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# Illustrating Shakespeare

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Illustrating



Shakespeare

# Illustrating Shakespeare

January 20-March 16, 2003

Special Collections Library  
University of Michigan Library  
Ann Arbor, Michigan

## Exhibit Hours

Monday-Friday 10 am - 5 pm  
Saturday 10 am - 12 pm

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## PREFACE

*Welcome to this exhibit tracing the course of printed illustrations of Shakespeare's works over the last 300 years. Through this exhibit we are celebrating both the March 2003 return visit of the Royal Shakespeare Company to the University of Michigan and the expansive collection of Shakespearean materials housed in the Special Collections Library.*

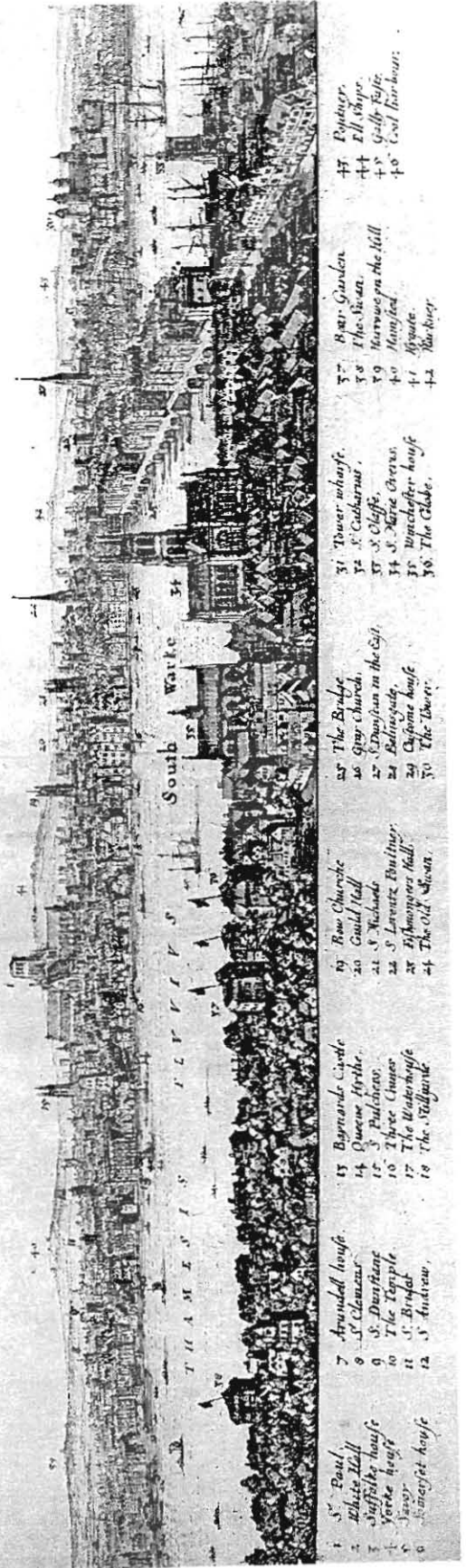
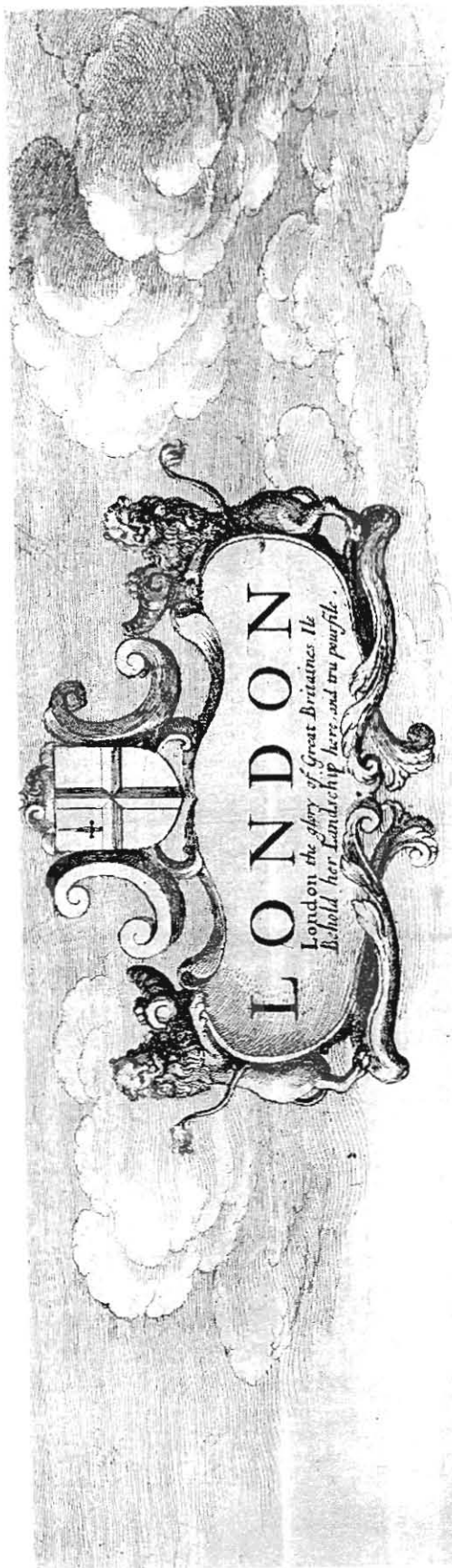
*The McMillan Shakespeare Collection in the University of Michigan Library was founded in the 1880s with some 1200 items acquired from the private collections of two noted Shakespeare collectors: Edward H. Thomson, of Flint, Michigan, and Joseph Crosby, of Zanesville, Ohio. Senator James A. McMillan, the collection's namesake, and his family generously provided the funds both for the acquisition of these two initial collections and for further additions made over the next twenty-five years under the direction of University of Michigan English Professor Isaac Demmon.*

*The McMillan Collection now numbers approximately 6,000 volumes, providing a rich and varied resource for documenting the history of how Shakespeare's works were both presented and received. With thousands of different English and American editions ranging from the Second Folio of 1632 to popular editions of the 1910s, as well as scholarly and popular analyses of the works, the collection traces Shakespeare's influence on Anglo-American culture from many different angles. There are also editions in some 20 languages other than English and books and pamphlets about every imaginable aspect of Shakespeare's life and his works, ranging from the debate over who wrote the works said to be by Shakespeare, to the role of such things as music, flowers, and women in his works.*

*Shakespeare's rich textures of plot and character are mirrored in the rich variety of images they have inspired. Curator Nancy S. Reinhardt here presents a guided tour through the historical process of printed illustrations, showing how paintings, set and costume design, and actors themselves all influenced that history. The items in the exhibit vividly show how the vital emotions that Shakespeare's words stirred in a multitude of artists were then translated into illustrations that in turn evoke those same emotions in others.*

*I would like to thank and recognize Nancy S. Reinhardt, Curator of Theatre, Film, and Television Collections in the Special Collections Library, who served as Curator of this exhibit. She was ably assisted in the exhibit's preparation by the Library's Conservation Staff, including Shannon Zachary, Leyla Lau Lamb, and Thomas Hogarth, and in mounting the exhibit by staff of the Special Collections Library, including Kathleen Dow and Franki Hand. Sandy Ackerman of the Library's Public Relations Office designed the catalogue cover and publicity materials for this exhibit, and Franki Hand of the Special Collections Library laid out the remainder of the catalogue.*

*Peggy Daub, Head  
Special Collections Library*



- 1 St. Paul
- 2 White Hall
- 3 Suffolke house
- 4 Yorks house
- 5 Tower
- 6 Banquet house
- 7 Arundell house
- 8 St. Clements
- 9 St. Dunstons
- 10 The Temple
- 11 St. Bridget
- 12 St. Andrews
- 13 Bernards Gate
- 14 Queens by the
- 15 St. Pauls
- 16 Three Chimes
- 17 The Waterhouse
- 18 The Wallgate
- 19 Bow Church
- 20 Guild Hall
- 21 St. Nicholas
- 22 St. Lovells Building
- 23 Fishmongers Hall
- 24 The Old Swan
- 25 The Budge
- 26 Gray Church
- 27 St. Dunstons in the East
- 28 Bellinghams
- 29 Capone house
- 30 The Tower
- 31 Tower wharf
- 32 St. Catharines
- 33 St. Clements
- 34 St. Marks Church
- 35 Wapdrifters house
- 36 The Globe
- 37 Bear Garden
- 38 The Swan
- 39 Narrow on the Hill
- 40 Mansfield
- 41 Wynd
- 42 Watering
- 43 Poplar
- 44 St. Johns
- 45 St. Giles
- 46 St. Pauls
- 47 St. Dunstons

### Illustrating Shakespeare ....

.... There are so many ways of representing the words of the Bard – on and off stage, in paintings, film and television, and of course in a wide variety of illustrated books. The subject is so complex that no exhibit can do full justice to its range and variety. In museums, art galleries and the collections



of great libraries there are thousands of images from Shakespeare ... paintings, drawings, woodcuts, engravings, lithographs, photographs, even sculptures survive of characters seen on stage or imagined off stage. This exhibit makes no attempt to provide a full display of these complexities. Rather, it celebrates the University Library's rich holdings in Shakespeare. Examples are drawn from the multiple editions of his works, as well as from his predecessors and contemporaries, to trace

the emerging tradition of the illustrated text. The different interpretations of Shakespeare's characters shown here provide a context for the modern interpretations of the Royal Shakespeare Company in residence at the University of Michigan in Ann Arbor, in March 2003.

## Self-Guided Tour of the Exhibit ....

The exhibit is organized in seven clusters of floor cases, with corresponding wall cases offering expanded interpretations of the items in the floor cases. Unless otherwise indicated, all the items in the floor cases are original books or prints from the Special Collections Library of the University of Michigan Library. While many of the images in the wall cases are copies of pages from the collections, several are original items. Each item is numbered with a brief bibliographical citation, and whenever possible the artist associated with the example is identified. The following outline is a brief guide to the central themes of each cluster.

- |     |                               |  |
|-----|-------------------------------|--|
| I   | CASES 1, 2, 3                 | Early Book Illustration in England, Documentary Images from Shakespeare's World, and the First Illustrated Editions of His Plays   |
| II  | CASES 4, 5                    | Editions of <i>Coriolanus</i> and <i>The Merry Wives of Windsor</i> , with Images of Falstaff. Artists or editions represented in CASE 4 are from the 18 <sup>th</sup> century, and in CASE 5, from the 19 <sup>th</sup> century.                      |
| III | CASES 6, 7                    | Ghosts, Fairies, Elves, Visions, Dreams, Nightmares. Artists or editions represented are from the 18 <sup>th</sup> , 19 <sup>th</sup> and early 20 <sup>th</sup> centuries.  |
| IV  | CASES 8, 9, 10                | Actors, Interpretations of the Role, and Illustrations of Specific Characters. Most of the books and images in these cases are from the 18 <sup>th</sup> and 19 <sup>th</sup> centuries, the great period of the actor/manager in the English theatre. |
| V   | CASES 11, 12, 13 (upper left) | Illustrating the "Other" – Orientalism, Dark Alien Figures, Mad Women, etc.  |
| VI  | CASE 13                       | Illustrating Shakespeare's Poetry – the Sonnets, "Who Is Silvia?" and "The Seven Ages of Man."   |
| VII | CASES 14, 15                  | 20 <sup>th</sup> -Century Artists – a Few Examples   |

## I CASES 1, 2 and 3

### Backgrounds to the Exhibit: Early Book Illustration in England, Documentary Images from Shakespeare's World, and the First Illustrated Editions of His Plays

In the first case (CASE 1) early examples of book illustration in England are on display. The oldest book in the exhibit, *Expositio Hymnorum*, was printed by Richard Pynson in 1497, 67 years before the birth of Shakespeare. Except for a few classics such as *Aesop's Fables*, chronicles and texts used for religious or political propaganda were more likely to be illustrated than contemporary works of literature. CASE 1 provides several examples of chronicles, a major source for Shakespeare's history plays. Other examples have been selected because the illustrations are by artists associated with Shakespeare (for example, Martin Droeshout who created the portrait for the First Folio, discussed in CASE 3).

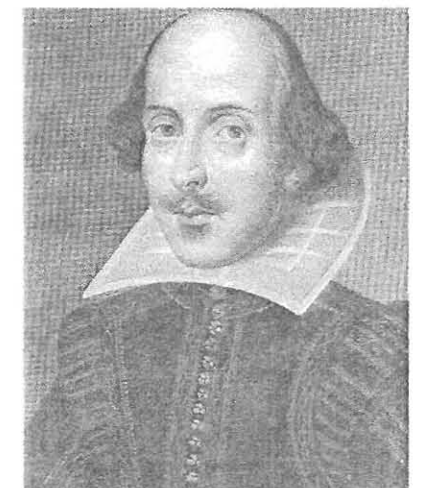
In CASE 2, the adjacent wall case, there is an image (reduced in scale by about 50%) from a 1964 facsimile of the first illustrated book published in England, William Caxton's *The Myrroure of the World* (1481). Also on display are two facsimiles representing the earliest known attempts to illustrate Shakespeare, along with an assortment of documentary images from Shakespeare's world. The first known illustration of Shakespeare is a rough drawing in manuscript, not intended for publication – a sketch of an early production of *Timon of Athens* (ca. 1595). The second is the first published illustration of a work by Shakespeare – an engraved frontispiece illustrating the suicide of Lucrece in *The Rape of Lucrece* and published in 1655, a full thirty-nine years after Shakespeare's death.

CASE 3 displays the second edition of the First Folio, the first collected edition of Shakespeare's plays, with the famous Martin Droeshout portrait of Shakespeare and Ben Jonson's poem, "To the Reader." CASE 3 also features *Hamlet* from several of the earliest illustrated editions of the plays. The first illustrated edition (1709) depicts a scene from *Hamlet* with the famous Restoration actor Thomas Betterton in the title role. The acting edition, adapted by Sir William Davenant, for Betterton's *Hamlet* is also on display.

### CASE 1

- 1 RANULF HIGDEN, d. 1364  
*Polycronycon*  
Southwark, for John Reynes, [1527]

Note the dynamic design by an anonymous artist for this woodcut depicting clashing armies.



- 2 THE VENERABLE BEDE, 673-735  
*The History of the Church of Englande*  
Antwerp, Joannes de Laet, 1565

This unsigned woodcut illustrates the defeat in 633 of the Anglians by King Oswald of Northumbria, who had recently converted to Christianity.

- 3 EXPOSITIO HYMNORUM  
London, Richard Pynson, [1497]

This modest book, a school hymnal for choir boys, is the oldest in the exhibit. The opening page is decorated with a simple woodcut that the printer Richard Pynson may have imported from the Continent, as he did for many of his illustrated texts. At the end of the 15<sup>th</sup> century and well into Shakespeare's time, boys from choir schools often acted in a variety of theatricals. It was probably from among their ranks that some of the first boy actors were selected for women's roles in Shakespeare's plays.

- 4 JOHN MILTON, 1608-1674  
*Paradise Lost*  
Illustration for Book I by John Baptist Medina  
London, for R. Bentley and J. Tonson, 1688

With its subtle chiaroscuro this dramatic engraving marks a turning point in literary book illustration in England.

- 5 THOMAS CRANMER, 1489-1556  
*Answer unto a Crafty and Sophistical Cavillation*  
London, John Day, 1580

This woodcut illustrating the martyrdom of Thomas Cranmer, Archbishop of Canterbury, appeared originally in John Foxe's *Book of Martyrs*, also printed by John Day (first English version 1563, expanded and revised 1576). These woodcuts, which would have seemed quite horrifying at the time, were useful political propaganda for the Church of England.

- 6 SIR HENRY SPELMAN, 1564?-1641  
*Aspilogia*  
In: *Nicolai Uptoni De Studio Militari ...*  
Edited by Sir Edward Bysshe, 1615?-1679  
Illustration by Pierre Lombart, 1612-1682  
London, for J. Martyn and J. Allestrye, 1654

The engravings on display in this folio are part of a two-page visual narrative depicting the life of a knight. The artist was one of many French engravers working in London during the 17<sup>th</sup> century. This book also includes engravings by a native artist William

Faithorne, 1616-1691, and foreigner, Wenceslaus Hollar, 1607-1677. Hollar is the same artist who engraved the plates for the costume book, previously owned by Cruikshank, and featured in CASE 5.

- 7 THOMAS HEYWOOD, d. 1641  
*Englands Elisabeth, Her Life and Troubles*  
Frontispiece by Martin Droeshout, b. 1601  
Cambridge, for Ph. Waterhouse, 1632

Heywood like Shakespeare worked as a poet, playwright and actor on the English stage. His play of the same title, written almost 30 years earlier, is perhaps the inspiration for this chronicle. During their reigns Queen Elizabeth and her father King Henry VIII were popular subjects for portraits, chronicles and laudatory plays.

- 8 THOMAS HEYWOOD, d. 1641  
*The Hierarchie of the Blessed Angells*  
Illustration by Martin Droeshout, b. 1601  
London, Adam Islip, 1635

This book is of particular interest to Shakespeare scholars because of Heywood's use of the Macbeth legend and his reference on p.206 to "mellifluous Shakespeare."

## CASE 2 left panel

- 1 Woodcut of the Red Cross Knight  
From *The Fairie Queene* by Edmund Spenser, 1552?-1599  
London, 1596

Spenser, a contemporary of Shakespeare, was honored during his lifetime by a few illustrations. Poetry was held in higher esteem culturally than plays and among works of literature was more likely to be illustrated than texts for the theatre.

- 2 Woodcut of Abraham and Isaac  
From *A Chronicle at Large ...* by Richard Grafton, d.1572  
London, 1569

Grafton was a prolific editor of early chronicles; this is one of his several publications.

- 3 Woodcut from a facsimile of  
*The Mirrour of the World*  
Printed originally by William Caxton in 1481  
Now printed by hand at the Allen Press  
[Kentfield, Calif.], 1964

Caxton's *Myrrour* is cited as the first illustrated book in England. His *Canterbury Tales* is the first illustrated Chaucer, printed in 1484.

- 4 Engraved portrait of Sir Henry Spelman  
by William Faithorne, 1616-1691  
From *Aspilogia*, in *Nicolai Uptoni De Studio Militari ...*  
London, 1654

Faithorne was a skilled engraver of portraits.

- 5 Engraved frontispiece to  
*The Rape of Lucrece* by William Shakespeare, 1564-1616  
London, 1655

The first known publication of any illustration of Shakespeare's writings, traditionally attributed to William Faithorne. In contrast to the sophisticated portraits known to be by Faithorne, this unsigned design seems unskilled.

- 6 Sketch of an early production of  
*Titus Andronicus* by William Shakespeare, 1564-1616  
Attributed to Henry Peacham, ca.1595  
Private collection, England

## CASE 2 right panel

- 1 Early 17<sup>th</sup>-century view of London  
With exterior of Swan Theatre, Globe Theatre ...  
From *Londinopolis* by James Howell, 1594?-1666  
London, 1657
- 2 Sketch of Swan Theatre interior by the  
Dutch traveler Johannes de Witt, ca. 1596  
University Library, Utrecht
- 3 Close-up of Globe Theatre exterior  
From *Vischer's View of London, 1606-1614* by  
Claes Jansz Vischer, 1586/7-1652  
British Museum, London



- 4 Early 17<sup>th</sup>-century view of an outdoor stage  
For a commedia dell' arte performance  
From *Balli di Sfessania*  
Etching by Jacques Callot, 1592-1635
- 5 Illustration of a theatre interior, with an image of Falstaff  
From the Commonwealth period (?)  
Reprinted in *Wits or Sport upon Sport*  
By Francis Kirkman, 1632-ca.1680  
London, 1662
- 6 Woodcut illustration for the title page of  
*The Roaring Girl* by Thomas Middleton, d.1627 and  
Thomas Dekker, ca. 1572-1632  
London, 1611
- 7 Engraving by Wenceslaus Hollar, 1607-1677 of a  
London merchant daughter's costume  
From a reprint of the 1643 *Theatrum Mulierum ...*  
London, 1790  
Previously owned by George Cruikshank  
(See original item in CASE 5, no.9)
- 8 Engraved title page for a costume book  
*The English Gentlewoman ...* by Richard Brathwait, 1588?-1673  
London, 1631

## CASE 3

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Mr. William Shakespeares Comedies, Histories, and Tragedies*  
Second impression  
Portrait by Martin Droeshout, b. 1601  
London, for Robert Allot, 1632

This is the "Second Folio" or the second impression of the "First Folio" (1623). The title leaf is wanting, supplied in 19<sup>th</sup>-century facsimile. The 17<sup>th</sup>-century green morocco binding, gold-stamped with the arms of the House of Stuart, is also of interest. Facing the title page, note the poem by Ben Jonson (signed "B.I.") praising Shakespeare, whose wit surpasses all artists' attempts to depict his likeness "in Brasse."



- 2 WILLIAM SHAKESPEARE, 1564-1616  
*Hamlet*  
*The Works of Shakespear, in six volumes, v.6*  
 Edited by Sir Thomas Hanmer, 1677-1746  
 Illustration by Francis Hayman 1708-1776  
 Oxford, printed at the Theatre, 1744



This new illustrated edition, in quarto format, shows the influence of the fashionable rococo French style.

- 3 WILLIAM SHAKESPEARE, 1564-1616  
*The Tragedy of Hamlet, Prince of Denmark*  
 Adapted by Sir William Davenant, 1606-1668  
 Thomas Betterton named in the title role  
 London, for J. Martyn and H. Herringman, 1676

- 4 WILLIAM SHAKESPEARE, 1564-1616  
*Hamlet*  
*The Works of Mr. William Shakespear, in six volumes, v.5*  
 Edited by Nicholas Rowe, 1674-1718  
 Illustration depicting Thomas Betterton as Hamlet  
 Illustration after François Boitard  
 London, for Jacob Tonson, 1709

This volume is from the first illustrated edition of Shakespeare's plays. Other examples are on display in CASE 4.

- 5 WILLIAM SHAKESPEARE, 1564-1616  
*Hamlet*  
*The Works of Mr. William Shakespear, in ten volumes, v.8*  
 Edited by Alexander Pope, 1688-1744  
 Illustration by Louis Du Guernier, 1677-1716  
 London, for J. and J. Knapton, 1728

## II CASES 4 and 5

Editions of *Coriolanus* and *The Merry Wives of Windsor*, with Images of Falstaff.  
 Artists or editions represented in Case 4 are from the 18<sup>th</sup> century, and in Case 5, from the 19<sup>th</sup> century.

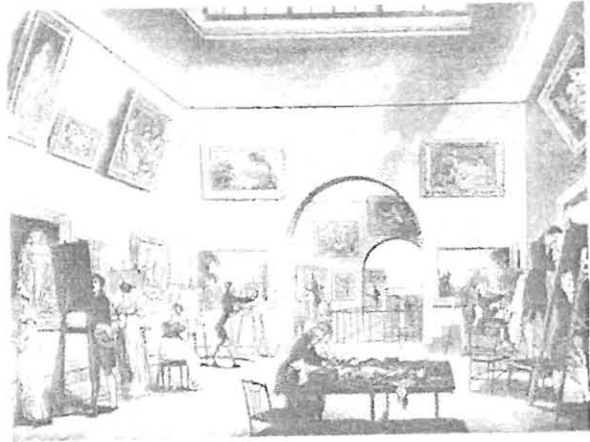
CASE 4 features 18<sup>th</sup>-century illustrated editions of *The Merry Wives of Windsor* and *Coriolanus*, the two Shakespeare plays scheduled for performance during the Royal Shakespeare Company's residency at the University in March 2003. CASE 4 also identifies

an important turning point in the history of Shakespearean illustration. During the last decade of the 18<sup>th</sup> century several series of new paintings based on scenes from Shakespeare's plays were exhibited in London by the leading painters of the day at the Boydell Gallery of paintings. This series was so influential that one could say we possess "pre-Boydell" Shakespearean illustrations and "post-Boydell" illustrations.

The idea for the Boydell Gallery was first discussed over dinner in 1786 by John Boydell, a publisher and dealer in prints, his nephew Josiah Boydell, and several leading artists including Benjamin West and George Romney. With capital from his successful business, John Boydell commissioned well over 150 new paintings of scenes from Shakespeare. Thirty-four of these were first exhibited in 1789 in a large gallery on the Pall Mall. Numerous engravings of these scenes were made from the Boydell paintings and several are on display in this exhibit. Because of their size, only one can fit easily in CASE 4 (see Robert Smirke's illustration of Falstaff in *The Merry Wives of Windsor*), but two other original Boydell engravings based on *A Midsummer Night's Dream* are mounted on the wall in CASE 7 (two versions of Puck – one by Sir Joshua Reynolds and one by Henry Fuseli).

CASE 5 continues the display of "post Boydell illustrations" of the two featured plays, *The Merry Wives of Windsor* and *Coriolanus*. Examples are primarily from 19<sup>th</sup>-century editions, including two from the European Continent. In the 19<sup>th</sup> century, not only artists from the British Isles but also many from the Continent and North America were enthusiastic about illustrating Shakespeare.

At the right side of CASE 5 is the volume *The Life of Sir John Falstaff* by Robert Barnabas Brough illustrated by George Cruikshank. Below this book is a 1790 reprint of the 1643 edition of a costume book illustrating the dress of women in England and in several other European countries. The engravings are by Wenceslaus Hollar and right next to a few of Hollar's designs are pencil sketches of Hollar's figures. Inside the front cover, a bibliographer has noted that this copy is from the library of George Cruikshank. It therefore may be assumed that these are Cruikshank's sketches of 17<sup>th</sup> century costumes based on Hollar's engravings. Some of the costumes represented in Hollar's book are not unlike the costumes Cruikshank etched in his illustrations of scenes from Falstaff's life. Victorians often imagined biographies of characters beyond their written lives. In Brough's *Falstaff* we have a fully imagined life of a fictional character. Further evidence of the Victorian fascination with "realism" and archeological explorations of legendary settings and characters is the popular *Pictorial Edition of the Works of Shakspeare*, edited by Charles Knight. The Knight edition is replete with "historically accurate" descriptions and wood engravings illustrating the settings for the plays.



THE SHAKESPEARE GALLERY, PALL MALL. (From a Drawing in Mr. Dodd's Collection.)



CASE 4

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Works of Mr. William Shakespear, in six volumes, v.4*  
Illustration after François Boitard  
London, for Jacob Tonson, 1709
- 2 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Works of Mr. William Shakespear, in eight volumes, v.5*  
Illustration by Louis Du Guernier, 1677-1716  
London, for Jacob Tonson, 1714
- 3 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Works of Shakespeare, in eight volumes, v.6*  
Illustration by Hubert François Gravelot, 1699-1773  
London, for H. Lintott, C. Hitch, J. and R Tonson, ... , 1740
- 4 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Plays of William Shakespeare, v.5*  
Illustration by Daniel Dodd, fl. 1760-1790  
London, for Bellamy and Robarts, 1791
- 5 JOHN BOYDELL, 1719-1804  
*Coriolanus*  
*The Boydell Gallery, a Collection of Engravings Illustrating the Dramatic Works of Shakespeare, by the Artists of Great Britain*  
Illustration by Gavin Hamilton, 1723-1798  
London, Bickers and Son, 1874
- 6 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Plays of William Shakespeare, in twelve volumes, v.9*  
Illustration after Gavin Hamilton, 1723-1798  
London, for E. Harding, 1800
- 7 JOHN BOYDELL, 1719-1804  
*Falstaff with Buck's Horns*  
*The Merry Wives of Windsor*  
*Shakespeare, Plates from Boydell*  
Illustration by Robert Smirke, 1752-1845  
[London, J. & J. Boydell, 1791-1803]



- 8 JOHN BOYDELL, 1719-1804  
*A Catalogue of the Pictures. &c.,  
 in the Shakespeare Gallery, Pall Mall*  
 London, for the proprietors, 1802

This Boydell catalogue is open to the entry (No. LXVI, 1792) for Smirke's original painting of Falstaff (see above no.7).

- 9 WILLIAM SHAKESPEARE, 1564-1616  
*The Merry Wives of Windsor*  
*The Plays of William Shakespeare, v.2*  
 Illustration by Henry James Richter, 1772-1857  
 London, for Bellamy and Robarts, 1791
- 10 WILLIAM SHAKESPEARE, 1564-1616  
*The Merry Wives of Windsor*  
*The Plays of William Shakespeare, in twelve volumes, v.10*  
 Illustration by William Nelson Gardiner, 1766-1814  
 London, for E. Harding, 1800

The publisher, E. Harding, had his shop on the Pall Mall, not far from the Boydell Gallery of Shakespeare paintings. His new illustrated edition is one of many that reflect the influence of Boydell.

#### CASE 5

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*The Merry Wives of Windsor*  
*The Comedies, Histories, Tragedies, and Poems of Shakspeare, v.3*  
 The second edition  
 London, Charles Knight and Co., 1842-1844

During the mid- and late-19<sup>th</sup> century, the editor and publisher, Charles Knight, issued editions of Shakespeare that specialized in archeological research, with hundreds of small wood engravings illustrating the historical background to each of the plays.

- 2 AMÉDÉE PICHOT, 1795-1877  
*Les Joyeuses femmes de Windsor. The Merry Wives of Windsor*  
*Galérie des Personnages de Shakspeare*  
 Paris, Baudry, Librairie Européenne, 1844

The frontispiece to this section of Pichot's commentary is decorated with what is apparently a pirated version of the design engraved for Knight's 1839-1843 Pictorial Edition. For many decades, Knight's editions of Shakespeare were imitated at home and abroad.

- 3 WILLIAM SHAKESPEARE, 1564-1616  
*Coriolanus*  
*The Pictorial Edition of the Works of Shakspeare, v.7*  
 London, Charles Knight and Co., [1839]-1843
- 4 EDWARD DOWDEN, 1843-1913  
*Shakespeare Scenes and Characters*  
 Illustration by Max Adamo, 1837-1901  
 London, Macmillan and Co., 1876

In the 19<sup>th</sup> century, interest in Shakespeare was widespread. Among the many foreigners illustrating Shakespeare is Max Adamo, the German artist who designed this sensitive portrait of Coriolanus with his family.

- 5 EDUARD VON GRÜTZNER, 1846-1925  
*Ed. Grütznerns Falstaff-Bilder*  
 Berlin, Photographische Gesellschaft, [1893]
- 6 WILLIAM SHAKESPEARE, 1564-1616  
*The Library Shakspeare, v.1*  
 Illustration for *The Merry Wives of Windsor* (III.3) by Robert Dudley, fl. 1858-1893  
 London, Edinburgh, Glasgow, William Mackenzie, [1873-1875]
- 7 WILLIAM SHAKESPEARE, 1564-1616  
*The Merry Wives of Windsor*  
*The Irving Shakspeare, v.6*  
 Illustration by Charles Robert Leslie, 1794-1859  
 London, Henry Irving, 1906

This is a late reproduction of a painting by the quintessentially Victorian painter, Charles Robert Leslie, who places Falstaff in a comfortable contemporary setting, dining with his friends.

- 8 ROBERT BARNABAS BROUGH, 1828-1860  
*The Life of Sir John Falstaff*  
 Illustration by George Cruikshank, 1792-1878  
 London, Longman, Brown, Green, Longmans, and Roberts, 1858
- 9 *Theatru[m] Mulierum, sive, Varietas atq[ue] Differentia*  
 Illustrations engraved by Wenceslaus Hollar, 1607-1677  
 London, Laurie & Whittle, [1790]

According to a bibliographer's entry at the front, this is from the library of the Victorian artist, George Cruikshank, with his pencil sketches. Apparently Cruikshank used costume

books such as this, engraved by Hollar, to study period dress for characters in illustrations, such as his Falstaff plates (see above, no.8).

### III CASES 6 and 7

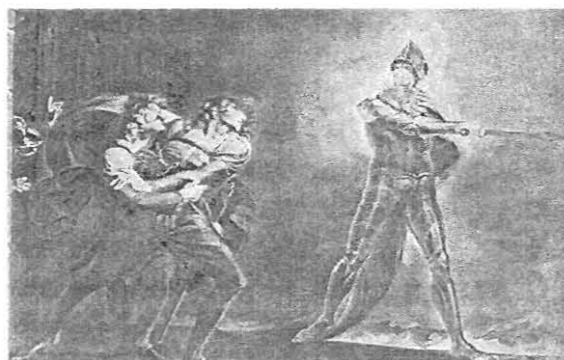
Ghosts, Fairies, Elves, Visions, Dreams, Nightmares.

Artists or editions represented in these cases are from the 18<sup>th</sup>, 19<sup>th</sup> and early 20<sup>th</sup> centuries.

CASE 6, the large case in the corner of the room near CASE 5, begins with two small books in the center. These two illustrations represent Richard III on the battlefield, the night before his final struggle. He is haunted by the ghosts of the many people he has murdered.

From these two small books, proceed to the largest book in the case, in the corner to your upper left. Here is Shakespeare's most famous ghost – Hamlet's murdered father appearing on the platform of the castle walls, in a lithograph by the great French artist, Eugène Delacroix. The platform scene in *Hamlet* is a favorite subject for artists who often quote each other. Hamlet in a dynamic pose bending forward, with one arm outstretched toward the ghost, can be seen in several variations that echo both theatrical and artistic traditions. Delacroix surely was familiar with Henry Fuseli's interpretation of this scene (see a copy of this engraving in the adjacent wall case, CASE 7).

The Hamlets of two other artists, Robert Dudley and William Blake, are also represented in CASE 7. But featured prominently on the left in CASE 7 are two original prints from paintings in the Boydell Gallery – two very different images of Puck. Sir Joshua Reynolds, founder of the Royal Academy of Art in England and conservator of traditions inherited from France and Italy, has painted a beautiful but relatively traditional cherubic Puck. Fuseli had a very different vision of Shakespeare's Puck.



The 19<sup>th</sup> century is clearly the great period of Shakespearean illustration. The Victorians in particular were lovers of Shakespeare's fairies, elves and gothic creations. Plays such as *A Midsummer Night's Dream* and *The Tempest* provided compelling supernatural material for their artists. Several examples are represented in CASES 6 and 7, including the fanciful illustrations of Kenny Meadows and J. Mohr Smith in CASE 6 and of Sir John Everett Millais and Sir Joseph Noël Paton in CASE 7.

In this exhibit there is space for only a very few examples of the many foreign illustrations of Shakespeare in the University Library's Special Collections. French and Italian influence tended to dominate 17<sup>th</sup> and 18<sup>th</sup> century engraving in England, but in the early 19<sup>th</sup> century German influence was becoming more pronounced. The multilingual edition of *The Tempest*, with outline illustrations by Henry Courtney Selous, perhaps reflects this German influence.

#### CASE 6

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Richard III*  
*The Works of Shakespeare, in eight volumes, v.5*  
Illustration after François Boitard, by Pierre Fourdrinier, fl. 1720-1760  
London, for J. Tonson and the rest of the proprietors, 1735

Many of the engravings for the 1709 first illustrated edition of Shakespeare suggest scenic elements of an actual Restoration stage production. This 1735 edition, with plates pirated from the original 1709 edition, shows Richard confronted by the ghosts of his past. On the left a ghost seems to be rising from the floor. Perhaps this is the designer's rather crude representation of an actor rising through a trap door in the stage floor.

- 2 WILLIAM SHAKESPEARE, 1564-1616  
*Richard III*  
*The Plays of William Shakespeare, in twelve volumes, v.8*  
Illustration by John Thurston, 1774-1822  
London, for E. Harding, 1800

This illustration of the same scene was engraved almost a century after the original illustrated edition in 1709 and a decade after the first exhibition of the Boydell Gallery. While the design reflects 18<sup>th</sup>-century painterly traditions, the artist may have been influenced by famous 18<sup>th</sup>-century performances, such as that of David Garrick (see Case 10).

- 3 WILLIAM SHAKESPEARE, 1564-1616  
*Hamlet, Prinz von Daenemark*  
Illustrated by Eugène Delacroix, 1798-1863  
Leipzig, Inselverlag, 1913

French artists were also influenced by a growing appreciation of the English Bard. Delacroix created his Hamlet lithographs in 1835, and the first published edition was

issued in Paris in 1843 and reprinted in 1863. This rare copy of a later German reprint of the Paris edition is one of only 100 copies.

- 4 WILLIAM SHAKESPEARE, 1564-1616  
*Scenes from "The Winter's Tale"*  
 Illuminators Owen Jones, 1809-1874, Henry Warren, 1794-1879  
 On stone by A. Warren  
 London, Day and Son, [1865]

The Victorian designer, Owen Jones, was among the early English book illustrators experimenting with color lithography. This plate depicting Hermione's miraculous "resurrection" from stone, reflects Jones' highly decorative style, with Arabic and Egyptian influences.

- 5 WILLIAM SHAKESPEARE, 1564-1616  
*A Midsummer Night's Dream*  
 Illustrated by John Moyr Smith, 1839-1912  
 London, Bernard Quaritch, 1892

J. Mohr Smith is one of many Victorian artists fascinated with the world of the supernatural. *A Midsummer Night's Dream* and *The Tempest* not surprisingly are featured plays for illustrations of the world of fairies, magic and dreams.

- 6 WILLIAM SHAKESPEARE, 1564-1616  
*Outlines to Shakespeare's "Tempest"*  
 Series of twelve plates by Henry Courtney Selous, 1803-1890  
 With the text in English, German, French, and Italian  
 London, A. Schloss, [1836]
- 7 WILLIAM SHAKESPEARE, 1564-1616  
*A Midsummer Night's Dream*  
 Illustrated by William Heath Robinson, 1872-1944  
 London, Constable & Co., 1914
- 8 WILLIAM SHAKESPEARE, 1564-1616  
*Etchings to the Illustrated Shakspeare*  
 Designed by Kenny Meadows, 1790-1874  
 London, Wm. S. Orr and Co., [1845]
- 9 WILLIAM SHAKESPEARE, 1564-1616  
*Ein Sommernachtstraum*  
 Illustrated by Julius Höppner, 1839-  
 Munich, Theo. Stroefers Kunstverlag, [1888]

CASE 7 left panel

- 1 Engraving (original print), after a painting  
 By Sir Joshua Reynolds, 1723-1792  
 Puck, *A Midsummer Night's Dream*  
 Printed for J. & J. Boydell  
 London, 1799
- 2 Engraving (original print), after a painting  
 By Henry Fuseli, 1741-1825  
 Puck, *A Midsummer Night's Dream*  
 Printed for J. & J. Boydell  
 London, 1802
- 3 Engraving, after a painting by Thomas Stothard, 1755-1834  
 Titania's Awakening, *A Midsummer Night's Dream*  
 Printed for James Heath, 1757-1834  
 London, 1802
- 4 Painting by Henry Fuseli, 1741-1825  
 Titania's Awakening, 1785/89  
*A Midsummer Night's Dream*  
 Kunstmuseum, Winterthur
- 5 Painting by Sir John Everett Millais, 1829-1896  
 Ferdinand Lured by Ariel, 1849/50  
*The Tempest*  
 Makins Collection, England
- 6 Painting by Sir Joseph Noel Paton, 1821-1901  
 Quarrel of Oberon and Titania, 1849  
*A Midsummer Night's Dream*  
 National Gallery of Scotland, Edinburgh



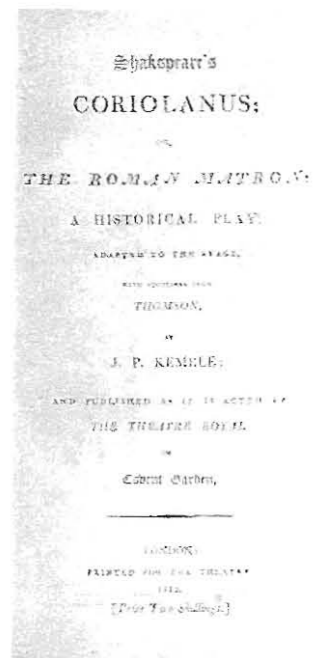
CASE 7 right panel

- 1 Engraving, after a painting by Henry Fuseli, 1741-1825  
 Hamlet and His Father's Ghost, *Hamlet*  
 From *The Boydell Gallery*  
 London, 1805
- 2 Watercolor by William Blake, 1757-1827  
 Hamlet and His Father's Ghost, 1806  
*Hamlet*  
 British Museum, London

- 3 Watercolor by William Blake, 1757-1827  
Brutus and Caesar's Ghost, 1806  
*Julius Caesar*  
British Museum, London
- 4 Watercolor by William Blake, 1757-1827  
Richard III and the Ghosts, 1806  
*Richard III*  
British Museum, London
- 5 Watercolor by William Blake, 1757-1827  
Vision of Queen Katherine, 1825  
*Henry VIII*  
National Gallery of Art, Washington, DC
- 6 Etching by Robert Dudley, fl. 1858-1893  
Hamlet and His Father's Ghost, *Hamlet*  
From *The Library Shakespeare v.7*  
London, 1875

#### IV CASES 8, 9 and 10

Actors, Interpretations of the Role, and Illustrations of Specific Characters.  
Most of the books and images in these cases are from the 18<sup>th</sup> and 19<sup>th</sup> centuries, the great period of the actor/manager in the English theatre.



These three cases illustrate ways in which painters quote actors and designers, who in turn quote famous paintings. New productions of Shakespeare are often influenced by earlier productions and also by the iconographic traditions in painting. These visual cross-references flattered audiences at the theatres and galleries. They also helped to create and sustain an educated audience who enjoyed recognizing variations on familiar theatrical scenes or paintings. To this day, painters, set designers and actors consciously allude to or comment on previous interpretations of Shakespeare's best-known characters. For example, CASE 9 shows different interpretations of Romeo and Juliet in the two balcony scenes. The images reflect the changing taste, cultural mores, and artistic traditions of the periods represented.

#### CASE 8

- 1 WILLIAM WINTER, 1836-1917  
James Hackett, 1800-1871, in his famous role of Falstaff  
*Shadows of the Stage*, second series  
Boston, Joseph Knight Company, 1893

Compare this portrait of Hackett as Falstaff in *The Merry Wives of Windsor* with earlier images of Falstaff in CASES 4 and 5.

- 2 JOHN PHILIP KEMBLE, 1757-1823  
*Memoirs of John Philip Kemble*  
Extra-illustrated; frontispiece by H. Melvill  
London, for J.B. Wood, 1817

This engraving depicts John Philip Kemble as Coriolanus, perhaps his most famous role.

- 3 WILLIAM SHAKESPEARE, 1564-1616  
*The Works of William Shakespeare*, v.8  
The Garrick Shakespeare  
London, William Heinemann, 1905

The frontispiece to this volume is from one of many paintings of John Philip Kemble as Coriolanus. Kemble's proud posture in Roman dress has been quoted many times by artists and actors alike.

- 4 THEATRE ROYAL, DRURY LANE  
[Playbill for] *King Lear*  
Starring Edmund Kean, 1787-1833  
London, June 3, 1820
- 5 FREDERICK WILLIAM HAWKINS, 1849-1900  
*The Life of Edmund Kean*  
London, Tinsley Brothers, 1869

Hand-colored illustration of Edmund Kean as King Lear. See the playbill for Kean's *Lear* above (no.4).

- 6 MACREADY, WILLIAM CHARLES, 1793-1873  
*Mr. Macready as King Lear* (V.3)  
In: *Dramatic Album, Mayall, etc., etc.*

A collection of steel engravings for Tallis's drawing room table book of theatrical portraits from original drawings and daguerreotypes by Beard, Mayall, etc., etc. [London, New York, J. Tallis & Co., 18—]

A similar portfolio of actors in famous roles in the University Library's Special Collections was previously owned by the influential 19<sup>th</sup>-century English actor and theatre manager, Sir Henry Irving. Irving in turn has been engraved in his famous role of Hamlet. See

CASE 10.

- 7 G. W. THORNE  
[Copy of a photograph of] *Edwin Booth as Hamlet*  
New York, J. Gurney, 1870

As is obvious from the printed signatures and the photographer's backdrop, this is a studio portrait of Edwin Booth as Hamlet. Nevertheless, for this studio "sitting," Booth apparently wore his famous costume and brought with him some of his props, including his sword.

- 8 EDWARD ROBINS, 1862-1943  
*Twelve Great Actors*  
Engraving from a photograph of Edwin Booth as Hamlet  
New York and London, G.P. Putnam's Sons, 1900

This engraving is based on the studio pose shown in no.7 above.

- 9 WILLIAM WINTER, 1836-1917  
*Mr. Edwin Booth in His Various Dramatic Characters*  
Portraits by William John Hennessy, 1839-1917  
Engravings by William James Linton, 1812-1897  
Boston, Jas. R. Osgood & Co., 1872

One of many artists' renditions of Booth as Hamlet. Here, with the same costume, Booth is shown in the graveyard scene.

- 10 PERCY HETHERINGTON FITZGERALD, 1834-1925  
*The Kembles, an Account of the Kemble Family*, v.1  
London, Tinsley Brothers, [1871]

This engraving shows the famous sister of John Philip Kemble, Sarah Siddons (1755-1831), as Lady Macbeth. Although this scene is apparently Lady Macbeth sleepwalking (note the lamp in her hand), the dramatic posture of Siddons in the role suggests the famous painting and engraving by Henry Fuseli of the earlier actress Hannah Pritchard (1711-1768) playing Lady Macbeth opposite David Garrick's Macbeth. See CASE 10.



- 11 LYCEUM THEATRE  
*Souvenir of "Macbeth"*  
Produced at the Lyceum Theatre, 29<sup>th</sup> December, 1888  
By Sir Henry Irving, 1838-1905  
London, Cassell & Company, [1888]

Irving was featured with Ellen Terry in this famous production of *Macbeth*, directed by Irving.

- 12 CHARLES HIATT, 1869-  
*Ellen Terry and Her Impersonations*  
From a photograph of Ellen Terry as Lady Macbeth  
London, George Bell, 1898

This photograph shows Terry in the sleepwalking scene, raising the lamp above her head. Although this image is from a studio photograph, not a stage-production photograph, Terry is probably quoting her own interpretation of the scene on the stage.

- 13 WILLIAM SHAKESPEARE, 1564-1616  
*The Works of William Shakespeare*, v.13  
From a painting by John Singer Sargent, 1856-1925  
The Garrick Shakespeare  
London, William Heinemann, 1905

Art historians have noted that it was Sargent's decision to have Ellen Terry as Lady Macbeth raise the crown above her head. Apparently Terry did not make this gesture during the scene in which Lady Macbeth imagines the glories of her future reign. But Sargent may have been quoting Terry's ironic use of the lifted lamp in the sleepwalking scene (see above, no.12).

CASE 9

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Romeo and Juliet*  
*The Plays of William Shakespeare*, v.8  
Illustration by Edward Francis Burney, 1760-1848  
London, for Bellamy and Robarts, 1791

This engraving has Romeo in the traditional dramatic posture of an early 18<sup>th</sup>-century actor, in period dress with a sword at his side, pointing melodramatically to an unseen moon. Juliet is high above on a distant balcony, also in a traditional pose.



- 2 WILLIAM SHAKESPEARE, 1564-1616  
*Romeo and Juliet*  
*The Plays of William Shakespeare, in twelve volumes*, v.11  
 Illustration by John Thurston, 1774-1822  
 London, for E. Harding, 1800

In this “post-Boydell” illustration of the same balcony scene from Act II as depicted in the Bellamy illustration above (no.1), Romeo is in the more modest dress of a middle-class gentleman. He is shyly clutching his hat behind his back and has wisely left his sword at home. The balcony is no longer set high above, but seems a more realistic and intimate rendition of a contemporary 18<sup>th</sup>-century London home. A hazy romantic moon is visible in the background, making the scene quite appealing to contemporaries who preferred a sentimental interpretation of the tragedy.

- 3 WILLIAM SHAKESPEARE, 1564-1616  
*Romeo and Juliet*  
 Illustrated by Frank Bindley  
 London, Belfast, New York, Marcus Ward & Co., [189-?]
- 4 CHARLES LAMB, 1775-1834, MARY LAMB, 1764-1847  
*The Tale of Romeo and Juliet*  
*Tales from Shakespeare*, v.2  
 Illustrated by Harold Copping, d. 1932  
 London, Paris, New York, Raphael Tuck & Sons, 1901

Here is a depiction of the second balcony scene, labeled on the protective tissue “Romeo leaving his dear wife.” Despite the chaste title, the lovers have obviously just gotten out of bed.

- 5 WILLIAM SHAKESPEARE, 1564-1616  
*Romeo and Juliet*  
 Illustrated by Ludovic Marchetti, Lucius Rossi, Oreste Cortazzo  
 London, Paris, New York, Raphael Tuck & Sons, [189-]

In this illustration the lovers are separated by the book-designer’s two-page spread. But they will soon be united, for Romeo’s sword has now morphed into a very phallic dagger.

- 6 CHARLOTTE CUSHMAN, 1816-1876  
 [*Charlotte and Susan Cushman as Romeo and Juliet*]  
 In: *Dramatic Album, Mayall, etc., etc.*

A collection of steel engravings for Tallis’s drawing room table book of theatrical portraits from original drawings and daguerreotypes by Beard, Mayall, etc., etc. [London, New York, J. Tallis & Co., 18—]

This engraving represents the actress Charlotte Cushman in probably her most famous role as Romeo, with her sister Susan as Juliet, in the second balcony scene. The Cushmans are standing in chaste studio poses, as originally caught in an early sketch or daguerreotype.

- 7 WILLIAM SHAKESPEARE, 1564-1616  
*The Complete Works of Shakespeare*, v.2  
 Philadelphia, William T. Amies, 1878

For the engraved frontispiece to the second volume of this 1878 collected edition of Shakespeare, the publisher has chosen the same balcony scene in which Charlotte Cushman as Romeo is leaving his Juliet’s bedroom. But in this design Cushman has been transformed into a Romeo with a short tunic revealing very feminine thighs and lace pantaloons.

#### CASE 10 left panel

- 1 Painting by Charles A. Buchel of Sir Herbert Beerbohm Tree, 1853-1917 as Malvolio in Beerbohm Tree’s *Twelfth Night* From *Souvenir ... [of the Production]* London, 1901
- 2 Beerbohm Tree as Malvolio in silhouette Detail from the front cover of *Souvenir ... [of the Production]* Cover design by Charles A. Buchel London, 1901
- 3 Souvenir for *Twelfth Night*, produced by Harley Granville-Barker, 1877-1946 Front cover (original) of *The Play Pictorial*, (v.21, no.126) London, 1913
- 4 Photograph of a scene in Olivia’s garden, from the Harley Granville-Barker production of *Twelfth Night*, (I.5) With Lillah McCarthy as Viola and Henry Ainley as Malvolio From the unpublished Granville-Barker promptbook [London, 1912]
- 5 Photograph of a scene with Titania and Oberon From the Harley Granville-Barker production of *A Midsummer Night’s Dream* (II, i) From the unpublished Granville-Barker promptbook [London, 1914?]



- 6 Property plot for the Harley Granville-Barker production of *A Midsummer Night's Dream*  
From the unpublished Granville-Barker promptbook  
With the title leaf from 1912 Heineman edition bound in  
[London, 1914?]
- 7 Detail of a photogravure frontispiece  
From the 1912 Heineman edition of Shakespeare's plays  
Illustrating Oberon and Titania in  
Sir Herbert Beerbohm Tree's production of  
*A Midsummer Night's Dream*  
This frontispiece is bound into the Granville-Barker promptbook  
[London, 1914?]

#### CASE 10 right panel

- 1 Etching (original print) by "MSR" (?) of  
William Charles Macready in *Othello*  
from *Dramatic Recollections ...*  
"Drawn and etched from memory by MSR"  
London, 1839

The artist "MSR" has not been identified but apparently was quite familiar with Macready on the stage.

- 2 Engraving (original print), after a painting by  
William Hogarth, 1697-1764  
David Garrick in *Richard III*  
From *96 Portraits of Eminent Actors ...*  
London, New York, 18—?

This famous interpretation of Richard III by the 18<sup>th</sup>-century actor David Garrick (1717-1779) has been the subject of a number of paintings, including this design by William Hogarth. Hogarth is quoting Garrick's famous posturing as Richard III in his tent on the battlefield, as he confronts the ghosts of his past, the night before his death.

- 3 Painting by Henry Fuseli, 1741-1825  
David Garrick and Mrs. Pritchard in *Macbeth*, 1812  
Tate Gallery, London
- 4 Engraving, after a painting by  
Henry Fuseli, 1741-1825  
David Garrick and Mrs. Pritchard in *Macbeth*  
Printed for James Heath, 1757-1834  
London, 1804

- 5 Engraving of Sarah Siddons, 1755-1831  
Sleepwalking scene in *Macbeth*  
From *A Century of Famous Actresses*  
London, 1913

This quiet interpretation of Sarah Siddons as Lady Macbeth in the sleepwalking scene contrasts with the dramatic pose of Siddons as Lady Macbeth depicted in CASE 8, no.10.

- 6 Engraving of Sir Henry Irving, 1838-1905  
In the title role of *Hamlet*  
From *96 Portraits of Eminent Actors ...*  
London, New York, 18—?
- 7 Front cover to *Henry Irving, Ellen Terry:*  
*A Book of Portraits* by  
Edward Gordon Craig, 1872-1966  
Chicago, c1899

Ellen Terry was the mother of Edward Gordon Craig, the influential modernist set designer. For an example from this *Book of Portraits*, see Craig's idealized portrait of his mother as Ophelia, reproduced in CASE 12.

- 8 Lithograph by Edward Gordon Craig, 1872-1966  
Sleepwalking scene in *Macbeth*  
From *The Players' Shakespeare*, v.21  
London, 1923

This sketch by Craig is apparently based on Terry in the role of Lady Macbeth.

- 9 Painting by John Singer Sargent, 1856-1925  
Ellen Terry as Lady Macbeth, 1889  
Tate Gallery, London

See also CASE 8.

#### V CASES 11, 12 and part of 13

##### Illustrating the "Other" - Orientalism, Dark and Alien Figures, Mad Women ...

A fascinating way to study changing interpretations of Shakespeare is to take the hundreds of different illustrations of some of his most famous and controversial characters and investigate how their interpretations reflect the changing mores and cultural preferences of the times. The images in these three cases display numerous

examples of Caliban, Ophelia, Cleopatra, and Othello. The canonical Shakespeare gave Victorian illustrators an opportunity to present surprisingly sexualized characters and scenes.

CASE 11

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Othello*  
*The Plays of William Shakespeare, in twelve volumes, v.12*  
Illustration by John Thurston, 1774-1822  
London, for E. Harding, 1800

Othello in this image seems quite alien and threatening, with the large phallic candle and the vulnerable, sleeping Desdemona, her breasts visible through her diaphanous gown.

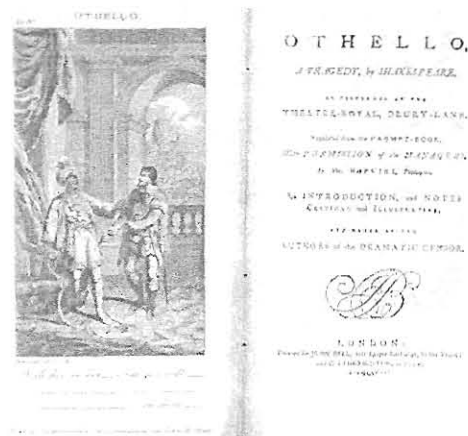
- 2 CHARLES LAMB, 1775-1834, MARY LAMB, 1764-1847  
*Tales from Shakespear, Designed for the Use of Young Persons*  
The fourth edition, v.2  
Illustrations by William Mulready, 1786-1863  
London, for M. J. Godwin and Co., 1822

In this set of tales for children the illustrator has drawn an evil-looking Othello stalking Desdemona with a drawn dagger.

- 3 CHARLES LAMB, 1775-1834, MARY LAMB, 1764-1847  
*Tales from Shakespeare, Stories for the Children*  
Retold by Edith Robarts  
London, Ward, Lock & Co., New York, the Platt & Peck Co., 1911

The cover to this edition of Lamb's *Tales from Shakespeare* depicts a frail and distracted Ophelia.

- 4 WILLIAM SHAKESPEARE, 1564-1616  
*Othello*  
*The Comedies, Histories, & Tragedies of William Shakespeare, v.11*  
Designed by Bruce Rogers, 1870-1957  
Illustrations by Robert Gibbings, 1889-1958  
New York, Limited Editions Club, 1939-1940



Othello in this series of woodcuts is drawn in heroic and noble dimensions.

- 5 WILLIAM SHAKESPEARE, 1564-1616  
*The Works of Mr. William Shakespear, in ten volumes, v.7*  
Illustration, after François Boitard by Pierre Fourdrinier, fl. 1720-1760  
London, for J. and J. Knapton, 1728

- 6 CHARLES HEATH, 1785-1848  
*The Heroines of Shakespeare, ... from Drawings by Eminent Artists*  
Illustration by John William Wright, 1802-1848  
London, David Bogue, 1848



Here Cleopatra is seen as an alien oriental, with a jeweled snake bracelet around her arm; but she is also sentimentalized with a tear.

- 7 GALÉRIE DES FEMMES DE SHAKESPEARE  
Text by George Sand, 1804-1876  
Illustration by Kenny Meadows, 1790-1874  
Paris, J.-B. Fellens et L.-P. Dufour, [184-?]



Kenny Meadows' image of Cleopatra is of a large-hipped Victorian woman in vaguely oriental dress. But the sympathetic text by George Sand reflects Sand's personal philosophy that lovers should not be bound by the conventions of culture and class. Sand's essay is from her "Les Femmes de Shakespeare," originally published in 1837.

- 8 WILLIAM SHAKESPEARE, 1564-1616  
*Antony and Cleopatra*  
*The Comedies, Histories, & Tragedies of William Shakespeare, v.19*  
Designed by Bruce Rogers, 1870-1957  
Illustrations by Enric Cristòfol Ricart i Nin, 1893-1960  
New York, Limited Editions Club, 1939-1940

This delightful illustration shows a sensuous Cleopatra languishing on her barge and surrounded by exotic and voluptuous sea nymphs.

CASE 12 left panel

- 1 Lithograph, after an etching by  
John Hamilton Mortimer, 1741-1779  
Caliban, *The Tempest*  
From Mortimer's *Illustrations of Shakspeare*  
London, 1838

Although he has claws, Caliban is sympathetically portrayed by Mortimer.

- 2 Wood engraving by Gustave Doré, 1832-1883  
Caliban, from *The Tempest* (II.2)  
New York, 1861

Doré's Caliban is drawn with African features, bent over a snake-infested wood pile.

- 3 Engraving, after a painting by  
Thomas Stothard, 1755-1834  
Caliban, *The Tempest*  
From *The Plays of William Shakespeare*  
London, 1800

This relatively early illustration shows a barbaric Caliban with fangs, claws, and body hair, crouching in a cave in the company of snakes.

- 4 Illustration from a painting by F. K. Rogers  
Caliban, *The Tempest*  
From *The Ben Greet Shakespeare ...*  
Garden City, NY, 1912

This design is for a children's text about the theatre. Here a dangerous-looking Caliban dwells in a hellish setting, tormented by devil-like creatures.

- 5 Illustration from a painting by Paul Woodroffe  
Caliban, *The Tempest*  
London, 1908

Here is a more sympathetic Caliban, a burdened old man with pointed ears. Ariel also seems more benign, teasing rather than tormenting.

- 6 Illustration from a hand-colored line drawing by  
Arthur Rackham, 1867-1939  
Caliban, *The Tempest*  
From Charles and Mary Lamb's *Tales from Shakespeare*  
London, New York, 1909

Rackham's delightful Caliban is a totally alien creature in a playful world with Ariel sporting butterfly wings.

- 7 Engraving, after a design by  
Edward Edwards, 1738-1806  
Caliban, *The Tempest*, 1773  
From *Bell's Edition of Shakespeare's Plays*  
London, 1774

Caliban in this image is a hungry savage fed by European explorers.

- 8 Wood engraving, after a design by  
Robert Anning Bell, 1863-1933  
Caliban, *The Tempest*  
From *The Tempest ...*  
London, 1901

This simian figure seems more sympathetic than most semi-human Calibans. He crouches like a pet monkey within a protective frame of attending mermaids.

- 9 Wood engraving from a pen drawing by  
Walter Crane, 1845-1915  
Caliban, *The Tempest*  
From *Eight Illustrations to The Tempest ...*  
London, 1893

CASE 12 right panel

- 1 Etching by Richard Redgrave, 1804-1888  
"The Song of Poor Barbara," *Othello* (IV.3)  
From *Songs and Ballads of Shakespeare*  
The Etching Club  
London, 1852

This image of Poor Barbara from a song in *Othello* could easily be confused with typical images of Ophelia wearing a garland of flowers.

- 2 Lithograph, after an etching by  
John Hamilton Mortimer, 1741-1779  
Ophelia, *Hamlet*  
From Mortimer's *Illustrations of Shakspeare*  
London, 1838

Ophelia is sympathetically drawn, but her wide eyes tells the experienced reader of illustrations that she is mad.

- 3 Illustration, after a painting by  
Sir John Everett Millais, 1829-1896  
Ophelia, *Hamlet*  
From *The Complete Works of William Shakespeare*  
London, Glasgow, 1910

Millais' famous painting, reproduced as a frontispiece in this edition of Shakespeare, has been quoted many times in stage productions, paintings and photographs.

- 4 Painting by Arthur Hughes, 1830-1915  
Ophelia, 1852  
City Art Gallery, Manchester, England

Hughes, a contemporary of Millais, also imagines Ophelia as frail and vulnerable.

- 5 Woodcut by Edward Gordon Craig, 1872-1966  
Ellen Terry as Ophelia  
From Craig's *Henry Irving, Ellen Terry: a Book of Portraits*  
Chicago, c1899 (see also CASE 10)

This idealized portrait of Craig's mother as Ophelia seems far from the role Ellen Terry actually created. Compare this with her Lady Macbeth.

#### CASE 13 upper left corner (additional examples from *Othello* and *Antony and Cleopatra*)

- 1 Engraving attributed to François Boitard  
Othello and Desdemona, *Othello*  
From *The Works of Mr. Shakespear ...*  
London, 1709
- 2 Engraving, after a design by  
Henry Fuseli, 1741-1825  
Othello and Desdemona  
From *The Plays of William Shakspeare*  
London, 1805

- 3 Engraving, after a painting by  
John William Waterhouse, 1849-1917  
Cleopatra, *Antony and Cleopatra*  
From *Graphic Gallery of Shakespeare's Heroines*  
London, 1888
- 4 Engraving, after a painting by  
Sir Francis Bernard Dicksee, 1853-1928  
*Antony and Cleopatra*  
From *Shakespearean Scenes and Characters*  
London, 1886
- 5 Woodcut by Harry G. Spanner  
Othello, 1933  
From a greeting card for the Saturn Press  
Swan's Island, Maine, 1998

## VI CASE 13

### Illustrating Shakespeare's Poetry – the Sonnets, "Who Is Silvia?" and "The Seven Ages of Man"

#### CASE 13 lower left corner "Who is Silvia?"

- 1 Etching (original print) by  
James Clarke Hook, 1819-1907  
"Who is Silvia? What is she? ..." *Two Gentlemen of Verona* (IV.2)  
From *Songs and Ballads of Shakespeare*  
The Etching Club  
London, 1852
- 2 Wood engraving by Joseph Kenny Meadows, 1790-1874  
Silvia, *Two Gentlemen of Verona*  
From *Characteristics of Women* by  
Mrs. Anna Jameson, 1794-1860  
New York, London, 1848
- 3 Engraving, after a painting by  
Charles Edward Perugini, 1839-1918  
Silvia, *Two Gentlemen of Verona*  
From *Graphic Gallery of Shakespeare's Heroines*  
London, 1888

CASE 13 right panel Two sonnets from Shakespeare, and “the whining school boy”

1 Engraving (original print) by Peter Lipman-Wulf, 1905-  
“Like as the waves ...,” *Sonnet 60*  
From Lipman-Wulf’s *Images to Shakespeare’s Sonnets*  
Garden City, N.Y., 1964

2 Illustration by Sir John Gilbert, 1817-1897  
“As a decrepit father takes delight ...,” *Sonnet 37*  
From *The Library Shakespeare* v.9  
London, 1875

3 Hand-colored engraving, after a drawing by  
Thomas Stothard, 1755-1834  
School Boy, *As You Like It* (II.7)  
From *Shakespeare Seven Ages of Man Illustrated*  
London, 1799



This image is taken from Jaques’ famous lines describing “the seven ages of man” in *As You Like It*. The accompanying text comments on the relationship between the illustration and Shakespeare’s verse.

VII CASES 14 and 15

20<sup>th</sup>-Century Artists – a Few Examples

CASE 14

- 1 WILLIAM SHAKESPEARE, 1564-1616  
*Macbeth*  
Illustrated by Salvador Dali, 1904-1989  
Garden City, NY, Doubleday & Co., 1946
- 2 LUCHINO VISCONTI, 1906-1976  
*William Shakespeare, Come Vi Piace (As You Like It)*  
Scenery and costumes by Salvador Dali, 1904-1989  
Rome, C. Bestetti, 1948

3 WILLIAM SHAKESPEARE, 1564-1616  
*The Tragedy of Hamlet, Prince of Denmark*  
Designed and illustrated by Eric Gill, 1882-1940  
[London], The Limited Editions Club, 1933

4 WILLIAM SHAKESPEARE, 1564-1616  
*The Tragedie of King Lear*  
Illustrated by Claire Van Vliet  
Bangor [Maine], Theodore Press 1986

5 JEAN COCTEAU, 1889-1963  
*Oedipe-Roi, Roméo et Juliette*  
Scenery and costumes by Jean Hugo, 1894-  
Paris, Plon, [1928]

6 WILLIAM SHAKESPEARE, 1564-1616  
*Shakespeare’s Macbeth*  
*The Players’ Shakespeare*, v.2  
Introduction by Harley Granville-Barker, 1877-1946  
Illustrated by Charles S. Ricketts, 1866-1931  
London, Ernest Benn, 1923-1927 (Stratford-upon-Avon,  
Shakespeare Head Press)

CASE 15 left panel

- 1 Mixed media illustration by Jim Dine, 1935-  
Puck, 1966  
From a series of 26 costume and scene designs  
For a production of *A Midsummer Night’s Dream*  
at the Theatre de Lys, New York  
Museum of Modern Art, New York
- 2 Painting by Jules Olitski, 1922-  
Anthony [sic] and Cleopatra, 1989  
André Emmerich Gallery, New York
- 3 Woodcut by Paul Nash, 1899-1946  
From *A Midsummer Nights Dream*  
*The Players’ Shakespeare*, v.4  
Introduced by Harley Granville-Barker, 1877-1946  
Printed at the Shakespeare Head Press  
London, 1924

See CASE 14, no.6 for another example of illustrations for *The Players’ Shakespeare*.

- 4 Lithograph from a painting by Molnár C. Pál, 1894-  
 From *Coriolanus*  
*The Plays of William Shakespeare ...*  
 The Limited Editions Club  
 Designed by Bruce Rogers, 1870-1957  
 New York, 1939-1940

See CASE 11, no. 8 for another example of illustrations for the Bruce Rogers' Shakespeare.

CASE 15 right panel

- 1 Etching (original print) by Leonard Baskin, 1922-2000  
 "Roman Caesar," representing corrupt imperial power  
 From the extra suite of prints issued with  
*Titus Andronicus*, printed by hand at  
 The Gehenna Press  
 Northampton, Mass., 1973
- 2 Wood engraving by Leonard Baskin, 1922-2000  
 Othello and Desdemona  
 From *Othello*, printed by hand at  
 The Gehenna Press  
 Northampton, Mass., 1973



**UPCOMING EXHIBIT:**

**"Suave Mechanicals: Early to Modern Binding Styles."**

Guest Curator: **Julia Miller**

Exhibit Dates: **March 24 - July 26, 2003**

Opening Lecture:

**"Beauty, Craft, Function: A History of Book Structure"**

by **Pamela Spitzmueller**

Needham Conservator, Harvard University

**April 3, 2003 at 8:00 pm**  
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