droeshout Engraving—are known to have been executed within a few years after his death and with the approbation, in all probability, of his family and friends. That these two honestly preserve his features seems indisputable.

Various alleged portraits, possessing greater or less claim to authenticity, as well as a multitude of supposititious and fraudulent ones, have been frequently engraved. The present exhibition includes examples of all the important types, and of many that can present no claim to recognition. The prints have been grouped according to type. An attempt has been made at chronological arrangement of each group, but for obvious reasons it has often been found necessary to depart from that order.

Dimensions are given in inches, the height being placed first, and refer only to the engraved work, exclusive of inscriptions or plate-marks.

B=Catalogue of Engraved British Portraits
. . . in the British Museum, 1908-14.

THE STRATFORD BUST

This bust, "really a half length statue, with its structural wall monument," is in the choir of Holy Trinity Church, Stratford. It is of soft stone, and was carved prior to 1623 by Garret and Nicholas Johnson, who are said to have been commissioned by Shakespeare's son-in-law, and was probably seen by Mrs. Shakespeare. Although the monument was repaired in 1649 and again in the eighteenth century, there seems little reason to believe that the bust itself was extensively altered. The forehead is high and bald with hair massed about the ears, and the upper lip, on account of the thinness of the moustache, seems long. One hand holds a pen and the other rests upon an open book which lies on a flat cushion. Originally colored, the bust was painted white at Malone's suggestion in 1793, but the colors were restored in 1861. Much of the apparent woodenness of the face is due to the coloring, as may be seen by a comparison of photographs of the bust and the uncolored plaster cast here shown.

It was first engraved in 1656 after an inaccurate sketch by Sir William Dugdale (made in 1634), for his *Antiquities of Warwickshire*. Vertue's engraving, 1725, Gravelot's, 1744, and the Cast by George Bullock, 1814, all present variations, and will be found noted below.

ENGRAVED PORTRAITS

- 1 A Plaster Cast of the face of the Stratford Bust;
taken directly from the monument.

Size of face, 12×9 .

- 2 ANONYMOUS. *Line.*

The Stratford Monument, with effigy and architectural features differing considerably from the original, the hands lying palms downward on a well stuffed cushion.

$5\frac{1}{4} \times 3\frac{1}{4}$.

Pl. to Dugdale's *Antiquities of Warwickshire*, 1656, after the author's sketch, the earliest picture of the monument which survives. The engraving was reproduced in Dugdale's second edition, 1730.

- 3 ANONYMOUS. *Line.*

Copy of preceding. Below: *p. 37 in the Life.*

$6\frac{1}{2} \times 4$.

Pl. to Rowe's edition of *Works*, 1709.

- 3a GRIGNION SCULPT. *Line.*

Another copy of No. 2. *Shakspeare's Monument in the Church at Stratford upon Avon.*

B: 37. $4\frac{1}{8} \times 2\frac{3}{4}$.

Pub. by Bell, 1786; pl. to *Works*.

- 4 G. VERTUE SCULP. *Line.*

The monument, with bust, with head done from the Chandos picture; rectangle.

B: 40. $8\frac{7}{8} \times 6\frac{1}{4}$.

Pl. to Pope's edition of *Works*, 1725.

WILLIAM SHAKESPEARE

- 5 H. GRAVELOT SCULP. Line.
 Same monument; mainly following Vertue's design; rectangle.
 $8\frac{5}{8} \times 5\frac{7}{8}$.
 Pl. to Hanmer's edition of *Works*, 1744.
- 6 Same Plate. Unfinished proof.
- 7 S. HARDING DEL:—A. BIRRELL SC. Line.
 The monument, with bust; with head as in monument; rectangle.
 B: 34. $5\frac{1}{2} \times 3\frac{1}{4}$.
 Pl. to Harding's *Shakespeare illustrated*, 1793.
- 8 Same Plate. Proof on large paper.
- 9 R. COOPER SCULP. Stipple.
 Same monument. *Shakespeare's Monument at Stratford on Avon*.
 4×3 .
 On engraved title-page of Oxberry's *Dramatic Biography*.
- 10 Same Plate. On title-page of *The Drama or Theatrical Pocket Magazine*. Vol. 1.
 B: 35.
- 11 DRAWN & ENG^d. BY H. S. STORER.—FOR COLES RESIDENCES OF ACTORS. Line.
 Same monument; rectangle. *Shakespeare's Monument, Stratford on Avon*.
 $4\frac{1}{8} \times 2\frac{5}{8}$.

ENGRAVED PORTRAITS

- 12 ROCK & Co. LONDON—No. 825 *Line.*
 Same monument, over view of Stratford. *Shakespeare's Monument. Stratford upon Avon.*
 $3 \times 2\frac{1}{8}$.
- 13 ENGRAVED BY W. WALLIS, FROM A DRAWING IN
 THE POSSESSION OF J. BRITTON ESQ^R. THE FIG-
 URE OF THE BUST BY A. WIVELL. *Line.*
 Same monument; rectangle.
 B: 41. $4\frac{5}{8} \times 3$.
 Pub. by A. Wivell, 1827; front. to his *Inquiry
 into the History . . . of the Shakspeare Por-
 traits.* (See book.)
- 14 Same Plate. Proof before inscription, engraver's
 name lightly etched.
- 15 ENGRAV'D BY J. NEAGLE, FROM A DRAWING BY
 JOS^H. BOYDELL . . . *Line.*
 Same monument; rectangle. *Shakspeare's
 Monument in the Church at Stratford upon
 Avon.*
 B: 39. $11 \times 6\frac{3}{4}$.
 Pub. by Boydell; pl. to *Works*, 1802.
- 16 F. W. FAIRHOLT DEL. ET SC. 1852 *Stipple.*
 Same monument.
 $10\frac{5}{8} \times 4\frac{3}{4}$.
 Pl. to Halliwell's edition of *Works*, 1853; im-
 pression on India paper.
- 17 ANONYMOUS. *Lithograph in colors.*
 Same monument.
 $8\frac{3}{8} \times 3\frac{7}{8}$.

WILLIAM SHAKESPEARE

- 18 Colored photogravure.
 Same monument.
 $3\frac{1}{4} \times 1\frac{1}{2}$.
- 19 Colored reproduction.
 Same monument.
 $8\frac{1}{4} \times 5$.
 Front. to Lee's *Life of William Shakespeare*,
 1899. (See large paper copy of book.)
- 20 ENGRAVED BY J. S. AGAR FROM AN ORIGINAL
 DRAWING BY A. WIVELL . . . *Stipple.*
 The bust of the monument, in niche, full face;
 rectangle. *Shakspeare. To the King's Most*
Excellent Majesty . . .
 B: 43. $7 \times 4\frac{3}{4}$.
 Pub. by George Lawford, 1825. Proof on India
 paper.
- 21 Same Plate. Proof before letters.
- 22 [H. ROBINSON] *Stipple.*
 Similar print.
 $6\frac{3}{4} \times 4\frac{1}{2}$.
 Proof on India paper before all letters.
- 23 ENGRAVED BY WM. WARD A.R.A. FROM A PAINT-
 ING BY THOS. PHILLIPS ESQ^R. R.A. AFTER A
 CAST BY G. BULLOCK . . . *Mezzotint.*
 The bust of the monument, to right; rectangle.
Mr. William Shakspeare. "His true Effigies."
 . . .
 B: 51. $8\frac{1}{8} \times 6$.
 Pub. by J. Britton, 1816.

ENGRAVED PORTRAITS

- 24 ENGRAVED BY W. T. FRY, AFTER A CAST MADE BY
MR. GEORGE BULLOCK . . . *Stipple.*
Same bust, to right; rectangle formed of double
lines. *Shakspeare.*
B: 46. $6\frac{3}{4} \times 5\frac{1}{2}$.
Pub. by T. Cadell & W. Davies, 1817; front. to
Drake's Shakespeare and his Times.
- 25 ENGRAVED BY E. SCRIVEN. *Stipple.*
Same bust, head only, to left, vignette. *Drawn*
by Mr. John Boaden from the Stratford Bust.
 $5\frac{1}{4} \times 4\frac{1}{2}$.
Pub. by Saunders and Ottley, 1825.
- 26 Same Plate. Proof before publisher's inscription.
B: 48.
Pl. to Boaden's *Inquiry*, 1824.
- 27 Same Plate. Proof on India paper with engraver's
name lightly etched.
- 28 ANONYMOUS. *Stipple.*
Copy of preceding, vignette, with background of
perpendicular lines. *Shakspeare. From his*
Monument . . .
B: 49. $5\frac{3}{4} \times 4\frac{1}{4}$.
Pub. by Virtue & Co.
- 29 E. W. ROBINSON, DEL.—H. ROBINSON, SC. *Stipple.*
The bust of the monument, to right. *William*
Shakespeare. From the bust in the Church at
Stratford upon Avon.
B: 47. $6\frac{1}{4} \times 4\frac{1}{2}$.
Front. to Staunton's edition of *Plays*, 1858.

WILLIAM SHAKESPEARE

- 30 [E. BOCQUET] *Stipple.*
 Same bust, to left; rectangle of double lines.
 $6 \times 4\frac{3}{4}$.
 Proof before letters.
- 31 ENGRAVED BY FRANCIS HOLL. *Stipple.*
 Same bust, to right; rectangle. *William Shakespeare. From his Monument at Stratford.*
 $4\frac{7}{8} \times 3\frac{3}{4}$.
- 32 Same Plate. Proof before all letters.
- 33 [ANONYMOUS.] *Stipple.*
 Same bust, full face; rectangle.
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Private plate. Proof before all letters on India paper.
- 34 DRAWN BY J. THURSTON.—ENGRAVED BY W. FINDEN. *Line.*
 Same bust, to right; rectangle. *William Shakespeare. From the Monumental Effigy . . .*
 $4 \times 3\frac{1}{8}$.
 Pub. by W. Walker, 1820; pl. to *Effigies Poeticae*.
- 35 Same Plate. Proof on India paper.
- 36 J. THURSTON.—F. HALPIN. *Stipple.*
 American copy of preceding. *William Shakespeare. From the Monumental Effigy . . .*
 $3\frac{3}{4} \times 3$.
 Pub. by Daniels & Freeman.

ENGRAVED PORTRAITS

- 37 PUBLISHED BY C. J. SMITH ENGRAVER, LONDON, 1836. *Stipple.*
 Same bust, full face, vignette, above collection of autographs. *Monumental Bust of Shakespeare, at Stratford upon Avon.*
 $2 \times 1\frac{5}{8}$.
- 38 ENGRAVED BY T. A. DEANE, AFTER A DRAWING BY A. WIVELL, FROM THE BUST BY GERARD JOHNSON . . . *Stipple.*
 Same bust, head only, to left; rectangle. *Shakespeare.*
 B: 44. $2\frac{3}{4} \times 2\frac{3}{8}$.
 Pub. by A. Wivell, 1827; pl. to his *Inquiry*.
- 39 Same Plate. Proof on India paper.
- 40 G. GREATBACH. *Stipple.*
 Same bust, full face, surrounded by scenes from Plays designed by T. D. Scott.
 $8\frac{1}{4} \times 6$.
 Pub. by John Tallis & Company; pl. to *Sonnets*.
- 41 Same Plate. With imprint of The London Printing and Publishing Company.
- 42 ENGRAVED BY J. B. LONGACRE. *Stipple.*
 Same bust, framed, surrounded by other portraits of poets connected by scrolls. Above: *Bust of Shakspeare.*
 $3\frac{1}{2} \times 2\frac{1}{2}$.
 Stauffer 2139.
 Proof on India paper.

WILLIAM SHAKESPEARE

- 43 ENG^d. BY O. H. THROOP. *Stipple.*
 Copy of preceding. *Bust of Shakspeare . . .*
 $3\frac{1}{2} \times 2\frac{1}{2}$.
 Not in Stauffer.
- 44 [?] *Stipple.*
 Same bust, head only, to left, vignette. *William Shakespeare From The Stratford Bust.*
 $2\frac{1}{4} \times 2$.
- 45 G. H. HODGES, LITH: . . . *Lithograph, colored.*
 Same bust, full face, vignette. *Shakspeare, From the Monument in Stratford Church . . .*
 $3\frac{7}{8} \times 2\frac{7}{8}$.
 Pub. by Ward.
- 46 Same Plate. Proof before letters.
- 47 Colored photogravure.
 Same bust, head only; full face, rectangle.
 $3 \times 2\frac{1}{4}$.
- 48 SHERBORN, PINXIT, ET SCULPSIT, LONDINI. 1876.
Etching.
 Portrait derived from same bust, with fanciful additions; to left, in rectangle. *William Shakspeare [in autograph] Poeta, Philosophus, Actor . . .*
 B: 63. $6\frac{1}{8} \times 4$.
 First state of the plate; with ring on little finger and earring.
- 49 Same Plate. Second state; with ring on first finger, and earring erased. Date 1897 added.

THE STRATFORD, OR HUNT,
PORTRAIT

This portrait, presented to the Birthplace Trustees in 1864 by William Oakes Hunt, town clerk of Stratford, is mentioned here as it was evidently founded upon the Stratford Monument. The claim that it was the original from which the bust was made is without foundation, judges of painting declaring that it cannot date further back than 1758, when it is said to have come into the possession of the Hunt family.

- 50 Photograph of the Stratford Portrait, showing frame.

11 × 9¾.

- 51 Another photograph of the Stratford Portrait, framed in wood taken from an original beam of the room where Shakespeare was born.

3½ × 2¼.

Accompanied by photograph of the room, similarly framed.

- 52 Colored photogravure.

[The Stratford Portrait.]

2¾ × 2¼.

- 53 ANONYMOUS.

Line.

Half-length, to left; rectangle over facsimiles

of autograph. *The Stratford Portrait Of Shakspeare.*

$3 \times 2\frac{1}{2}$.

THE DROESHOUT ENGRAVING

The portrait engraved by Martin Droeshout for the First Folio edition of Shakespeare's plays, 1623, gains distinction from the fact that it was made for that volume, and accepted by his friends and fellow actors, who were partly responsible for it. Ben Jonson's congratulatory lines seem to indicate that the likeness was good, for the workmanship does not merit his praise. The face is long, with scanty moustache, and the suspicion of a beard under the lower lip. The collar is stiff and wide, and the coat closely buttoned and elaborately trimmed.

Marshall copied the portrait in 1640, and Faithorne in 1655, both introducing fanciful details.

There has been much speculation as to whether Droeshout worked from an original painting, and various portraits have been put forward as the one which served him as guide. Of these the Flower Portrait (see Nos. 100, 101) has been the most generally accepted, though none can be positively identified.

54 MARTIN. DROESHOUT: SCULPSIT. LONDON. *Line.*

Bust, to left, with stiff collar, and embroidered coat; rectangle.

$7\frac{3}{8} \times 6\frac{1}{4}$.

ENGRAVED PORTRAITS

On title-page of First Folio, 1623. (See book.)
Two copies of an earlier state exist.

55 Same Plate, reworked; on title-page of Second Folio, 1632. (See book.)

56 Same Plate, further altered; ten type-printed lines by Ben Jonson below.

B: 1.

Front. to Third Folio, 1664. (See book.)

57 Same Plate, still further altered; with verses in later type; front. to Fourth Folio, 1685. (See book.)

B: 2.

58 ANONYMOUS. *Line.*

A close copy of the Droeshout plate.

$7\frac{1}{2} \times 6\frac{1}{4}$.

59 ANONYMOUS. *Line.*

Another copy of the Droeshout plate, without his name.

$8 \times 6\frac{1}{4}$.

60 ANONYMOUS. *Line.*

Another copy of the Droeshout plate, with his name; reduced.

$4 \times 3\frac{1}{2}$.

61 ANONYMOUS. *Line.*

Another copy of the Droeshout plate. *To the*

WILLIAM SHAKESPEARE

Reader. [10 lines of verse by Ben. Jonson.]
William Shakespeare. . . .

$5\frac{1}{2} \times 4\frac{1}{2}$.

Pub. by W. Smith.

62 ANONYMOUS. *Line.*

Bust, to left; rectangular frame with garlands of laurel. *William Shakspeare.*

B: 10. $4\frac{3}{4} \times 3$.

Pub. by J. Bell, 1786; front. to *Works*.

63 ENGRAV'D BY W. SHERWIN FROM THE ORIGINAL FOLIO EDITION. *Line.*

Bust, to left; oval. *William Shakspeare.*

B: 7. $5\frac{7}{8} \times 5$.

Pub. by John Stockdale, 1790; front. to *Dramatic Works*.

64 ENGRAV'D BY H. BROCAS FROM THE ORIGINAL FOLIO EDITION. *Line.*

Copy of preceding. *William Shakspeare.*

$5\frac{7}{8} \times 5$.

65 MARTIN DROESHOUT.—H. ROBINSON. *Line.*

Bust, to left; rectangle, with facsimile of autograph.

B: 6. $5\frac{1}{2} \times 4\frac{1}{2}$.

Front. to Lansdowne edition of *Works*, 1852.

66 Same Plate. Impression on India paper.

67 Same Plate. Proof before the facsimile of autograph.

ENGRAVED PORTRAITS

- 68 ANONYMOUS. Line.
 Bust, to left; rectangle, with facsimile of autograph. *After the Print by Martin Droeshout . . . Engraved from the Folio Edition 1623.*
 $5\frac{1}{4} \times 4\frac{1}{4}$.
 Pub. by Rollo, New York.
- 69 J. SWAINE SC. Line.
 Similar print, without facsimile of autograph. *Shakspeare from the First Folio Edition.*
 B: 8. $5\frac{1}{4} \times 4\frac{1}{4}$.
 Pl. to Boaden's *Inquiry*, 1824.
- 70 Same Plate. Impression on India paper.
- 71 THURSTON DEL^T.—RIVERS SCULPT. Line.
 Similar print. *William Shakspeare.*
 B: 5. $4\frac{1}{8} \times 3\frac{1}{2}$.
 Pub. by Sherwin & Co., 1821.
- 72 ENGRAVED BY C. PICART FROM THE ORIGINAL PRINT BY MARTIN DROESHOUT. Stipple.
 Similar print. *William Shakspeare.*
 B: 4. $5\frac{1}{8} \times 4\frac{3}{8}$.
 Pub. by A. Wivell, 1827; pl. to his *Inquiry*.
- 73 Same Plate. Impression on India paper.
- 74 ENGRAVED BY H. COOK. Line.
 Similar print. *William Shakespeare. Engraved from the Folio Edition 1623.*
 $5\frac{1}{4} \times 4\frac{1}{4}$.
 Pub. by Whittaker & Co.

WILLIAM SHAKESPEARE

- 75 Same Plate. On India paper, with inscription:
*William Shakespeare. Engraved from the Por-
 trait by M. Droeshout in the Folio Edition
 1623.*
 $5\frac{1}{8} \times 4\frac{1}{4}$.
- 76 Same Plate. Proof on India paper, before all
 letters.
- 77 ANONYMOUS. *Line.*
 Similar print. *William Shakespeare. From the
 Folio of 1623.*
 $5\frac{1}{8} \times 4\frac{3}{8}$.
- 78 MARTIN DROESHOUT—R. C. BELL *Line.*
 Similar print, with facsimile of autograph.
 $4\frac{1}{4} \times 3\frac{1}{4}$.
- 79 SCHOFF SC. *Line.*
 Similar print.
 $3\frac{3}{8} \times 2\frac{3}{4}$.
 Unlettered proof.
- 80 W. M[ARSHALL] SCULPSIT. *Line.*
 Half-length, to right; cape over right shoulder,
 left hand holding laurel branch; oval in rect-
 angle, with eight lines of verse below.
 $5\frac{1}{4} \times 3$.
 Front. to *Poems*, 1640. (See book.)
 Marshall's version of the Droeshout plate.
- 81 ANONYMOUS. *Line.*

ENGRAVED PORTRAITS

Copy of preceding, published by Baldwin, without engraver's initials. Above: *To Face the First Page No. 3 of Shakespeares Will.*

$5\frac{1}{4} \times 2\frac{7}{8}$.

82 Same Plate. Without line at top, and with *Published by Baldwin, etc.*, added at bottom.

83 ANONYMOUS. *Line.*

Another copy of No. 80.

$5\frac{1}{4} \times 2\frac{7}{8}$.

Same type, with "*W. M. sculpsit*" in lower right corner.

Pl. to Boaden's *Inquiry*, 1824.

84 Same Plate, with "*From the Edition of his Poems, 1640*" added.

85 Same Plate. Proof on India paper.

86 DELATTRE SCULPT. *Line.*

Copy of Marshall's plate, with floral decorations, and without verses.

B: 18. $5\frac{1}{8} \times 3\frac{1}{8}$.

Pub. by Bell, 1786; pl. to *Works*.

87 Same Plate. Proof on large paper.

88 H. ROBINSON SC. *Stipple.*

Another copy of No. 80, oval only, with facsimile of autograph, and without the verses.

B: 19. $2\frac{1}{2} \times 2\frac{1}{8}$.

Pub. by Pickering, 1832.

- 89 ANONYMOUS. *Stipple.*
 Copy of preceding.
 $3 \times 2\frac{1}{2}$.
- 90 [FAITHORNE.] *Line.*
 Bust, to right; oval medallion, in print showing
 Lucretia stabbing herself in presence of Col-
 latinus; rectangle.
 Size of print, $4\frac{3}{4} \times 3$.
 Front. to *Rape of Lucrece*, 1655. (See book.)
- 91 R. SAWYER. *Line.*
 Copy of preceding, published by Rodd.
 B: 15. $4\frac{3}{4} \times 3$.
- 92 Same Plate. With *Engraved by R. Sawyer from
 the Original . . .* added.
 B: [15+]
 Pl. to Wivell's *Inquiry*, 1727. (Sup.)
- 93 Same Plate. The head in oval, separately printed.
- 94 ENGRAVED BY F. COLLYER. *Stipple.*
 Bust, to left; rectangle, in frame with symbolic
 ornaments. Faithorne type. *W. Shakspeare*.
 $4\frac{5}{8} \times 2\frac{5}{8}$.
 Pub. by J. Nichols & Son, 1810.
- 95 Same Plate. Proof on large paper.
- 96 M DROESHOUT—W. H. WORTHINGTON SC.

ENGRAVED PORTRAITS

Similar print; with facsimile of autograph on tablet in rectangle.

B: 9. $5\frac{1}{2} \times 3\frac{3}{4}$.

Pub. by William Pickering, 1825.

- 97 ENGRAVED BY AUGUSTUS FOX FROM A PICTURE PAINTED BY T. STOTHARD, R.A., FROM THE RARE PRINT BY DROESHOUT. *Line.*

Bust, to left; oval, with garlands. *Shakespeare.*

B: 3. $1\frac{1}{2} \times 1\frac{1}{8}$.

Pub. by William Pickering, 1825; pl. to *Plays.*

- 98 Same Plate. Impression on large paper.

- 99 Thomas Stothard's Original Drawing for No. 97.

THE FLOWER PORTRAIT

In 1892 there was discovered at Peckham Rye a faded portrait painted on a panel by an unknown artist, with the inscription, "Willⁿ Shakespeare, 1609." From its strong resemblance to the Droeshout print and the fact that Sir Edward Poynter and other connoisseurs have pronounced that it antedates the engraving, it seems possible that it may be the original on which Droeshout based his work. Mr. M. H. Spielmann, however, while granting that it may be the earliest existing painted portrait of the poet, argues that, as it resembles the later states of the plate more than the earliest existing one, it cannot be the painting from which the engraving was made. In 1895 the portrait was purchased by Mrs. Charles Flower, and presented

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to the Memorial Picture Gallery, at Stratford, where it now hangs. It is sometimes called the Droeshout Portrait.

- 100 Reproduction in colors of the Flower Portrait; published by the Medici Society, 1909.

B: 14. $17\frac{5}{8} \times 13\frac{1}{4}$.

- 101 Photogravure.

Another reproduction of the Flower Portrait. *William Shakespeare from the "Droeshout" painting . . .*

$4\frac{1}{2} \times 3\frac{1}{2}$.

Pub. by Smith, Elder & Co.; pl. to Lee's *Life of William Shakespeare*, 1899; also used as front. to the New Edition, 1916.

THE ELY PALACE PORTRAIT

Another portrait resembling the Droeshout engraving, but less closely than does the Flower Portrait, is one discovered in 1845, and purchased by Thomas Turton, Bishop of Ely. On his death, it was acquired by Henry Graves, who presented it to the Birthplace, and it has been claimed that it is the original of the print. Experts, however, question its early date, though it possesses artistic value.

- 102 Colored photogravure.

A reproduction of the Ely Palace Portrait.

$2\frac{7}{8} \times 2\frac{1}{4}$.

THE FELTON PORTRAIT

Another portrait of the same general character as the Flower and Ely Palace is the so-called Felton Portrait, purchased by S. Felton in 1792, and championed by George Steevens and others as the original source of the Droeshout print. It is painted on an old panel, and bears the inscription "Gul. Shakespear 1597, R. B." giving rise to the contention that it was painted by Shakespeare's fellow actor, Richard Burbage. A copy made by John Boaden in 1792 is in the Shakespeare Memorial Gallery at Stratford. It was engraved by Boydell for Steevens in 1797. While in the hands of Richardson, the print-seller, it was fraudulently engraved by Trotter and others, attired in the Droeshout costume, which does not appear in the picture. Mr. Spielmann calls attention to its great resemblance to the inaccurate print after the Droeshout engraving prefixed to Ayscough's edition of the *Dramatic Works*, 1790, two years before the discovery of the Felton Portrait. (See No. 63.)

103 J. NEAGLE SC^T *Line.*

Bust, to left; dress plain with flat collar; oval.
William Shakspeare.

B: 30. 4 × 3 $\frac{3}{8}$.

Pub. by J. Johnson, 1803; front. to *Works*.

104 C. WARREN SC. *Line.*

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Similar print. *William Shakspeare.*

B: 31. $3\frac{1}{8} \times 2\frac{5}{8}$.

Pub. by J. Johnson, 1803.

105 EVANS SC. *Stipple.*

Similar print; in oval frame of laurel with title on tablet. *William Shakspeare. Born MDLXIV Died MDCXVI.*

$5\frac{1}{8} \times 3\frac{3}{8}$.

106 ENGRAVED BY EVANS, FROM AN ORIGINAL PICTURE. *Stipple.*

Bust, to left; plain dress and stiff collar; rectangle. *William Shakspeare.*

$4 \times 2\frac{3}{4}$.

Pub. by Longman & Co., 1806.

107 ENGRAVED BY W. T. FRY, FROM AN ORIGINAL PICTURE. *Stipple.*

Similar print. *William Shakspeare.*

$4 \times 2\frac{7}{8}$.

Pub. by Longman & Co., 1819.

108 J. BOYD SC *Line.*

American copy of No. 104. *William Shakspeare.*

$3\frac{3}{4} \times 3\frac{1}{4}$.

Stauffer: 262.

Front. to *Plays*, Boston, 1813; 8vo.

109 J. BOYD SC. *Stipple.*

ENGRAVED PORTRAITS

Reduced copy of preceding. *William Shakespeare.*

$3 \times 2\frac{3}{8}$.

Stauffer: 263.

Front. to *Plays*, Boston, 1813; 24mo.

110 R. BURBAGE PINXT. 1597.—J. COCHRAN SCULPT.
Stipple.

Bust, to left; in rectangular frame. *Shakspeare
The property of George Nicol Esqr.*

$4\frac{3}{8} \times 3\frac{3}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiries*.

111 Same Plate. Proof on India paper.

112 Same Plate. Proof on India paper, before all letters.

B: 21.

113 R. BURBAGE, PINXT.—H. WRIGHT SMITH, SCULPT.
Stipple.

Copy of preceding, with forehead modified.

$4\frac{3}{8} \times 2\frac{3}{4}$. Cut close. Pl. to White's edition.

114 Same Plate. With engraver's name erased; facsimile of autograph added. Also cut close.

115 ANONYMOUS. *Lithograph.*

Bust, to left; plain dress with stiff band; rectangle, with facsimile of inscription. *A Facsimile in all but colour, of the remains of a Portrait, on panel of William Shakspeare . . .*

$11 \times 9\frac{1}{2}$.

Pub. for William Nicol, 1851.

- 116 G. GREATBACH. *Stipple.*
 Bust, to left; oval, with scenes in his plays designed by T. D. Scott. *The Burbage Portrait. Tragedies.*
 $8 \times 5\frac{3}{4}$.
 Pub. by John Tallis & Co., London; front. to his *Tragedies.*
- 117 Same Plate. With imprint of The London Printing and Publishing Company.
- 118 PLATE I.—T. TROTTER SCULPT. *Line.*
 Bust, to left; rectangle; the head only is fully engraved, the figure (in the Droeshout dress) being shown in outline. [Inscription in facsimile.] *From the Original Picture in the Possession of Mr. Felton . . .*
 B: 24. $5\frac{5}{8} \times 4\frac{3}{8}$.
 Pub. by W. Richardson, 1794.
- 119 PLATE 2.—T. TROTTER SCULPT. *Line.*
 Repetition of the preceding, but with the figure fully engraved. *William Shakspeare. From the original Picture in the Possession of Mr. Felton.*
 B: 25. $5\frac{3}{4} \times 4\frac{1}{2}$.
 Pub. by W. Richardson, 1794.
- 120 Same Plate. Proof on large paper.
- 121 I. GODOFROY SCULP. *Line.*
 Similar print.
William Shakspeare, 1597 . . .

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B: 22. $12\frac{1}{2} \times 8\frac{1}{2}$.

Pub. by W. Richardson, 1796.

122 JNO THURSTON DELIN—CHAS WARREN SCULP. *Line.*

Bust, to right; oval frame with ornaments.

On frame: *Shakspeare.*

B: 26. $6\frac{1}{2} \times 3\frac{3}{4}$.

Pub. by J. Wallis, 1805; front. to *Plays.*

123 Same Plate. Proof on India paper, before letters.

124 ENGRAVED BY C. WARREN . . . *Line.*

Bust, to left; rectangle with musical instruments, etc. *W. Shakspeare.*

B: 27. $5\frac{1}{4} \times 3\frac{1}{8}$.

Pub. by Kearsley, 1806; front. to Wood's edition of *Plays.*

125 H. ADLARD SC. *Stipple.*

Bust, to right; curtain in background; irregular rectangle. *William Shakspeare.*

$4\frac{1}{8} \times 2\frac{3}{4}$.

Pub. by Welton & Jarvis, 1821.

126 ENGRAVED BY COSMO ARMSTRONG. *Line.*

Bust, to left; rectangle. *Painter Unknown. William Shakspeare.*

See B: 23. $2\frac{3}{4} \times 2$.

Pub. for the Proprietor, 1822; pl. to *Physiognomical Portraits*, 1824.

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- 127 ANONYMOUS. *Stipple.*
 Similar print.
 $2\frac{5}{8} \times 1\frac{7}{8}$.
 Proof before letters. Presentation copy to
 Bernard Barton, the Quaker poet.
- 128 ANONYMOUS. *Stipple.*
 Bust, to left, in Droeshout dress; vignette; back-
 ground with books and curtains. *William*
Shakespeare. Expired on April 23rd, 1616 . . .
 $3\frac{1}{8} \times 2\frac{1}{2}$.
 Pub. by William Darton, 1822; pl. to *Cabinet*
of Portraits, 1823.
- 129 ENGRAVED BY THOMSON. *Stipple.*
 Bust, to right, vignette; Droeshout dress.
Shakspeare.
 $3\frac{5}{8} \times 3\frac{1}{2}$.
 Pub. by Henry Fisher, 1823.
- 130 ENGRAVED BY J. THOMSON . . . *Stipple.*
 Reduced copy of preceding. *William Shak-*
speare.
 $3\frac{3}{8} \times 3\frac{1}{4}$.
 Pub. by James Robins, 1827.
- 131 Same Plate. With publication line erased, and
Page 529 added.
- 132 Same Plate. *Page 529* erased.
- 133 I. J. PENSTONE *Stipple.*
 Half-length, to right; Droeshout dress with
 drapery over right arm; rectangle. Below,
 masks, etc.

ENGRAVED PORTRAITS

Size of rectangle, $5\frac{1}{8} \times 4\frac{3}{8}$.

Pub. by I. J. Chidley.

134 Colored photogravure.

Bust, to left; rectangle.

$2\frac{7}{8} \times 2\frac{1}{4}$.

THE CHANDOS PORTRAIT

Perhaps the most famous of the alleged portraits of Shakespeare, certainly the one oftenest chosen for reproduction, is that called the Chandos, now in the National Gallery. Tradition (un-corroborated) has it that it was painted by Richard Burbage, and that he gave it to Joseph Taylor, both being Shakespeare's fellow actors. It seems to have belonged at one time to Sir William d'Avenant, and then to the actor, Betterton, and to Mrs. Barry, after whose death it was owned by Robert Keck and John Nichols, and finally became the property of the Dukes of Chandos. At the sale of the effects of the Duke of Buckingham and Chandos, at Stowe, it was purchased by the Earl of Ellesmere, who presented it to the nation in 1856.

The features are Italian rather than English; heavy hair falls over a loose, narrow collar, at the sides, though the forehead is high and bald; the beard extends from ear to ear; in the left ear is a plain gold earring. It seems possible that the portrait was painted from fanciful descriptions of the poet some years after his death. A copy painted by Kneller for Dryden in 1693 is

now owned by Earl Fitzwilliam, and numerous copies were made in the eighteenth century, notably that of G. Van der Gucht, in colored crayons, belonging to Earl Howe, and a crayon drawing which Malone commissioned Ozias Humphry to prepare, now in the Birthplace collection. The original and the copies have frequently been engraved. Among the best known engravings are Van der Gucht's, 1709, Vertue's, 1719, and Houbraken's, 1747.

It has been claimed that the so-called Lumley Portrait, doubtfully said to have belonged to Lord Lumley who died in 1609, is the original of the Chandos picture. It is the property of Mr. Burdett-Coutts, and bears some resemblance to the Chandos Portrait, of which it may be an early copy.

135 M: V^{DR}. GUCHT SCULP. *Line.*

Bust, to left, in small oval, on pedestal; crowned by Comedy and Tragedy, Fame blowing trumpet above.

B. 74. $7 \times 4\frac{1}{4}$.

Front. to Rowe's edition of *Works*, 1709.

136 GEO: VERTUE LONDINI—SCULPSIT 1719. *Line.*

Bust, to right; oval frame on pedestal in rectangle. Above: *William Shakespeare*. *Obt. An^o. Dom 1616 Aetat 53.* [Four lines of verse on pedestal.] *Done from the Original now in the Possession of Robert Keck of the Inner Temple Esq^r. Sold by G. Vertue . . .*

B: 107. $14 \times 9\frac{1}{4}$.

ENGRAVED PORTRAITS

Vertue's version of the Chandos portrait, with doublet of figured silk.

137 G. VERTUE—SCULPSIT. *Line.*

Reduced copy of preceding; with date transferred to pedestal.

B: 108. $6\frac{1}{8} \times 3\frac{7}{8}$.

Front. to Warburton's edition of *Works*, 1747; and used also in Johnson's edition, 1765, and in Johnson & Steevens's, 1773.

138 [JOHN SIMON] *Mezzotint.*

Bust, to right. Below: *William Shakespeare* *Obt. Anno Dom. 1616. Aetat 53.* Oval, in rectangular plate with portraits of Chaucer, Spenser and Jonson.

C. S: 55. $13\frac{1}{2} \times 10$.

One of a set of six plates, *Poets and Philosophers of England.*

139 ENGRAVED BY T. PRISCOTT FROM VERTUE. *Stipple.*

Bust, to right; rectangle. *William Shakespeare.*

$4\frac{1}{4} \times 3\frac{1}{2}$.

Pub. by C. Dyer.

140 ANONYMOUS. *Stipple.*

Copy of preceding. *Shakspeare. Engraved for the Select Portrait Gallery . . .*

$4\frac{3}{4} \times 4$.

141 Same Plate. With publication line erased.

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- 142 Same Plate. Proof before all letters.
- 143 RIDLEY SCULP. *Stipple.*
 Bust, to left; oval. Vertue type. *Shakespeare.*
 B: 76. $3\frac{1}{2} \times 2\frac{3}{4}$.
 Pub. by Vernor & Hood, 1800; front. to *Plays.*
- 144 Same Plate. Without publisher's name.
- 145 ENGRAVED BY HOLL. *Stipple.*
 Copy of preceding. *Shakespeare.*
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Pub. by Vernor, Hood & Sharpe.
- 146 T. BALZER SC. *Stipple.*
 Bust, to left; suspended oval frame on pedestal
 in rectangle. *Shakespeare.*
 $5\frac{3}{8} \times 3\frac{1}{4}$.
- 147 E. VERELST FECIT. *Line.*
 Similar print.
 B: 110. $4\frac{3}{4} \times 2\frac{7}{8}$.
- 148 SCHELLENBERG FEC. *Line.*
 Bust, to right; oval ornamented frame in rect-
 angle; no title.
 $5\frac{3}{4} \times 3$.
- 149 ENGRAVED BY S. FREEMAN. *Stipple.*
 Bust, to right; vignette. Vertue type. *William*
Shakespeare.
 $4 \times 3\frac{7}{8}$.
 Pub. by Archibald Fullarton & Co., Glasgow.

ENGRAVED PORTRAITS

- 150 Same Plate; with publisher's inscription changed to A. Fullarton & Co.
- 151 G. GREATBACH. *Stipple.*
 Bust, to right; vignette, with scenes in his plays after T. D. Scott.
 B: 109. $8\frac{1}{2} \times 6\frac{1}{2}$.
 Pub. by John Tallis & Co., London; front. to *Comedies*.
- 152 Same Plate. With imprint of The London Printing and Publishing Company.
- 153 PER N. BETTONI.—F. ZULIANI. *Line.*
 Bust, to right; rectangle. *Shakespeare.*
 $4\frac{1}{4} \times 2\frac{5}{8}$.
- 154 VERNIER DEL.—LEMAITRE DIREXIT *Line.*
 Bust, to right; vignette. Above: *Angleterre (Tudors)*; below: *Schakspeare.*
 $3\frac{7}{8} \times 3\frac{1}{2}$.
- 155 VERTUE SCULP. *Line.*
 Bust, to left; in oval frame surrounded by six other portraits; rectangle. *W: Shakespear.*
 $6\frac{1}{4} \times 4\frac{1}{8}$.
 Front. to *The Poetical Register*, 1723. It follows Arlaud's version of the Chandos portrait, with cloak added.
- 156 B. ARLAUD DEL.—G. DUCHANGE SCUL. *Line.*
 Bust, to right; oval frame on pedestal in rectangle. *Mr: Wm. Shakespear . . .*
 B: 114. $7 \times 4\frac{1}{2}$.

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Front. to Theobald's edition of *Works*, 1733.
Arlaud's version of the Chandos portrait.

- 157 LUD DU GUERNIER SCULP *Line.*
Bust, to left; small oval, after Arlaud, in plate copied from that of M. Van der Gucht (No. 135) with allegorical figures; rectangle. *Mr. William Shakespear, Ob. A.D. 1616 Æt. 53.*
 $5\frac{1}{2} \times 3\frac{1}{4}$.
- 158 LUD. DU GUERNIER SCULP. *Line.*
Similar portrait in larger oval, in rectangle. *Mr. W^m. Shakespear . . .*
 $5\frac{1}{4} \times 3\frac{1}{8}$.
- 159 N. PARR SCULP *Line.*
Bust, to right; oval medallion frame. Arlaud type. *W. Shakespear.*
 $1\frac{5}{8} \times 1\frac{3}{8}$.
From Whincop's *Scanderbeg*, 1747.
- 160 ANONYMOUS. *Line.*
Similar oval, to right; in symbolic frame.
 $1\frac{1}{2} \times 1\frac{3}{4}$.
- 161 ANONYMOUS. *Line.*
Similar print, reversed.
 $1\frac{3}{4} \times 2\frac{1}{4}$.
- 162 G. VANDER GUCHT SCULPT. *Stipple.*
Bust, to right; oval on pedestal in rectangle; engraver's name on pedestal. *Shakespeare.*
 $5\frac{1}{4} \times 3$.

ENGRAVED PORTRAITS

Pl. to Theobald's second edition of *Works*, 1740; G. Van der Gucht's version of the Chandos portrait, similar to Vertue's.

- 163 G. VANDER GUCHT SC. *Stipple.*
 Similar print, with engraver's name below pedestal. *Shakespeare.*
 $5\frac{1}{4} \times 3.$
- 164 BEAUMONT SCULP. *Line.*
 Reversed copy of No. 162.
 $5\frac{1}{4} \times 3.$
- 165 H. GRAVELOT SCULPS. *Line.*
 Bust, to right; draped, oval frame above pedestal, with lyre and other emblems, in rectangle. On frame: *Willm. Shakespear.*
 $9\frac{1}{4} \times 6.$
 Front. to Hanmer's edition of *Works*, 1744.
- 166 J. HOUBRAKEN SCULPS. AMST. 1747. *Line.*
 Bust, to right; in oval frame with symbolic decorations in rectangle. On ribbon: *William Shakespear.* Below: *In the Possession of John Nicoll of Southgate Esqr . . .*
 B: 80. $14\frac{1}{4} \times 8\frac{7}{8}.$
 Pub. by J. & P. Knapton; pl. to Birch's *Heads*. Houbraken's version of the Chandos Portrait.
- 167 Same Plate. Impression on large paper.
- 168 T. COOK SCULP *Line.*

WILLIAM SHAKESPEARE

Reduced copy of No. 166, reversed; rectangular frame. *Shakespeare.*

B: 81. $6 \times 4\frac{3}{8}$.

Pub. by G. Kearsly, 1776.

169 Same Plate. With publication line erased.

170 ANONYMOUS. *Line.*

Another copy of No. 166. *William Shakespear.*
Printed for J. Hinton . . .

B: 82. $6\frac{3}{8} \times 4$.

Pl. to the *Universal Magazine.*

171 ANONYMOUS. *Line.*

Similar print, without emblems below oval.
William Shakespear.

$4\frac{3}{4} \times 3\frac{5}{8}$.

172 ANONYMOUS. *Line.*

Bust, to right; in oval frame, on which is *Wil-*
liam Shakespear; rectangle. Houbraken type.

$6\frac{3}{4} \times 4\frac{1}{8}$.

Pl. to the *London Magazine*, 1752.

173 ENGRAVED BY J. HALL 1772 *Line.*

Bust, to right; ornamented oval frame in rect-
angle, over tablet with title. *Wm. Shakespear*
at the Age of 40 . . . Houbraken type.

5×3 .

Pub. 1773; front. to Bell's edition of *Plays*,
1774.

174 Same Plate. Impression on large paper.

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- 175 ENGRAVED BY HALL 1773. *Line.*
 Similar print, reversed.
 5 × 3.
 Pub. by J. Bell.
- 176 ANONYMOUS. *Line.*
 Similar print. On pedestal: *Willm: Shakespear.*
 B: 100. $4\frac{3}{8} \times 2\frac{1}{2}$.
- 177 GOLDAR SCULPT *Line.*
 Bust, to left; oval in rectangle. *William Shakespear.* *In the Possession of John Nicoll Esqr.*
 $7\frac{3}{4} \times 6\frac{3}{8}$.
 Pl. to Harrison's Edition of Rapin, 1785.
- 178 Same Plate. Added: *Published by Cornish & Co.*
 1813.
 Cut close.
- 179 FROM HOUBRAKEN.—AUDINET SCT *Line.*
 Bust, to right; oval at top of page, with biographical sketch below.
 B: 83. $1\frac{7}{8} \times 1\frac{1}{2}$.
 Pub. by Harrison & Co., 1794.
- 180 Same Plate, extended by horizontal lines to octagonal frame. Proof without the text or publisher's line.
 $2\frac{3}{8} \times 2$.
- 181 ANONYMOUS. *Line.*
 Reversed copy of No. 179. *Shakespear.*
 $1\frac{7}{8} \times 1\frac{1}{2}$.

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- 182 HOLL SCULP. *Stipple.*
 Bust, to left; oval at top of page, with biographical sketch below.
 $2 \times 1\frac{5}{8}$.
- 182a IA. MILLER SC. *Stipple.*
 Bust, to left; in oval frame, supported by symbolical ornaments.
 2×3 .
 On p. 74 of Capell's edition, vol. I, [1767].
- 183 ENGRAVED BY B. HOLL FROM THE PRINT BY HOU-
 BRAKEN. *Stipple.*
 Bust, to left; oval in rectangle with facsimile of autograph.
 B: 84. $3\frac{7}{8} \times 3\frac{1}{4}$.
 Pub. by George Virtue.
- 184 Same Plate. Without publisher's name.
- 185 ENGRAVED BY JOHN HALL FROM AN ORIGINAL
 PICTURE IN THE POSSESSION OF HIS GRACE THE
 DUKE OF CHANDOS. *Line.*
 Bust, to left; oval frame in rectangle with laurel garlands. Dress derived from Droeshout print. On pedestal: *William Shakspeare Died April 23^d. 1616 . . .*
 B: 75. $7 \times 4\frac{1}{2}$.
 Pub. by J. Rivington & Partners, 1785; pl. to Steevens's edition of *Works*, 1785.
- 186 Same Plate. Unfinished proof.

ENGRAVED PORTRAITS

- 187 ANONYMOUS. *Line.*
 Bust, to left; oval frame with garlands, on plate with portrait of Alexander Pope. *Wm. Shakespeare, Esqr.* . . .
 Size of plate, $4\frac{1}{2} \times 7\frac{1}{4}$.
 Pub. by Alexander Hogg, 1785; pl. to the *New London Magazine*.
- 188 PAINTED BY TAYLOR OR BURBAGE . . . AND ENGRAVED BY COOK BY SPECIAL PERMISSION . . . *Line.*
 Bust, to left; oval, resting on manuscript and emblems, in rectangle. On oval frame: *William Shakspeare*. There are no trimmings nor buttons on the coat; collar with tassels.
 $5\frac{1}{8} \times 3\frac{1}{4}$.
 Front. to *Prolegomena*, Bell, 1788.
- 189 H. LIPS SCULP. *Line.*
 Copy of preceding, with pedestal instead of the decorations below oval. On pedestal: *William Shakspeare*.
 $5\frac{1}{4} \times 2\frac{7}{8}$.
- 190 ANONYMOUS. *Stipple.*
 Bust, to left; vignette. Costume borrowed from No. 188. *W. Shakspeare geb. im April 1565* . . .
 $4\frac{3}{8} \times 3\frac{1}{2}$.
- 191 HEINR: SCHMIDT SC: *Stipple.*
 Similar print; oval. *W. Shakspeare*.
 $3\frac{1}{4} \times 2\frac{3}{4}$.

WILLIAM SHAKESPEARE

- 192 ENGRAVED BY C. KNIGHT . . . *Stipple.*
 Bust, to left; oval on tablet with vignette and emblems in panels; rectangle. *William Shakespeare. Born April 23, 1564 . . .*
 B: 85. $5\frac{1}{2} \times 3\frac{3}{8}$.
 Pub. by J. Rivington & Partners, 1786; front. to Malone's edition of *Plays and Poems*, 1790. Ozias Humphry's version of the Chandos Portrait.
- 193 ENGRAVED BY H. BROCAS . . . *Stipple.*
 Copy of preceding.
 B: 86. $5\frac{1}{2} \times 3\frac{1}{4}$.
 Pub. by William Jones.
- 194 ENGRAVED BY E. SCRIVEN. *Stipple.*
 Bust, to left; vignette. *From Mr. Ozias Humphry's Drawing of the Chandos Picture made for the late Mr. Malone in the Year 1783 . . .*
 4×4 .
 Pub. by Saunders & Ottley, 1825.
- 195 Same Plate. With publication line erased.
- 196 C. A. SCHWERDGEBURTH SCULPS. *Stipple.*
 Bust, to left; oval in rectangular outline frame. *Shakspeare. From the Chandos Picture . . .*
 $7\frac{1}{8} \times 4\frac{3}{4}$.
 Pub. by Ernest Fleischer, Leipsic.
- 197 C. JANSEN.—R. BELL. *Line.*
 Bust, to left; vignette with facsimile of autograph.
 $2\frac{1}{2} \times 2\frac{1}{2}$.

ENGRAVED PORTRAITS

- 198 BARLOW SCUL. *Line.*
 Bust, to right, in outline; rectangle. *Shakespear.*
From Lavater.
 $3\frac{3}{4} \times 2\frac{7}{8}$.
- 199 ANONYMOUS. *Line.*
 Similar bust; on plate with portraits of L. Sterne and S. Clarke. *Shakespear.*
 Size of portrait, $3\frac{3}{8} \times 2\frac{3}{4}$.
 On page 218 of Lavater's *Essays on Physiognomy*, 1789.
- 200 ANONYMOUS. *Line.*
 Copy of preceding, unlettered.
 Size of portrait, $2\frac{1}{2} \times 2\frac{1}{4}$.
 Pl. to Lavater's *Essays on Physiognomy*, 1806.
- 201 ANONYMOUS. *Line.*
 Similar head, on plate with three other portraits.
 Size of portrait, $2\frac{1}{4} \times 2$.
- 202 ANONYMOUS. *Line.*
 Similar head, on plate with four other portraits; rectangle. Above: *Tom 2—Tav. E*
 Size of plate, $5 \times 3\frac{1}{4}$.
- 203 S. HARDING DELIN.—LE GOUX SCULP. *Stipple.*
 Bust, to left; rectangle, with view of Globe Theatre below. *Shakspeare From an original Picture . . .*
 B: 87. Size of rectangle, $4\frac{1}{8} \times 3\frac{1}{2}$.
 Front. to Harding's *Shakespeare illustrated*, 1793.

WILLIAM SHAKESPEARE

- 204 EDDY. *Stipple.*
 Bust, to right; oval surmounted by three masks in laurel wreath. On ribbon: *William Shakespeare.*
 $5\frac{1}{2} \times 3\frac{1}{4}$.
- 205 Same Plate. Impression on large paper.
- 206 FR. BOLT FEC. 1817. *Stipple.*
 Bust, to right; oval. *Wm. Shakespeare. Zwickau b. den Geb. Schumann 1817*
 $3\frac{1}{8} \times 2\frac{3}{4}$.
- 207 Same Plate with oval extended to octagon; engraver's line altered.
- 208 HEATH DEL. *Stipple.*
 Bust, to left; vignette, with *Shakspeare* on tablet and figures of Victory, Comedy and Tragedy.
 7×5 .
 Pub. by Jones & Co., 1822.
- 209 LONDON: J. & F. HARWOOD, 26 FENCHURCH ST. *Stipple.*
 Bust, to left; in circular frame formed by serpent with books and symbols below. *Shakespeare.*
 $3\frac{1}{4} \times 2\frac{1}{2}$.
- 210 FRY SCULPT. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare. From the Chandos Portrait . . .*
 B: 72. $4\frac{3}{8} \times 3\frac{5}{8}$.

ENGRAVED PORTRAITS

Pub. by Rivington & Partners, 1822; front. to *Works*.

- 211 DEAN SCULPT *Stipple.*
 Bust, to left; rectangle. *William Shakspeare*
 $3\frac{1}{2} \times 2\frac{7}{8}$.
 Pub. by Rivington & Partners, 1823.
- 212 ANONYMOUS. *Stipple.*
 Bust, to left; rectangular frame with lions' heads in corners. *Shakespeare.*
 $3\frac{1}{4} \times 2\frac{3}{4}$.
 Pub. by George Smeeton, 1824.
- 213 Same Plate. With publication line erased.
- 214 ANONYMOUS. *Stipple.*
 Bust, to left; octagon. *Shakspeare.*
 $3\frac{3}{4} \times 3\frac{1}{4}$.
- 215 ANONYMOUS. *Stipple.*
 Bust, to left; oval, with background ruled to rectangle. *Shakspeare.*
 $5\frac{3}{4} \times 4\frac{5}{8}$.
- 216 ENGRAVED BY HOLLIS FROM THE CHANDOS POR-
 TRAIT. *Stipple.*
 Bust, to left; oval surrounded by vignette por-
 traits of actors and actresses.
 B: 79. $9\frac{1}{4} \times 6\frac{1}{2}$.
 Pub. by John Tallis & Company.

WILLIAM SHAKESPEARE

- 217 ROFFE SC. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare.*
From an Original Painting.
 $4\frac{3}{8} \times 3\frac{5}{8}$.
- 218 ENGRAVED BY E. SCRIVEN . . . *Stipple.*
 Similar print. *Shakspeare.*
 $5\frac{1}{4} \times 4$.
 Pub. by William Mackenzie, Glasgow.
- 219 J. COCHRAN. *Stipple.*
 Similar print. *Shakspeare. From the Chandos*
Picture.
 $5 \times 3\frac{7}{8}$.
 Pub. by Scott, Webster & Geary.
- 220 Same Plate. Reworked.
- 221 Same Plate. With publication line erased.
- 222 ENGRAVED BY FREEMAN. *Stipple.*
 Similar print, to right. *Shakspeare.*
 $3\frac{3}{8} \times 2\frac{3}{4}$.
 Pl. to Valpy's edition of *Plays and Poems*, Vol.
 I, 1832.
- 223 B. ARLAUD PINX.—JOS. SELB DEL. *Stipple.*
 Bust, to left; oval. *William Shakespeare.*
 $8 \times 6\frac{7}{8}$.
 Tinted. It does not follow the Arlaud type.

ENGRAVED PORTRAITS

- 224 ENGRAVED ON STEEL BY THOS. CLERK EDIN^R
Stipple.
 Bust, to left; oval in rectangle with outline border, and facsimile of autograph.
 $7\frac{1}{4} \times 4\frac{3}{4}$.
- 225 A. WIVELL DEL^T.—I COCHRAN SCULPT^T. *Stipple.*
 Bust, to left; oval in rectangle. *Shakspeare* In the collection of the Duke of Buckingham.
 $5\frac{1}{4} \times 4\frac{1}{2}$.
 Pub. by A. Wivell, 1827; pl. to his *Inquiry*.
- 226 Same Plate. Proof on India paper, before all letters.
 B: 66.
- 227 DRAWN BY A. WIVELL, ENGRAVED BY W. HOLL.
Stipple.
 Bust, to left; rectangle in irregular symbolic frame with facsimile of autograph. *William Shakspeare*.
 $6\frac{1}{2} \times 4\frac{1}{4}$.
 Pub. by Thomas Kelly, 1831.
- 228 Same Plate. Proof on India paper without the symbolic frame.
 $3\frac{1}{8} \times 2\frac{1}{2}$.
- 229 Same Plate. Printed on India paper without frame and publisher's inscription.
- 230 HOLL. SCULPSIT. *Stipple.*
 Bust, to left; oval in rectangle. *Shakspeare . . .*
 $5\frac{1}{8} \times 4$.

WILLIAM SHAKESPEARE

- 231 Same Plate. Proof on large paper, before the plate was cut. Pub. by Hilliard, Gray & Co., Boston.
 $5\frac{1}{8} \times 4\frac{1}{8}$.
- 232 Same Plate. Proof on India paper, before all letters.
- 233 ENGRAVED BY E. SCRIVEN. *Stipple.*
 Similar print. *Shakspeare. From the Picture in the Possession of His Grace the Duke of Buckingham, at Stowe . . .*
 B: 92. 5×4 .
 Pub. by Charles Knight, 1835; pl. to his *Gallery of Portraits*.
- 234 Same Plate. Proof on India paper with engraver's name and inscription lightly etched, and date 1835.
- 235 ANONYMOUS. *Stipple.*
 Similar print, with facsimile of autograph. *The London Printing and Publishing Company . . .*
 $5\frac{1}{4} \times 4\frac{1}{8}$.
- 236 C. F. ERMINGER SCULP. *Line.*
 Similar print. *Shakspeare.*
 $5\frac{1}{8} \times 4\frac{1}{8}$.
- 237 McCARTY SCULPSIT. *Line.*
 Similar print. *Shakspeare.*
 $4\frac{5}{8} \times 3\frac{1}{2}$.

ENGRAVED PORTRAITS

- 238 ANONYMOUS. *Stipple.*
 Similar print. *Shakspeare.* (*From the Chandos Picture*)
 $5 \times 3\frac{3}{4}$.
- 239 ANONYMOUS. *Stipple.*
 Similar print. *From the Chandos Portrait.*
William Shakespeare.
 $4 \times 3\frac{1}{8}$.
- 240 ENGRAVED BY—H. ROBINSON. *Stipple.*
 Similar print, with figured doublet, and coat of arms. *William Shakspeare.* *From an early Copy of the Chandos Picture formerly in the possession of Woodward the Comedian . . .*
 $5\frac{7}{8} \times 3\frac{7}{8}$.
 Pub. by Edward Moxon, 1838.
- 241 ENGRAVED BY R. A. ARTLETT, FROM THE CHANDOS PORTRAIT. *Stipple.*
 Bust, to left; oval in rectangle. *Shakspeare.*
 $8\frac{5}{8} \times 7$.
- 242 Same Plate. Proof on India paper before letters.
- 243 ENGRAVED BY ROBT. COOPER. *Stipple.*
 Similar print.
 B: 68. $7\frac{7}{8} \times 6\frac{3}{8}$.
 Private plate. Proof on India paper.
- 244 SAMUEL COUSINS, A.R.A. *Mezzotint.*
 Bust, to left; oval in rectangle. *William Shake-*

WILLIAM SHAKESPEARE

speare. . . . Engraved for the Shakespeare Society, June 1849.

B: 69. 10 × 8.

245 Same Plate. Proof on India paper before all letters.

246 ANONYMOUS. *Stipple.*

Bust, to left, on plate with portraits of Queen Elizabeth, Raleigh, Camden, Bacon and B. Jonson; vignette. *Shakspeare.*

Size of portrait, $2\frac{1}{2} \times 2\frac{3}{8}$.

247 ANONYMOUS. *Stipple.*

Bust, to left; background horizontally ruled; rectangle with facsimile of autograph.

$3\frac{1}{2} \times 2\frac{3}{8}$.

248 Same Plate. Impression on India paper.

249 ANONYMOUS. *Stipple.*

Bust, to left; vignette with facsimile of autograph. *From the Chandos Picture.*

$2\frac{3}{4} \times 2\frac{3}{4}$.

250 ANONYMOUS. *Etching.*

Bust, to left; vignette with facsimile of autograph.

$3 \times 3\frac{1}{4}$.

251 ANONYMOUS. *Stipple.*

Bust, to left; vignette. *Shakspeare. Publié par Furne, Paris . . .*

$3\frac{1}{4} \times 3\frac{1}{2}$.

ENGRAVED PORTRAITS

252 ALBERT-DUVIVIER *Etching.*

Bust, to right; rectangle. *W. Shakespeare.*

$6\frac{1}{8} \times 3\frac{7}{8}$.

253 LEOPOLD FLAMENG SCULP. *Etching.*

Bust, to left; oval in rectangle, with facsimile of autograph. "*He was not for an age . . .*"

$22 \times 16\frac{1}{2}$.

Signed proof, with inscription lightly etched and remarque portraits of David Garrick and Edwin Booth.

The following prints seem to be based on the Chandos type, but present many variations from the original.

254 ANONYMOUS. *Line.*

Bust, to right, circular, on plate with portraits of Sir Francis Drake, Lord Burleigh, Sir Walter Raleigh, Lord Bacon and the Earl of Clarendon. *Shakespeare.*

Size of portrait, $1\frac{3}{8} \times 1\frac{3}{8}$.

255 ANONYMOUS. *Stipple.*

Bust, to left, vignette; on plate with portraits of Jonathan Swift, William Pitt, Isaac Watts and John Wesley. *William Shakespeare.*

Size of portrait, $2\frac{1}{2} \times 2\frac{1}{4}$.

Pub. by J. & J. Cundee.

256 ANONYMOUS. *Line.*

Bust, to left, on plate with 19 others, Cotton,

WILLIAM SHAKESPEARE

Burns, etc.; vignette. *Shakspeare.* Above:
Plate 30 Poets & Dramatic Writers.

Size of portrait, $1\frac{3}{8} \times 1\frac{3}{8}$.

257 Same Plate. Proof on India paper before all letters.

258 DE ST OURS DEL.—MOITTE SCULP. *Line.*

Half-length, to left; in oval supported on pedestal by female figure; in temple.

$6\frac{1}{2} \times 4\frac{1}{4}$.

259 W. HOLL. *Stipple.*

Three-quarters length, to right; rectangle, with facsimile of autograph. *William Shakspeare.*

$5\frac{1}{8} \times 4$.

Pub. by A. Fullarton & Co.

260 DRAWN ON STONE BY J. PENN.—J. H. PARKER,
LITH: LIVERPOOL. *Lithograph.*

Three-quarters length, to left; vignette with facsimile of autograph. *Dedicated by special permission to his Worshipful The Mayor of Liverpool . . .*

$8\frac{3}{4} \times 8$.

Pub. by Trumble & Co.

261 ANONYMOUS. *Stipple.*

Half-length, to left; rectangle. *Published by T. H. Ellis. Shakspeare.*

$13\frac{1}{4} \times 9\frac{1}{2}$.

262 Same Plate. Proof before all letters.

ENGRAVED PORTRAITS

- 263 M. STEINLA FEC: *Line.*
 Half-length, to left, with wide fur collar and earring; rectangle framed in outline. *William Shakspeare.*
 $4\frac{1}{8} \times 3\frac{3}{8}$.
- 263a Same Plate. Proof before letters and outline frame.
 $3\frac{1}{2} \times 2\frac{7}{8}$.
- 264 LOCATELLI DIS GENIANI INC.—PER DALLA LIBERA
 —P^o. ANDERLONI DIRESSA. *Line.*
 Bust, to left; rectangle. Collar trimmed with lace and tassels. *Shakspear.*
 7×5 .
- 264a Same Plate. Proof before all letters.
- 264b T. STARLING SCULPSIT. *Stipple.*
 Bust, to left; rectangle. *Shakspeare.*
 $3 \times 2\frac{1}{2}$.
 Pl. to Valpy's edition of *Plays and Poems*, Vol. XV, 1834.

AMERICAN PORTRAITS OF THE
 CHANDOS TYPE

So many of the portraits of Shakespeare engraved in America are of this class that it has seemed interesting to separate them from the main group. No such separation has been made in the other divisions.

WILLIAM SHAKESPEARE

- 265 ENGRAVED BY R. FIELD, FROM THE ORIGINAL PICTURE IN THE COLLECTION OF THE DUKE OF CHANDOS. *Stipple.*

Bust, to left; oval in rectangle; under oval, an urn and two cherubs as Comedy and Tragedy. On base of urn: *William Shakespeare. Born April 23, 1564 . . .*

Stauffer: 1002. $5\frac{3}{4} \times 3\frac{1}{2}$.

Front. to the First American Edition of Shakespeare's *Plays and Poems*, Philadelphia, 1795. (See book.)

- 266 ANONYMOUS. *Line.*

Bust, to right; oval.

$1\frac{1}{2} \times 1\frac{3}{8}$.

Pub. by Munroe & Francis; on title-page of *Dramatic Works*, Boston, 1803.

- 267 Same Plate. On title-page of *Dramatic Works*, 1807.

- 268 ANONYMOUS. *Line.*

Bust, to left; oval.

$1 \times \frac{3}{4}$.

On label of J. Riddle's Circulating Library, Philadelphia.

- 269 D. EDWIN SC. *Stipple.*

Bust, to right; oval. *W. Shakspeare.*

Fielding: 176. $4 \times 3\frac{1}{4}$.

Pub. by Munroe & Francis; pl. to *Works*, 1810.

- 270 Same Plate. With imprint of C. S. Francis & Co.

ENGRAVED PORTRAITS

- 271 [ALEXANDER ANDERSON] *Woodcut.*
 Bust, to right; oval in rectangular frame.
Wm. Shakspeare. Born Apr. 23. 1564. Died
Apr. 23. 1616. [4 lines of verse.]
 $4\frac{3}{4} \times 3\frac{1}{8}$.
 An interesting specimen of early American wood-
 engraving.
- 272 GIMBREDE SC. N. Y. *Stipple.*
 Bust, to right; oval, with *William Shakspeare*
 on ribbon, and symbols.
 Stauffer: 1091. $6 \times 3\frac{1}{8}$.
 American copy of No. 204.
- 273 HEATH DEL.—MARIA A. MAVERICK SCULP. *Stipple.*
 Bust, to left; vignette, with *Shakspeare* on tab-
 let, and figures of Victory, Comedy and Trag-
 edy.
 Stauffer: 2180. 7×5 .
 American copy of No. 208.
- 274 DESIGN'D BY HARVEY.—ENG'D BY PRUDHOMME. *Line.*
 Bust, to left; rectangle, portrait on monument
 with dramatic scenes. Above: *Shakspeare*.
 Stauffer: 2609. $6\frac{1}{4} \times 3\frac{1}{2}$.
 Pub. by Solomon King, New York, 1831.
 Schoyer, printer.
- 275 Same Plate. Proof on India paper without name
 of printer. On sheet with title-page of *Dra-*
matic Works, 1831.

WILLIAM SHAKESPEARE

- 276 W. HARVEY.—A DICK. *Line.*
 Copy of preceding.
 $6\frac{1}{2} \times 3\frac{1}{2}$.
 Pub. by G. Dearborn, New York.
- 277 Same Plate. Proof on India paper.
- 278 Same Plate. With imprint of Harper & Brothers.
- 279 DRAWN FROM THE CHANDOS PORTRAIT IN THE
 POSSESSION OF THE MARQUIS OF BUCKINGHAM.
 —T. KELLY SC. *Stipple.*
 Bust, to left; rectangle. *William Shakspeare.*
 Stauffer: 1624. $4\frac{1}{2} \times 3\frac{3}{4}$.
 Pub. by Samuel Walker, Boston.
- 280 ENGRAVED BY WM. D. SMITH N. Y. *Line.*
 Bust, to right; oval, with portraits of Garrick,
 Macklin, Kemble and Cooke. *Shakspeare.*
 7×4 .
- 281 DRAWN BY W. MOMBERGER.—ENGRAVED BY J. C.
 BUTTRE. *Stipple.*
 Bust, to left; oval, with scenes from his plays.
 $10\frac{1}{2} \times 6\frac{1}{4}$.
 Copyright 1859.
- 282 Same Plate. Copyright 1879.
- 283 H. WRIGHT SMITH PHILA^A *Stipple.*
 Bust, to left; vignette.
 $3\frac{1}{2} \times 3\frac{1}{4}$.
 Cut close.

ENGRAVED PORTRAITS

- 284 ENG^d. BY GEO. E. PERINE. *Stipple.*
 Similar print. *Shakspeare. From the Chandos Picture.*
 $3\frac{7}{8} \times 3\frac{1}{2}$.
- 285 Same Plate. Proof before letters.
- 286 ILLMAN & SONS. *Stipple.*
 Bust, to left; rectangle. *Shakspeare. With facsimile of autograph.*
 $4\frac{7}{8} \times 3\frac{3}{4}$.
- 287 ENG^d BY E. G. WILLIAMS *Stipple.*
 Bust, to left; vignette. *Shakespeare. Engraved expressly for Demorest's Monthly Magazine.*
 $3\frac{3}{8} \times 3\frac{3}{4}$.
 Printed by Kimmel & Voigt, N. Y.
- 288 HOUBRAKEN—J. C. BUTTRE. *Line.*
 Bust, to left; vignette, with facsimile of autograph. *Shakespeare.*
 $5\frac{1}{4} \times 5$.
- 289 ENG^d BY H. B. HALL & SONS N. Y. *Stipple.*
 Bust, to left; vignette, with facsimile of autograph.
 $3\frac{3}{8} \times 3\frac{1}{4}$.
 Pub. by Dodd, Mead & Company, New York.
- 290 Same Plate. Without engravers' and publishers' names.
- 291 H. B. HALL, 1867. *Line.*

WILLIAM SHAKESPEARE

Bust, to left; vignette. *Engraved for Wynkoop's Handy Volume Shakspeare.*

$1\frac{7}{8} \times 1\frac{7}{8}$.

American copy of No. 194.

292 Same Plate. Proof on India paper.

293 Same Plate. Proof on India paper before publisher's name.

294 Same Plate. Proof on India paper before all letters.

295 J. SARTAIN. *Mezzotint.*

Bust, to left; rectangle. *Shakspeare.*

$5 \times 3\frac{7}{8}$.

Pub. by Gould, Kendall and Lincoln, Boston.

296 W H W BICKNELL SC *Etching.*

Bust, to left; oval in rectangle.

$4\frac{1}{8} \times 3\frac{1}{4}$.

Proof on Japan paper.

THE JANSSEN, OR SOMERSET,
PORTRAIT

The most beautiful of the so-called portraits of the poet is that which was first claimed to be such when in the possession of Charles Jennens, and was reproduced by Earlom in mezzotint for Jennens's edition of *King Lear*, 1770. The head in the picture is finely modelled; the broad, wired collar is of lace, and the doublet,

of figured silk. It bears the inscription "Aet 46 1610." Though it has by no means been proved to represent Shakespeare, it is quite likely that it is the work of Janssen, who painted a portrait of Milton in 1618. There is a legend that it once belonged to Prince Rupert. It has been the property successively of the Dukes of Hamilton and Somerset, the twelfth Duke of Somerset leaving it to his daughter, Lady Guendolen Ramsdem, whose son, Sir John Frecheville Ramsdem, now owns the picture.

Several good copies of the portrait exist; it has been often engraved, and is the theme of a series of articles by Mr. M. H. Spielmann in *The Connoisseur*, 1909-1912.

297 R. EARLOM FECIT *Mezzotint.*

Bust, to left; rectangle, with *U T. MAGUS* on scroll above head, and age and date at upper left corner of print. *William Shakespeare. From an Original Picture by Cornelius Jansen in the Collection of C. Jennens Esq^r.*

C. S: 39. B: 119. $5\frac{1}{4} \times 4\frac{1}{2}$.

Front. to Jennens's edition of *King Lear*, 1770.

298 R. COOPER. SCULPT.—FROM A PRINT BY EARLOM
Mezzotint.

Similar print, with facsimile of autograph.

B: 120. $5\frac{1}{2} \times 4\frac{1}{2}$.

Pub. by Sherwood Jones, 1825; front. to *Works*.

299 Same Plate. With publication line erased.

- 300 J. R. JOBBINS, DEL^T. *Stipple.*
 Similar print. *Shakespeare. From Earlom's Engraved Likeness . . .*
 $5\frac{1}{4} \times 4$.
- 301 [CHARLES TURNER.] *Mezzotint.*
 Proof before all letters, and lettering in background, of the Charles Turner mezzotint; published by Robt. Triphook, 1824.
 $5\frac{5}{8} \times 4\frac{5}{8}$.
- 302 R. DUNKARTON SCULP^T. *Mezzotint.*
 Bust, to left; in rectangle with age and date at left upper corner of print. *William Shakspeare, From an original Picture formerly in the possession of Prince Rupert . . .*
 C. S: 237. B: 118. $4\frac{5}{8} \times 3\frac{1}{2}$.
 Pub. by S. Woodburn, 1811; pl. to his *Characters illustrious in British History*.
- 303 R. COOPER, SC. *Stipple.*
 Bust, to left; rectangle. Based on preceding print. *Wm. Shakespeare.*
 $3\frac{1}{4} \times 2\frac{5}{8}$.
 Pl. to Bumpus's edition of *Works*, 1825.
- 304 J. PASS SC. *Stipple.*
 Bust, to left; oval. *Shakspeare. Engraved for the Encyclopaedia Londinensis, 1827.*
 $4\frac{1}{2} \times 3\frac{5}{8}$.
- 305 Same Plate. Printed in colors.

ENGRAVED PORTRAITS

- 306 H. ROBINSON. SCULP. *Stipple.*
 Bust, to left; rectangle, with facsimile of auto-
 graph.
 $4\frac{3}{8} \times 3\frac{5}{8}$.
 Pub. by Fisher, Son & Co., 1835.
- 307 Same Plate. With artist's name in center, and
 date changed to 1836.
- 308 Same Plate. With date changed to 1839.
- 309 T. WRIGHT SCULPT. *Stipple.*
 Bust, to left; rectangle, with age and date in
 left upper corner of plate. *Shakspeare, In the*
collection of the Duke of Somerset.
 $5\frac{3}{8} \times 4\frac{3}{8}$.
 Pub. by A. Wivell; pl. to his *Inquiry*, 1827.
- 310 Same Plate. Proof on India paper.
- 311 Same Plate. Proof on India paper before all let-
 ters.
 B: 127.
- 312 ENGRAVED BY PAGE . . . *Stipple.*
 Similar plate, reduced. *Shakspeare . . .*
 $2\frac{3}{4} \times 2\frac{1}{8}$.
 Pub. by Duncombe.
- 313 ANONYMOUS. *Line.*
 Similar print, without age and date. *Will.*
Shakspeare.
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Pub. by Griffin & Co.

WILLIAM SHAKESPEARE

- 314 ENGRAVED ON STEEL BY HOPWOOD. *Stipple.*
 Bust, to left; rectangle of triple lines. *Shak-
 speare.*
 $5\frac{1}{8} \times 4\frac{1}{4}$.
 Pl. to *Dramatic Works*, 1842.
- 315 DÉSSINÉ ET GRAVÉ D'APRÈS L'ORIGINAL PAR CAZE-
 NAVE. *Line.*
 Bust, to left; rectangle. Based on preceding
 print.
 B: 117. $3\frac{3}{4} \times 3\frac{1}{8}$.
 Proof on India paper.
- 316 ENGRAVED BY G. GREATBACH, FROM THE SOMER-
 SET PORTRAIT. *Stipple.*
 Bust, to left, surrounded by characters from
 his Plays.
 $8\frac{1}{4} \times 6$.
 Pub. by John Tallis & Company; front. to *His-
 tories*.
- 317 Same Plate. With imprint of The London Print-
 ing and Publishing Company.
- 318 Same Plate. Proof before all letters.
- 319 ANONYMOUS. *Stipple.*
 Bust, to left; rectangle in ornamented frame,
 with age and date at upper left corner of plate;
 facsimile of autograph on frame.
 $9\frac{1}{8} \times 6\frac{1}{2}$.
- 320 ENGRAVED BY CONRADE COOKE. *Line.*

ENGRAVED PORTRAITS

Half-length, to left; vignette with laurel garland. *Shakspeare* . . .

$1\frac{1}{2} \times 1\frac{1}{4}$.

On title-page of *Dramatick Library*.

321 [WILLIAM SARTAIN] *Mezzotint.*

Bust, to left; age and date in upper left corner; rectangle. Above: *Copyright 1902 by William Sartain, N. York. Published by William J. Campbell. Philadelphia.*

$14\frac{1}{2} \times 12\frac{1}{2}$.

322 ANONYMOUS. *Line.*

Half-length, to left; vignette on page 17 of *L'Album*, Rome, 1834.

$4 \times 3\frac{3}{4}$.

323 ANONYMOUS. *Stipple.*

Bust, to left; rectangular background with corners rounded. *Shakspeare. Gaspar Y Roig Editores. Madrid.*

$4\frac{1}{2} \times 3\frac{1}{2}$.

324 LACOUR SC.—DESSINÉ PAR DEVERIA. *Line.*

Bust, to left; vignette with border of single line.

$2\frac{1}{4} \times 1\frac{3}{4}$.

Illustration to *Iconographie instructive*.

325 Same Plate. Proof on large paper without text.

326 Same Plate. Proof without designer's name.

WILLIAM SHAKESPEARE

- 327 Same Plate. With ornamented frame added.
 $5\frac{1}{4} \times 3\frac{1}{2}$.
 Pub. by Danlos, Paris.
- 328 G STAAL INV—F^D. DELANNOY SC *Stipple.*
 Half-length, to left, in fanciful frame decorated
 with four female figures. *Shakespeare. (Essai
 sur la littérature anglaise) Chateaubriand.*
 B: 121. 6×4 .
 Pub. by Abraham Beillet, Paris.
- 329 ENGRAVED BY R. COOPER . . . FROM THE ORIGINAL
 IN THE COLLECTION OF JOHN WILSON
 CROKER . . . *Stipple.*
 Bust, to left; oval in rectangle. *Shakspeare.*
 B: 131. $4\frac{1}{2} \times 3\frac{3}{4}$.
 Pub. by G. Smeeton, 1824.
 After a copy of the Janssen portrait.
- 330 Same Plate. Impression on India paper.
- 331 ENGRAVED BY GARDNER. *Stipple.*
 Bust, to right; oval. *William Shakspeare.*
 $3\frac{3}{4} \times 3$.
 Pub. by J. Good, 1793; pl. to *Literary Magazine.*
 "Nominally after the Janssen portrait, but
 really after no conceivable original."
- 332 Same Plate. Proof without publisher's inscription.

THE ZUCCARO, OR COSWAY,
PORTRAIT

Of three portraits which have been, without sufficient reason, attributed to Frederigo Zuccaro, the one which once belonged to Richard Cosway, and is now owned in America, is perhaps the best known, and is represented here by the following numbers. Zuccaro left England in 1580, when Shakespeare was sixteen years old. Mr. Spielmann calls the attribution of the portrait to him absurd, but it had credence a hundred years ago.

- 333 LONDON ENGRAVED & PUBLISHED 1803, BY HAN^H.
GREENE . . . *Mezzotint.*

Three-quarters length, full face, resting head on hand; oval in rectangle. *W. Shakspeare From an original Picture by Zucaro in the Possession of Richard Cosway Esq^r. R.A.*

9 × 7 $\frac{3}{8}$.

- 334 ENGRAVED BY W. HOLL FROM THE ORIGINAL PICTURE ONCE THE PROPERTY OF THE LATE R. COSWAY R.A. *Stipple.*

Copy of preceding. *Guglielm Shakspeare.*

B: 143. 4 $\frac{1}{4}$ × 3 $\frac{1}{8}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry, Supplement.*

- 335 Same Plate. Proof on India paper before all letters.

336 ANONYMOUS.

Stipple.

Half-length, full face, resting head on hands;
vignette.

$3\frac{3}{4} \times 3\frac{1}{2}$.

THE SOEST PORTRAIT

Gerald Soest was born twenty-one years after Shakespeare's death, and his portrait, while evidently meant for Shakespeare and possibly based on the Chandos type, is fanciful. The portrait, with gentle but weak face, and waving hair and beard, is principally known through Simon's mezzotint (No. 337), which brought it into notice in 1725. It is variously known as the Douglas, Lister Kaye, or Clarges Portrait, according to its different owners.

337 ZOUST PINX.—I. SIMON SC. ET EX. *Mezzotint.*

Half-length, to right, oval in rectangle. *Shakespeare Ob: A.D. 1616. Ætat: 53. Done from a Capital Picture in the Collection of T. Wright Painter in Covent Garden.*

C.S: 133. B: 132. $11\frac{1}{2} \times 9\frac{7}{8}$.

First state of the plate.

338 ENGRAVED BY W. HOLL FROM THE PRINT BY J. SIMON. *Stipple.*

Copy of preceding.

B: 133. $4\frac{5}{8} \times 4$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement.

ENGRAVED PORTRAITS

339 Same Plate. Proof on India paper before all letters.

340 ZOUST PINXIT.—T. WOOLNOTH SCULPSIT. *Stipple.*

Copy of oval in No. 337. *Shakespeare.*

$3\frac{1}{4} \times 2\frac{1}{2}$.

Pub. by M. J. Godwin, 1809.

341 ZOUST PINXIT.—EDWIN SC. *Stipple.*

American copy of preceding.

Fielding: 175. Stauffer: 869. $3\frac{1}{4} \times 2\frac{1}{2}$.

342 ANONYMOUS. *Line.*

Copy of bust of No. 337, with profile of Garrick; circle.

B: 135. $1\frac{1}{2} \times 1\frac{1}{2}$.

Vignette on title-page of *Beauties of Shakespeare*. London, Kearsley, sixth edition. (See book.)

THE ASHBOURNE, OR KINGSTON,
PORTRAIT

This picture first came to light when the Rev. Clement U. Kingston purchased it from a London dealer, and has become well known from G. F. Storm's engraving, 1847. It is inscribed "Aetatis Suae. 47. A° 1611" and is regarded by Mr. Spielmann as a portrait of importance.

- 343 ENGRAVED BY G. F. STORM, FROM AN ORIGINAL PICTURE IN THE POSSESSION OF C. U. KINGSTON, ESQ. OF ASHBOURNE, DERBY.

Mezzotint.

Three-quarters length, standing, to right, with right hand resting on skull; Elizabethan ruff, sword-belt, thumb-ring, and glove; rectangle, with facsimile of autograph.

$15\frac{1}{8} \times 11\frac{3}{4}$.

Pub. by G. F. Storm, 1847.

- 344 ANONYMOUS.

Stipple.

Similar print, to waist only; rectangle with facsimile of autograph.

$4\frac{3}{8} \times 3\frac{1}{2}$.

MINIATURES

Several miniatures have been said to represent Shakespeare, but all on doubtful grounds. The most famous are:

THE WELBECK, or HARLEIAN MINIATURE, which Walpole caused to be engraved by Vertue for Pope's edition; incorrectly said by Oldys to represent James I (See Nos. 345-354).

THE HILLIARD, or SOMERVILLE MINIATURE, said to have belonged to Shakespeare's friend, Somerville of Edstone, and now the property of Lord and Lady Northcote; the work of Nicholas Hilliard (See Nos. 355-358).

THE AURIOL MINIATURE, so called from a former owner; now owned in America (See Nos. 359, 360).

ENGRAVED PORTRAITS

- 345 G. VERTUE SCULP. 1721. *Stipple.*
 Bust, to right; ruff and earring; oval on pedestal in rectangle, with *William Shakespeare* on ribbon at top. *Ad Originalem Tabulam penes Edwardum Dominum Harley.*
 B: 161. $8\frac{1}{2} \times 6$.
 Front. to Pope's edition of *Works*, 1725. Vertue's engraving of the Welbeck Miniature.
- 346 ANONYMOUS. *Line.*
 Copy of preceding, without decorations. *W. Shakspeare, Ob. an. 1616 . . .*
 $5\frac{7}{8} \times 5$.
 Pub. by J. Stockdale, 1783; pl. to *Works*, 1784.
- 347 Same Plate. Without publication line.
- 348 ENGRAVED BY W. & I. WALKER. *Line.*
 Another copy of No. 345, with masks and flames under oval. *Shakspeare.*
 B: 163. $6 \times 3\frac{5}{8}$.
 Pub. by Bellamy & Robarts, 1789.
- 349 Same Plate. Proof before all letters.
- 350 F. C. BOCK SC. *Line.*
 Copy of preceding; oval. *Shakspeare.*
 $3\frac{1}{2} \times 2\frac{3}{4}$.
 Front. to *Englische Blätter*, 1794.
- 351 S. BENNETT SC. *Line.*
 Bust, to right; rectangle.

WILLIAM SHAKESPEARE

B: 162. $5\frac{3}{8} \times 4$.

Pub. by I. Stockdale, 1807; pl. to *Works*.

352 MASSOL SCULPT. *Stipple.*

Bust, to right; ruff and ribbon with order of St. George; rectangle. *W. Shakspeare.*

B: 165. $5\frac{1}{8} \times 3\frac{3}{4}$.

Pl. to Guizot's French edition of Shakespeare, 1848; based on Vertue's plate, No. 345.

353 Same Plate. Impression on India paper.

354 Same Plate. Proof on India paper before Shakespeare's name.

355 B. HOLL SCULPT. *Stipple.*

Bust, to left; fair hair, pointed beard, wide collar; oval. *Shakespeare. The original picture formerly belonged to the late Sir Edward Bland Burges Bart.*

$2 \times 1\frac{1}{2}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement. The Hilliard Miniature.

356 Same Plate. Proof on India paper before all letters.

357 ENGRAVED BY T. W. HARLAND FROM THE PORTRAIT BY N. HILLIARD. *Stipple.*

Bust, to left; oval in rectangle with facsimile of autograph.

B: 150. $3\frac{3}{4} \times 3\frac{1}{8}$.

Pl. to Wivell's *Inquiry*, Ed. 2, 1840.

358 Same Plate. With *London, Virtue & Co.*

ENGRAVED PORTRAITS

- 359 ENGRAVED BY W. HOLL FROM THE MINIATURE IN THE POSSESSION OF CHARLES AURIOL ESQ^R.

Stipple.

Bust, to right, in oval frame. *Shakspeare.*

B: 151. $2\frac{1}{8} \times 1\frac{3}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement. The Auriol Miniature.

- 360 Same Plate. Proof on India paper before all letters.

VARIOUS SUPPOSITITIOUS
PORTRAITS AND BUSTS

- 361 BASIRE. S. *Line.*

Bust, profile, to left; oval.

Size of plate, $5\frac{1}{2} \times 3\frac{1}{4}$.

On engraved title-page of *Poems*, Bell, 1774.

- 362 ANONYMOUS. *Line.*

Similar bust.

$1\frac{5}{8} \times 1$.

On p. 221 of Lavater's *Essays on Physiognomy*, 1789.

- 363 ANONYMOUS. *Line.*

Similar bust, with four other portraits.

$1\frac{3}{4} \times 1\frac{1}{4}$.

Pl. to Lavater's *Essays on Physiognomy*, 1806.

WILLIAM SHAKESPEARE

- 364 DRAWN BY R. CORBOULD, FROM A GEM BY E. BURCH, R.A. & ENGR^D. BY P. W. TOMKINS. *Stipple.*
 Bust, to left, profile, oval medallion with garlands and name on tablet in rectangle. *Shakespeare.*
 B: 160. $3\frac{1}{4} \times 2$.
 Pub. by John Sharpe, 1804.
- 365 G. UPIZ DEL.—COUPI SC. *Stipple.*
 Similar bust, in wreath, profile; emblems; rectangle. *Shakespeare.*
 $4\frac{1}{4} \times 3$.
- 366 ANONYMOUS. *Stipple.*
 American copy of preceding. *Shakespeare.*
 $2\frac{7}{8} \times 1\frac{7}{8}$.
 On title of *Works*, Philadelphia.
- 367 THURSTON. DEL.—RHODES. SCULP. *Line.*
 Similar bust, circular frame with emblems in rectangle. *Shakespeare.*
 B: 159. $3\frac{7}{8} \times 2\frac{3}{4}$.
 Pub. by Thomas Tegg, 1816.
- 368 Same Plate. Proof on India paper.
- 369 J. MILLER SCULP. *Stipple.*
 Similar bust, oval. *W^m. Shakespeare.*
 B: 157. $4\frac{1}{4} \times 3\frac{1}{4}$.

ENGRAVED PORTRAITS

370 ANONYMOUS. *Line.*

Bust, in oval, with wrinkled collar and protruding chin.

$2 \times 1\frac{5}{8}$.

Proof.

371 ANONYMOUS. *Line.*

Small bust, to left; on book-plate of David Garrick.

Size of bust, $\frac{5}{8} \times \frac{3}{8}$.

372 HOGARTH PINXT.—J. I. SCULPT. *Aquatint.*

Small bust; medallion set in chair. *Shakespeare Chair.*

$6\frac{1}{2} \times 3$.

Pub. for S. Ireland, 1799.

The tradition is that the medallion was carved by Hogarth and inset in a chair given by him to David Garrick.

373 ENGRAVED BY W. RIDLEY FROM A DRAWING BY W. H. BROWN . . . *Stipple.*

Bust, to right; slightly resembling the Chandos Portrait, but without beard and earring. *Shakespeare. Engraved for C. Cooke, April 19, 1797.*

$3\frac{1}{8} \times 2\frac{1}{2}$.

374 A. WIVELL DELT.—W. HOLL SCULPT. *Stipple.*

Half-length, to left; oval. *Will. Shakespere. The original Picture is in the possession of Thomas Gilliland, Esqr.*

B: 142. $3\frac{3}{4} \times 3$.

WILLIAM SHAKESPEARE

Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.

- 375 PAINTED BY R. SMIRKE, R.A.—ENGRAVED BY R. ASHBY. *Line.*

Bust, full face, in architectural frame with *Illustrations to Shakspeare*, by Robt. Smirke, R.A.

$4\frac{1}{4} \times 3\frac{1}{4}$.

Pub. by Hurst, Robinson & Co., 1825.

- 376 Same Plate. Impression on India paper.

- 377 Same Plate. Proof on India paper before letters.

- 378 Same Plate. Unfinished proof.

- 379 E. DESMAISONS LITH.—IMP. LEMERCIER . . . *Lithograph.*

Half-length, to left, looking toward front; wavy hair and loose collar; vignette. *Shakespeare.*

$6\frac{1}{2} \times 5\frac{1}{2}$.

Pub. by Moore McQueen & Co.

FRAUDULENT PORTRAITS

Early in the nineteenth century two "restorers," Zincke and Holder, fabricated numerous spurious portraits of Shakespeare and others. Several of them were accepted as genuine, and have become well known through excellent engravings. Some of the most noted of the frauds which may be traced to one or the other of these impostors are:

ENGRAVED PORTRAITS

THE STACE PORTRAIT, named after the publisher who first had it reproduced by Robert Cooper (See Nos. 380-383).

THE DUNFORD PORTRAIT, named for the publisher of Turner's mezzotint (See Nos. 384-387).

THE WINSTANLEY PORTRAIT, one of two owned by Mr. Thomas Winstanley (See Nos. 388-390).

THE ZINCKE PORTRAIT, immediately traceable to Zincke (See No. 391).

380 ENGRAVED BY ROBT COOPER. *Stipple.*

Half-length, to right; in plain coat with small buttons and slightly turned collar; figure almost in profile; rectangle. *Shakspeare From an original Portrait in the possession of the Publisher.*

B: 136. $11\frac{3}{4} \times 9$.

Pub. by Machell Stace, 1811. The Stace imposture.

381 Same Plate. Without Shakespeare's name and with *Robt. Cooper, Aquafortis* lightly etched.

382 ENGRAVED BY W. HOLL FROM A PRINT BY R. COOPER. *Stipple.*

Copy of preceding. *Shakspeare . . .*

B: 137. $4\frac{1}{8} \times 3\frac{1}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry*, Supplement.

- 383 ROSMÄSTER BERLIN 1838. *Line.*
 Copy of preceding.
 $4 \times 3\frac{1}{4}$.
- 384 ENGRAVED BY C. TURNER, FROM THE NEWLY DISCOVERED PICTURE . . . *Mezzotint.*
 Bust, to left, with broad plain collar, wrinkled; heavy hair falling over collar; rectangle. *WM. Shakspeare.*
 B: 138. 15×12 .
 Pub. by Jas. Dunford, 1815. The Dunford imposture.
- 385 Same Plate. Proof before all letters.
- 386 ENGRAVED BY WM. SHARP . . . *Line.*
 Copy of preceding; in rectangular frame. *WM. Shakspeare.*
 B: 140. $6\frac{1}{4} \times 5\frac{1}{4}$.
 Pub. by J. Dunford, 1816.
- 387 [W. HOLL] *Stipple.*
 Similar print; rectangle, without the frame.
 B: 139. $4\frac{1}{8} \times 3\frac{1}{4}$.
 Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.
 Proof on India paper before all letters.
- 388 ANONYMOUS. *Line.*
 Bust, to left; in plain collar with tassels, outline floriated rectangle. Above: *Engraved from*

ENGRAVED PORTRAITS

a Portrait, in the possession of Mr. Tho^s. Winstanley, Liverpool. (6 lines of verse below.)

5 × 4.

389 ENGRAVED BY EDWARD SMITH FROM AN ORIGINAL PAINTING. *Line.*

Same type, half-length, to left; rectangle. *Shakespeare.*

B: 156. $4\frac{1}{2} \times 3\frac{3}{8}$.

Pub. by Robt. Jennings, 1829; for *The Union Shakespeare.*

390 Same Plate. Proof on India paper, with engraver's name lightly etched.

391 W. HOLL SCULPT. *Stipple.*

Bust, full face; oval, with fancy figures and inscriptions in antique characters. "*The earth has bubbles . . .*"

B: 144. $6\frac{1}{4} \times 4\frac{1}{4}$.

Pub. by A. Wivell, 1827; pl. to his *Inquiry, Supplement.*

The so-called Zincke portrait.

THE WESTMINSTER MONUMENT

In 1741 a monument, designed by William Kent and executed by Peter Scheemakers, was set up in the Poets' Corner in Westminster Abbey. The expenses were met by public subscription, Alexander Pope being one of the promoters of the scheme. The standing figure of the poet is

represented as leaning against a pillar, on which are books and a scroll; the head is after the Chandos Portrait.

- 392 H. GRAVELOT DELIN. ET SCULP. *Line.*
 The monument, with statue, in Westminster Abbey; rectangle. Below: *To be placed next after the Preface.*
 $8\frac{1}{2} \times 6\frac{1}{8}$.
 Pl. to Hanmer's edition of *Works*, 1744.
- 393 ANONYMOUS. *Line.*
 Same monument; rectangle.
 B: 185. $7\frac{3}{8} \times 4\frac{1}{4}$.
 Pl. to *London Magazine*, 1751.
- 394 ANONYMOUS. *Line.*
 Same monument, with railing; rectangle. Below: *Monument of Shakespeare.*
 $5\frac{1}{2} \times 3\frac{1}{4}$.
 Pl. to *Royal Magazine*, 1763.
- 395 S. WALE DELIN.—C. GRIGNION SC. *Line.*
 Copy of preceding. *Monument of Shakespeare.*
 $5\frac{1}{2} \times 3\frac{1}{4}$.
- 396 ANONYMOUS. *Line.*
 Reduced copy of No. 394. *Monument of Shakespeare.*
 $5\frac{1}{2} \times 3\frac{1}{4}$.

ENGRAVED PORTRAITS

- 397 ANONYMOUS. *Line.*
 Same monument; rectangle. *Shaksperes Monument in Westminster Abbey.*
 B: 186. $5\frac{1}{8} \times 3\frac{1}{8}$.
 Printed for J. Bell, 1787; pl. to *Works*.
- 398 ANONYMOUS. *Line.*
 Same monument; rectangle. Above: *Monument of Shakespear.*
 $6\frac{1}{4} \times 3\frac{3}{4}$.
 Pl. to *Universal Magazine*.
- 399 HULETT SCULP *Line.*
 Same monument; rectangle.
 $5\frac{3}{4} \times 3\frac{1}{2}$.
- 400 ANONYMOUS. *Line.*
 Same monument; rectangle.
 $4\frac{1}{2} \times 2\frac{3}{4}$.
 Cut close.
- 401 ANONYMOUS. *Line.*
 Same monument; rectangle. *The Monument of William Shakespear the Poet, erected to his Memory in Westminster Abbey A.D. 1741.*
 11×7 .
- 402 ANONYMOUS. *Line.*
 Same monument; rectangle. On base of statue; *Shakespeare.*
 $6\frac{1}{4} \times 4\frac{1}{4}$.
 Pub. by John Williams, 1826.

WILLIAM SHAKESPEARE

- 403 ENGRAVED BY B. HOLL. *Line.*
 Same monument; rectangle. *The Monument of Shakspeare in Westminster Abbey.*
 $8 \times 4\frac{5}{8}$.
 Pub. by Wivell, 1827; pl. to his *Inquiry*, Supplement.
- 404 Same Plate. Proof before all letters.
 B: 182.
- 405 DRAWN & ENG^d. BY J. STORER.—FOR COLE'S RESIDENCES OF ACTORS. *Line.*
 Same monument, showing only part of pedestal; rectangle. *Shakespeare's Monument, Westminster Abbey.*
 $4\frac{1}{8} \times 2\frac{3}{4}$.
- 406 ANONYMOUS. *Line.*
 The statue of the monument; vignette, on Seddon's advertisement of Books & Stationery, Philadelphia, about 1812.
 $3\frac{1}{2} \times 2\frac{1}{2}$.
- 407 ANONYMOUS. *Line.*
 Same statue; vignette. *William Shakespeare. Verlag von Friedrich Brandstetter in Leipzig.*
 $5\frac{1}{2} \times 4$.

THE BANKS RELIEF

A relief, representing Shakespeare between the Genius of Painting and the Dramatic Muse,

was executed by J. Banks for Boydell's Shakespeare Gallery in Pall Mall. It is now in the garden of New Place, Stratford. It was reproduced on a medal by K uchler, which was presented to every subscriber to Boydell's illustrated edition of Shakespeare.

- 408 T. BANKS R.A. INV. ET SCULP.—DRAWN & ETCH'D BY G. VITALBA *Etching.*

Relief in front of Shakespeare Gallery with medallion of John Boydell introduced; rectangle. *Bass Relief in the Front of the Shakespeare Gallery Pall Mall. Humbly Dedicated to the Subscribers of the Shakespeare Gallery . . .*

B: 178. $9 \times 7\frac{3}{4}$.

Pub. by Vitalba, 1792.

- 409 I. BANKS R.A. FECIT.—BENJ. SMITH SCULP. *Stipple.*

Same relief; rectangle. On pedestal: "*He was a Man, take him for all in all, I shall not look upon his like again*" . . . Below: *Represents Shakespeare seated between the Dramatic Muse and the Genius of Painting . . .*

B: 176. $19\frac{1}{2} \times 14\frac{1}{2}$.

Pub. by J. & J. Boydell, 1796; pl. to *Works*.

- 410 I. BANKS R.A. FECIT.—JAMES STOW SCULPT. *Line.*

Same relief; rectangle. *Represents Shakspeare seated . . .*

B: 177. $10\frac{1}{2} \times 6\frac{1}{2}$.

Pub. by J. & J. Boydell, 1798; front. to *Works*.

WILLIAM SHAKESPEARE

- 411 Same Plate. With inscription below lightly etched.
- 412 Same Plate. Proof before all letters.
- 413 J. BANKS R.A. FECIT—B. HOLL SCULPT. *Line.*
 Same relief; rectangle.
 B: 172. $6\frac{3}{4} \times 4\frac{3}{8}$.
 Pub. by A. Wivell; pl. to his *Inquiry*, Supplement. (See book.)
- 414 Same Plate. Proof on India paper before all letters.
- 415 I. BANKS R.A. FECIT.—GESTOCHEN IN LORRACH BEY BASEL VON T. T. VON MECHEL JUN. *Line.*
 Same relief; rectangle. *Represents Shakspeare seated between the Dramatick Muse and the Genius of Painting . . .*
 $4\frac{3}{4} \times 3\frac{5}{8}$.
- 416 ANONYMOUS. *Etching.*
 Same relief; rectangle, in outline.
 $4\frac{3}{8} \times 3\frac{1}{4}$.
 Proof before all letters.
- 417 BANKS R.A. FECIT—FAUCHERY DEL.—A^{NE}.
 MATHIEU SC. *Line.*
 Same relief; rectangle.
 $5 \times 3\frac{5}{8}$.
 Pub. by Marchant, Paris.
- 418 SCRIVEN SCULPT *Line.*
 Same relief; obverse of medal presented to sub-

ENGRAVED PORTRAITS

scribers to Boydell's edition of Shakespeare's Works. Below is the reverse of the medal, engraved by Girtin.

$1\frac{7}{8} \times 2$.

Pub. by J. Asperne, 1804; pl. to *European Magazine*.

419 ENGRAVED BY S. RAWLE. *Line.*

Same relief, in view of full front of Shakespeare Gallery.

B: 174. $7 \times 3\frac{3}{4}$.

Pub. by J. Asperne, 1804; pl. to *European Magazine*.

VARIOUS STATUES

420 ANONYMOUS. *Stipple.*

The Roubiliac Statue, inclined toward left with pen in right hand and left hand raised to face; long draped cloak; vignette. Below: *Shakespeare*.

$4\frac{7}{8} \times 3\frac{1}{4}$.

The French sculptor was commissioned by David Garrick in 1758 to execute this statue, which Garrick bequeathed to the British Museum.

421 RILEY DEL.—PAGE SCULP *Line.*

Statue on pedestal, with figures of Tragedy and Comedy below; encircling ribbon inscribed *We ne'er shall look upon his like again*; vignette.

$6\frac{1}{2} \times 4\frac{1}{4}$.

Pub. by Bellamy & Roberts, 1791.

- 422 J. BELL, SCULPTOR.—DAGUERREOTYPED BY BEARD.
Stipple.
 Statue on pedestal; left hand resting on trunk of tree; head from Stratford bust; rectangle. Below: *Shakspere.*
 $5\frac{1}{2} \times 3\frac{3}{8}$.
- 423 ANONYMOUS. *Stipple.*
 Similar statue; vignette. "*His fame folds in This orb o' the earth.*" *Shakespeare.*
 $3 \times 1\frac{3}{4}$.
 Pub. by D. Appleton & Co., New York.
- 424 Same Plate. Proof before publisher's inscription.
- 425 Same Plate. Proof before all letters.
- 426 ENGRAVED BY A. B. WALTER FROM THE ORIGINAL DRAWING BY W. CROOME. *Mezzotint.*
 Statue on pedestal with lyre, masks, etc., below; book in left hand; vignette.
 $5\frac{3}{8} \times 3\frac{1}{2}$.
- 427 ANONYMOUS. *Stipple.*
 The Central Park statue; face from the Stratford bust, looking down, with book in right hand and left hand on hip; vignette. *Shakspeare. From the Statue by J. Q. A. Ward. Copyright by D. Appleton & Co. 1877.*
 $8\frac{3}{8} \times 4\frac{1}{2}$.
- 428 Same Plate. With inscription: *Shakspere. From the bronze statue by J. Q. A. Ward, in Central Park, New York.*

ENGRAVED PORTRAITS

429 Programme of a performance of *Julius Cæsar* given at Booth's Theatre in 1875; printed on green silk, with representation of the Ward statue.

5 × 2¼.

430 Bust of William Shakespeare; carved in wood.

431 Alleged Portrait of William Shakespeare; painted in oils, with inscription, *Age 46—1610*. In corner, *Lynde*.

432 Engraved Portraits of the Early Editors of Shakespeare's Plays.

433 Engraved Portraits of Early Shakespearian Actors.

ADDENDA

- 434 [WILLIAM SABIN] *Etching.*
 "The Whistling Shakespeare." Droeshout type,
 on small sketch of title-page of the First Folio.
 $1\frac{1}{2} \times 1\frac{3}{8}$.
- 435 [FRANCIS KYTE.] *Mezzotint.*
 Bust, to left, in oval on plate with oval portraits
 of Jonson, Milton and Butler. *Natus A. D.*
1554 Wil^m. Shakespear . . .
 C. S: 13. $13\frac{3}{4} \times 10$.
 One of a set of six plates, *The Worthies of*
Britain; in imitation of Simon's set (See No.
 138).
- 436 W. PAGE DEL. W. J. LINTON SC. *Wood-engraving.*
 The "Kesselstadt Death Mask."
 $37\frac{1}{4} \times 25\frac{1}{2}$.
 On poster of lecture by William Page, Novem-
 ber 14, 1871.



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