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## **The spirit of the plays of Shakspeare [sic], exhibited in a series of outline plates illustrative of the story of each play. Volume 2 1833**

Howard, Frank, 1805-1866

London: T. Cadell, 1833

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THE  
**SPIRIT**  
OF THE  
**PLAYS OF SHAKSPEARE,**

EXHIBITED IN A  
SERIES OF OUTLINE PLATES

ILLUSTRATIVE OF  
THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED  
BY FRANK HOWARD.

WITH  
QUOTATIONS AND DESCRIPTIONS.

VOL. II.

LONDON:

PRINTED FOR T. CADELL, STRAND (BOOKSELLER TO THE ROYAL ACADEMY); J. G. AND F. RIVINGTON, ST. PAUL'S CHURCH-YARD, AND WATERLOO-PLACE, PALL-MALL; BALDWIN AND CRADOCK, PATERNOSTER-RROW; AND J. BOOKER, NEW BOND-STREET.

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1833

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**DAVISON, SIMMONS, AND CO., WHITEFRIARS.**

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OF

VOL. II.

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17. Lorenzo and Jessica.
18. Portia discovering herself to Bassanio as the pretended doctor of laws, whilst reproaching him for giving up the ring.—Nerissa and Gratiano bickering behind on the same subject.—Antonio, Lorenzo, and Jessica.

## AS YOU LIKE IT.

1. The burial of Sir Rowland de Bois.—Orlando is absorbed in grief for the loss of his father, whilst Oliver is seen scowling at him, as if rejoicing at his newly acquired power over him, and determining “to keep him rustically at home,” &c.
2. The banishment of the duke.—Celia entreating that Rosalind may remain.
3. Orlando demands the thousand crowns left him by his father.
4. Oliver persuading Charles, the wrestler, to kill Orlando.
5. The wrestling between Orlando and Charles.—Charles is thrown.
6. Rosalind and Celia speaking to Orlando.
7. The banishment of Rosalind.
8. Adam warning Orlando against entering the house.
9. Rosalind in boy’s clothes.—Celia and Touchstone.—Corin.
10. Orlando demanding food for Adam.
11. The banishment of Oliver.
12. Rosalind and Orlando.
13. Touchstone, Audrey, Jaques, Sir Oliver Martext.—Orlando and Rosalind in the back ground.
14. Phœbe, Silvius, Rosalind, Celia.
15. Rosalind and Orlando.
16. Orlando kills the lioness.
17. Rosalind, Oliver, Celia.
18. Rosalind, Phœbe, Orlando, Silvius.
19. The hermit stops the duke.
20. Conclusion.

---

ALL’S WELL THAT ENDS WELL.

1. Bertram taking leave of his mother.
2. Lafeu introducing Helena to cure the king.
3. Helena giving the medicine to the king.
4. The King advising Helena to select a husband.
5. Helena having chosen Bertram, has been married to him.
6. The Florentine army returning victorious.—Helena, as a pilgrim, looking on.

7. Diana, by Helena's instruction, obtaining the ring from Bertram.
8. Helena, who has taken the place of Diana, putting a ring on Bertram's finger.
9. Bertram, having been summoned to meet the king at Roussillon, upon the report of the death of Helena, is about to marry Lafeu's daughter.
10. Diana, having brought her accusation against Bertram for desertion of her after a promise of marriage, sends her mother for a witness, who brings in Helena.

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### TAMING OF THE SHREW.

1. Lord finding Sly asleep in the front of the ale-house.
2. Sly in bed in the Lord's house.—Enter the Page as a Lady, with Attendants.
3. Sly sitting to see the Play.
4. Baptista putting off Bianca's Suitors.—Lucentio and Tranio looking on.
5. Gremio instructing Lucentio, disguised as a student, previous to sending him as a tutor to Bianca.—Hortensio, Petruchio, and Grumio behind.
6. Petruchio (accompanied by Hortensio as a musician) introduced by Gremio and Tranio, disguised as Lucentio, as a suitor to Katharine.—Lucentio, disguised as a student, following Gremio.—Biondello, with a lute and books, accompanying Tranio.
7. Katharine breaking the lute over Hortensio's head.
8. Petruchio and Katharine.
9. Lucentio instructing Bianca.—Hortensio tuning the lute.
10. Petruchio arriving at Baptista's house on the wedding-day.
11. The Marriage.
12. The horse falling with Petruchio and Katharine.—Petruchio beating Grumio.
13. Petruchio and Katharine at dinner.
14. "PET. . . . Some undeserved fault  
I'll find about the making of the bed."
15. Tranio, Lucentio, and Bianca.

16. Petruchio and the Tailor.
17. Petruchio, Katharine, and Hortensio meeting Vincentio.
18. Tranio and the Pedant passing themselves for Vincentio and Lucentio, in the presence of the real Vincentio, who has arrived to see his son.—Lucentio and Bianca are seen returning from the Church.
19. Vincentio having made his appearance, is about to be carried off to prison as a counterfeit.—Lucentio returns with Bianca as his wife.—Tranio, the Pedant, and Biondello run away.
20. Lucentio and Hortensio have in vain sent for Bianca and the Widow.—Petruchio having summoned Katharine, bids her bring the other ladies: afterwards commands her to throw off her cap.

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### THE WINTER'S TALE.

1. Leontes having desired Hermione to intreat Polixenes to stay longer in Sicily, becomes jealous on his consenting to do so at her request.
2. Camillo tells Polixenes that he has been commissioned to murder him by Leontes.
3. Hermione accused by Leontes of having connived at Polixenes' escape with Camillo, and sent to prison to take her trial.—Mamillius and attendant ladies.—Enter Leontes and train.
4. Paulina with the child, to which Hermione has given birth in prison.
5. Paulina brings the child to Leontes.
6. Leontes makes Antigonus swear to carry away the child.
7. The trial of Hermione.—The oracle of Apollo having been consulted, the answer is read in court —Mamillius brought in dead.
8. "The prince, your son, is dead."—Hermione faints.
9. Antigonus, leaving the child in a desert country, is destroyed by a bear.—The child Perdita is found by an old shepherd.—Enter clown.
10. Clown and Autolycus.—Autolycus grovelling on the ground.
11. Prince Florizel meets with Perdita, who has grown up as the shepherd's daughter.
12. The sheepshearing.—Autolycus, as pedlar, singing a ballad with Mopsa and Dorcas.

13. Florizel, dressed as a shepherd, calls on Polixenes and Camillo, who had followed him in disguise, to witness his contract with Perdita.
  14. Camillo assists Florizel and Perdita to fly to Sicily, giving them letters to provide them with all necessary equipments on their arrival.
  15. Florizel and Perdita, received by Leontes with great kindness, are immediately followed by Polixenes and Camillo, bringing the old shepherd and his son with them.
  16. The shepherd relates his connexion with Perdita.
  17. Paulina persuades Hermione, who has been supposed to be dead, to personate a statue, which the two kings and their son and daughter are to be invited to see.
  18. Hermione on the pedestal.
  19. Hermione descends from the pedestal.—Perdita kneels to her.
- 

## LOVE'S LABOUR'S LOST.

1. The king, Biron, Longaville, and Dumain, signing an agreement to study, &c.
2. Costard discovered talking to Jaquenetta by Don Adriano de Armado and Moth.
3. The king receiving the Princess of France.
4. Biron sending Costard with a letter for Rosaline. Costard having also just received one to deliver to Jaquenetta from Don Adriano de Armado.
5. The detection of the king and lords.—Costard and Jaquenetta are seen bringing the letter to expose Biron, which was intended for Rosaline, but, by Costard's mistake, fell into the hands of Jaquenetta.
6. The king and lords coming masked as Muscovites, with Moth and attendants, to visit the princess.
7. The pageant of the nine worthies. Costard armed for Pompey; Nathaniel armed for Alexander; Holofernes for Judas Maccabeus; Moth for Hercules, strangling serpents; Armado for Hector.
8. The departure of the princess and train.—Don Adriano de Armado is seen holding the plough for Jaquenetta.

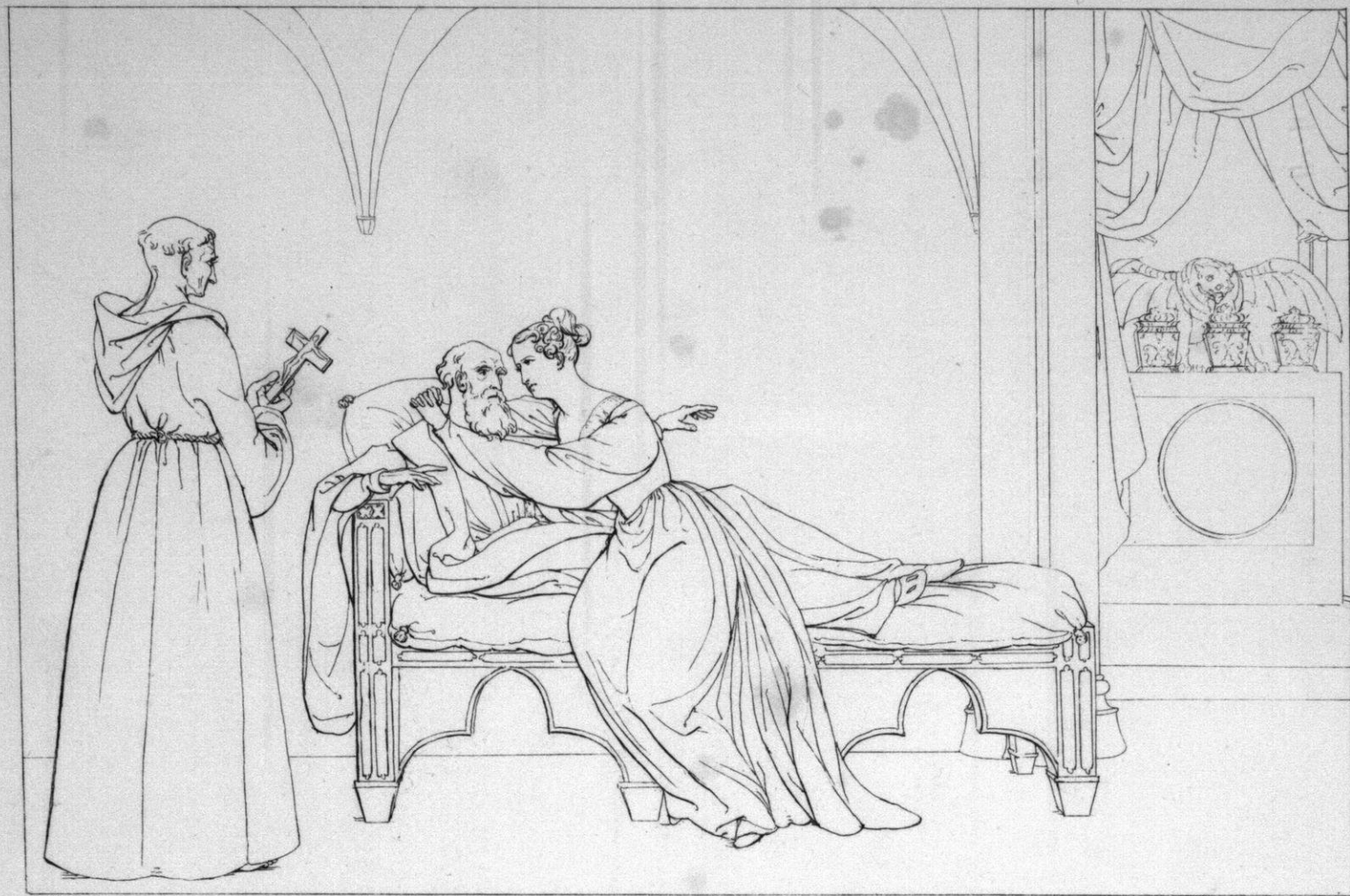
# **MERCHANT OF VENICE.**

**EIGHTEEN PLATES.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**





## REFERENCES DESCRIPTIVE OF THE PLATES.

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### *MERCHANT OF VENICE.*

IN this number, an introductory scene, to that part of the story which relates to the caskets, has been given; and a few liberties have been taken with the text, for the sake of rendering the series more intelligible, and more perfectly explaining the subject. But it is hoped that it will be found to be as close an illustration of the text, as is compatible with giving the spirit and feeling of the poet; and therefore a fair specimen of the plan, which has been hitherto, and will in future be, adhered to in this work.

#### I.

PORTIA *promising her father never to marry till the right casket has been chosen.*

“YOUR father was ever virtuous; and holy men, at their death, have good inspirations: therefore the lottery that he hath devised in these three chests of gold, silver, and lead (whereof who chooses his meaning chooses you), will, no doubt, never be chosen by any rightly, but one who you shall rightly love.”

ACT I. S. 2.

## II.

ANTONIO *borrowing the money of* SHYLOCK *for*  
BASSANIO *at the notary's.*

“ SHY. . Go with me to a notary; seal me there  
Your single bond; and, in a merry sport,  
If you repay me not on such a day,  
In such a place, such sum, or sums, as are  
Express'd in the conditions, let the forfeit  
Be nominated for an equal pound  
Of your fair flesh, to be cut off and taken  
In what part of your body pleaseth me.

ANT. Content, in faith; I'll seal to such a bond,  
And say there is much kindness in the Jew.

BASS. You shall not seal to such a bond for me !  
I'll rather dwell in my necessity.

ANT. Why, fear not, man; I will not forfeit it.

SHY. O father Abraham, what these Christians are !  
Whose own hard dealings teaches them suspect  
The thoughts of others.”

ACT I. S. 3.

## III.

SHYLOCK *leaving his keys with* JESSICA.

“ SHY. I am bid forth to supper, Jessica;  
There are my keys: . . . .  
. . . . . Hear you me, Jessica :  
Lock up my doors; and when you hear the drum,  
And the vile squeaking of the wry-neck'd fife,  
Clamber not you up to the casements then,

. . . . .  
But stop my house's ears, I mean my casements.

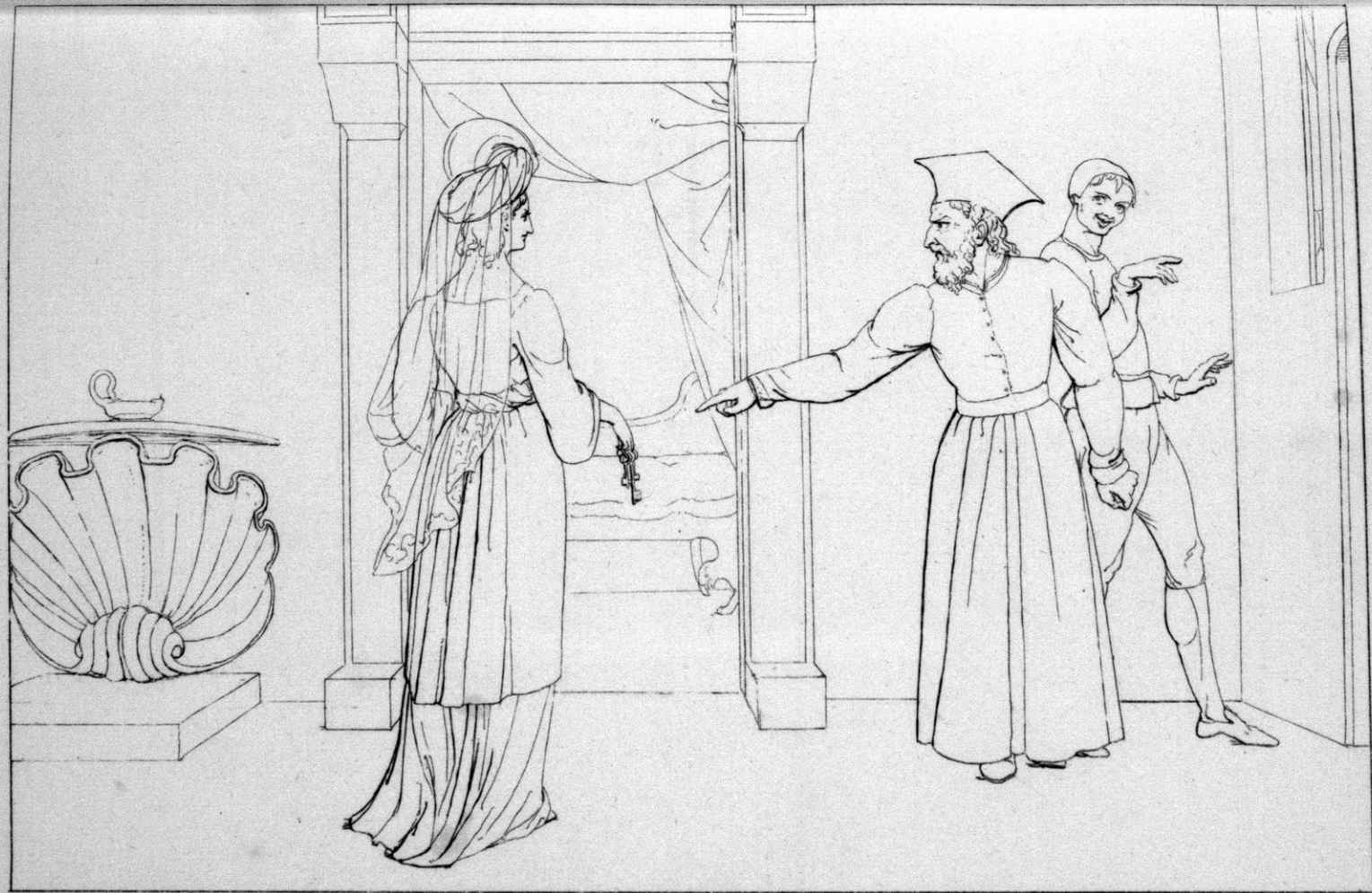
LAUN. Mistress, look out at window, for all this;  
There will come a Christian by  
Will be worth a Jewess' eye.”

ACT II. S. 5.



J. Howard

*MERCHANT OF VENICE No 2*  
*London Published June 1 1822 for T. Cadell Strand*

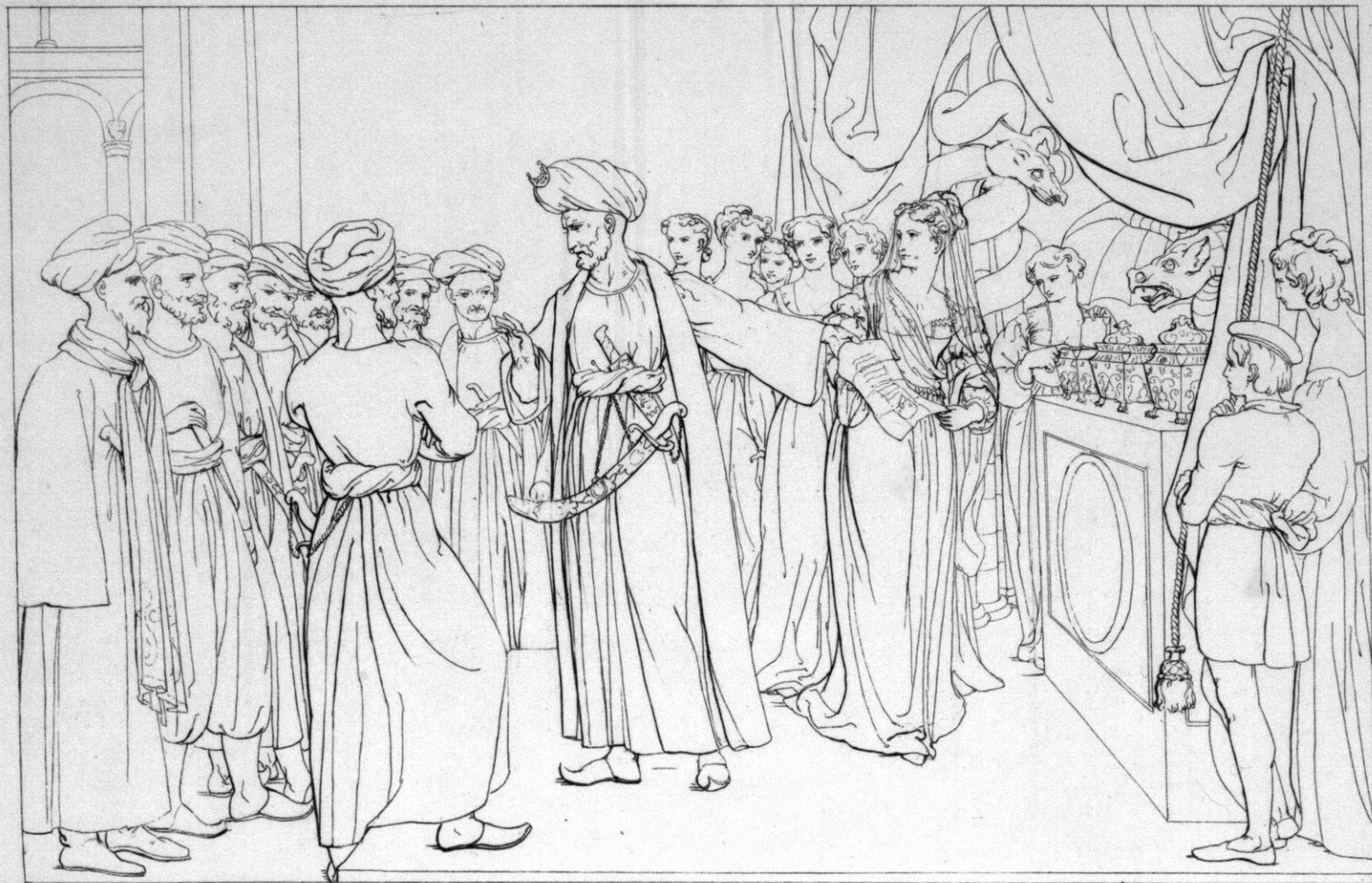


*J. Howard.*

*Merchant of Venice No. 3*  
*London Published June 1, 1828 for J. Cadell Strand*







J. Howard.

*Merchant of Venice, No. 1.*  
Sanction Published June 1. 1822. Jas. J. Cudell, Strand.

IV.

JESSICA, *in boy's clothes, running away with*  
LORENZO.

“ JESS. Who are you ? tell me for more certainty ;  
Albeit I'll swear that I do know thy tongue.

LOR. Lorenzo, and thy love.  
Descend, for you must be my torch-bearer.

JESS. What ! must I hold a candle to my shames ?”

ACT II. S. 6.

V.

*The Prince of Morocco having chosen the golden casket,  
finds therein*

“ PRINCE. A carrion death, within whose empty eye  
There is a written scroll. I'll read the writing :

All that glisters is not gold ;  
Often have you heard that told :  
Many a man his life hath sold  
But my outside to behold :  
Gilded tombs do worms infold.  
Had you been as wise as old,  
Young in limbs, in judgment old,  
Your answer had not been inscroll'd.  
Fare you well ; your suit is cold.

Cold, indeed ; and labour lost :  
Then farewell heat, and welcome frost.—  
Portia, adieu ! I have too grieved a heart  
To take a tedious leave ; thus losers part.

PORTIA. A gentle riddance.”

ACT II. S. 7.



## VI.

SHYLOCK *discovering that JESSICA has carried off*

“ A sealed bag—two sealed bags of ducats—  
Of double ducats.—  
And jewels!—two stones!—two rich and precious stones,  
Stol’n by my daughter.”

ACT II. S. 8.

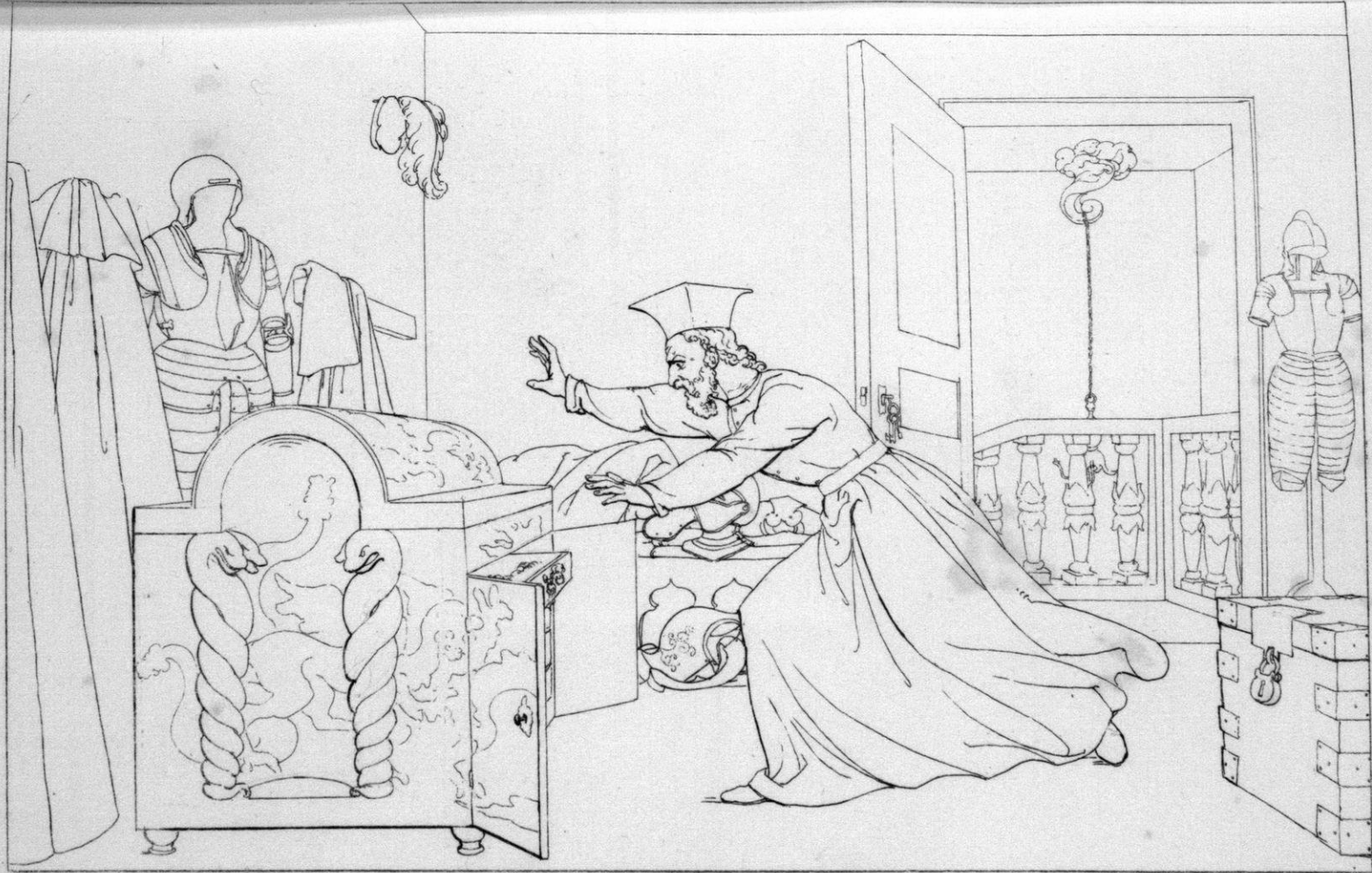
## VII.

SHYLOCK *coming to BASSANIO’s vessel in search of  
his daughter.*

“ He came too late, the ship was under sail.  
(*A liberty has here been taken in making SHYLOCK  
reach the vessel whilst in the act of putting off.*)

SHY. My daughter! O my ducats! O my daughter!  
. . . . . Justice! find the girl!  
She hath the stones upon her, and the ducats.  
. . . . . The boys in Venice follow him,  
Crying,—his stones, his daughter, and his ducats.”

ACT II. S. 8.



J. Howard

Mercantile of Venice. No. 6  
London Published June 1, 1828 for T. Cadell Strand



J. Howard

*Merchant of Venice No. 7*  
*London Published June 1. 1828. for J. Cadell Strand*



J. Howard

*MERCHANT OF VENICE. No. 8.*  
*London Published June 1. 1828. for J. Crotchell. Strand.*





J. Howard

*Merchant of Venice No. 2*  
London Published June 1. 1823 for J. Cadell & Sons

VIII.

*The Prince of Arragon makes choice of the silver casket.*

“ PRINCE. What ’s here? the portrait of a blinking  
idiot

Presenting me a schedule? I will read it :

The fire seven times tried this ;  
Seven times tried that judgment is  
That did never choose amiss.  
Some there be that shadows kiss ;  
Some have but a shadow’s bliss.  
There be fools alive, I wis,  
Silver’d o’er, and so was this.  
Take what wife you will to bed,  
I will ever be your head.  
So begone, sir, you are sped.”

ACT II. S. 9.

IX.

SHYLOCK *and* TUBAL.

“ TUB. Yes, other men have ill-luck too; Antonio, as  
I heard in Genoa—

SHY. What, what, what? ill-luck, ill-luck?

TUB. —Hath an argosy cast away, coming from Tri-  
polis.

SHY. I thank God! I thank God!

TUB. There came divers of Antonio’s creditors with me  
to Venice, that swear he cannot choose but break.

SHY. I am very glad of it; I’ll plague him.

. . . Go, Tubal, fee me an officer—bespeak him a fort-  
night before.—I will have the heart of him if he forfeit.”

ACT III. S. 1.

(ANTONIO *is seen behind, receiving intelligence of  
his losses, whilst a creditor presents a bill. His  
friends endeavouring to console him.*)

## X.

*The arrest of ANTONIO.*

“ANT. . . . Hear me yet, good Shylock.

SHY. I'll have my bond! speak not against my bond!  
I have sworn an oath that I will have my bond.  
Thou call'dst me dog before thou hadst a cause:  
But since I am a dog, beware my fangs.

ANT. I pray thee, hear me speak.

SHY. I'll have my bond; I will not hear thee speak.

. . . . . Follow not;  
I'll have no speaking; I will have my bond.

SOLANIO. It is the most impenetrable cur  
That ever kept with men.”

ACT III. S. 3.

## XI.

BASSANIO *having chosen the leaden casket, finds therein*  
“*Fair Portia's counterfeit*” and a scroll.

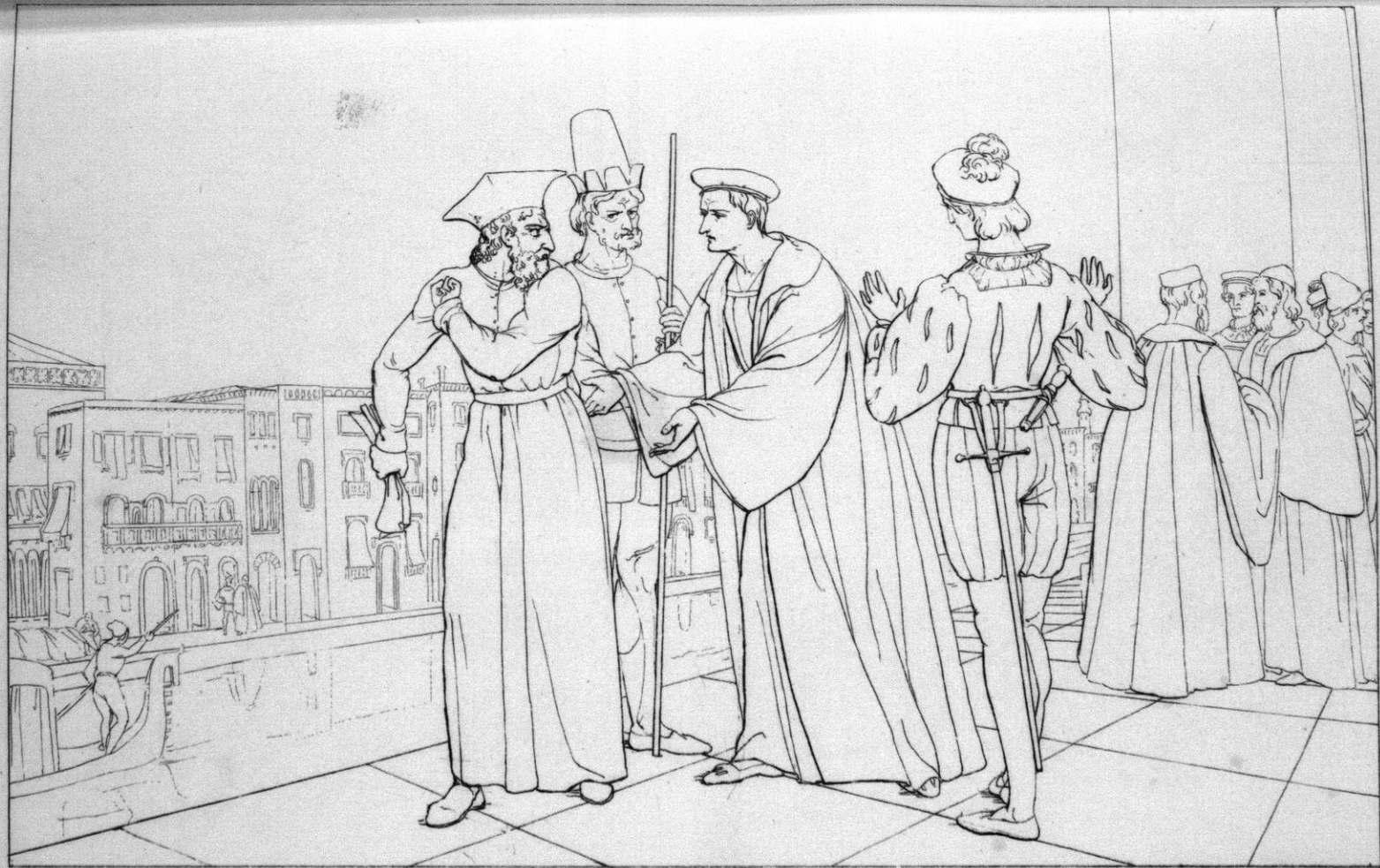
“You, that choose not by the view,  
Chance as fair, and choose as true.  
Since this fortune falls to you,  
Be content and seek no new.  
If you be well pleased with this,  
And hold your fortune for your bliss,  
Turn you where your lady is,  
And claim her with a loving kiss.

BASS. A gentle scroll! Fair lady, by your leave.”  
(*Kissing her.*)

GRATIANO *claims* NERISSA.

“ . . . I got a promise of this fair one here,  
To have her love, provided that your fortune  
Achieved her mistress.”

ACT III. S. 2.



J. Howard

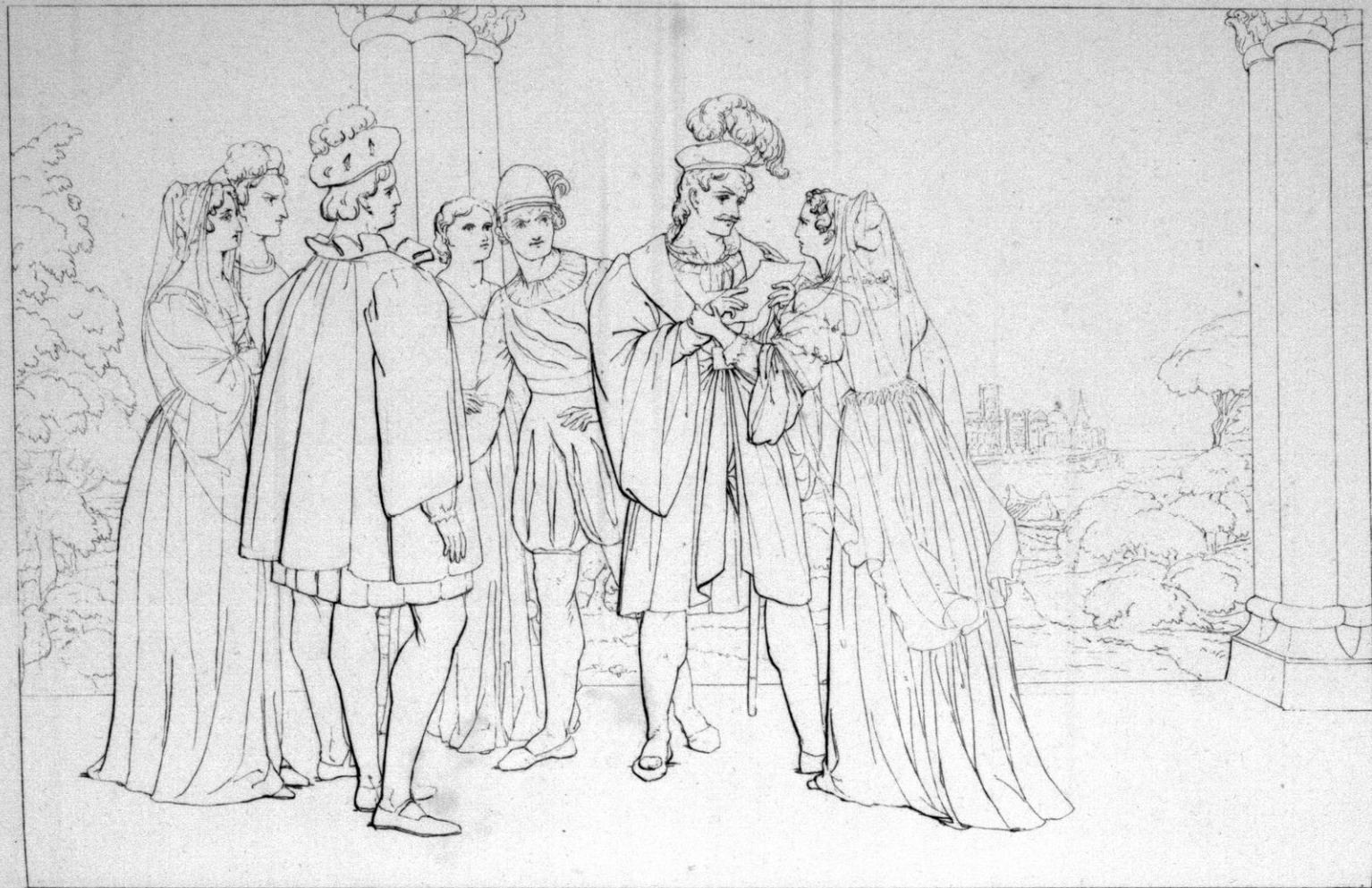
Messiah of France No. 10  
London Published June 1. 1828 for J. Cadell Strand

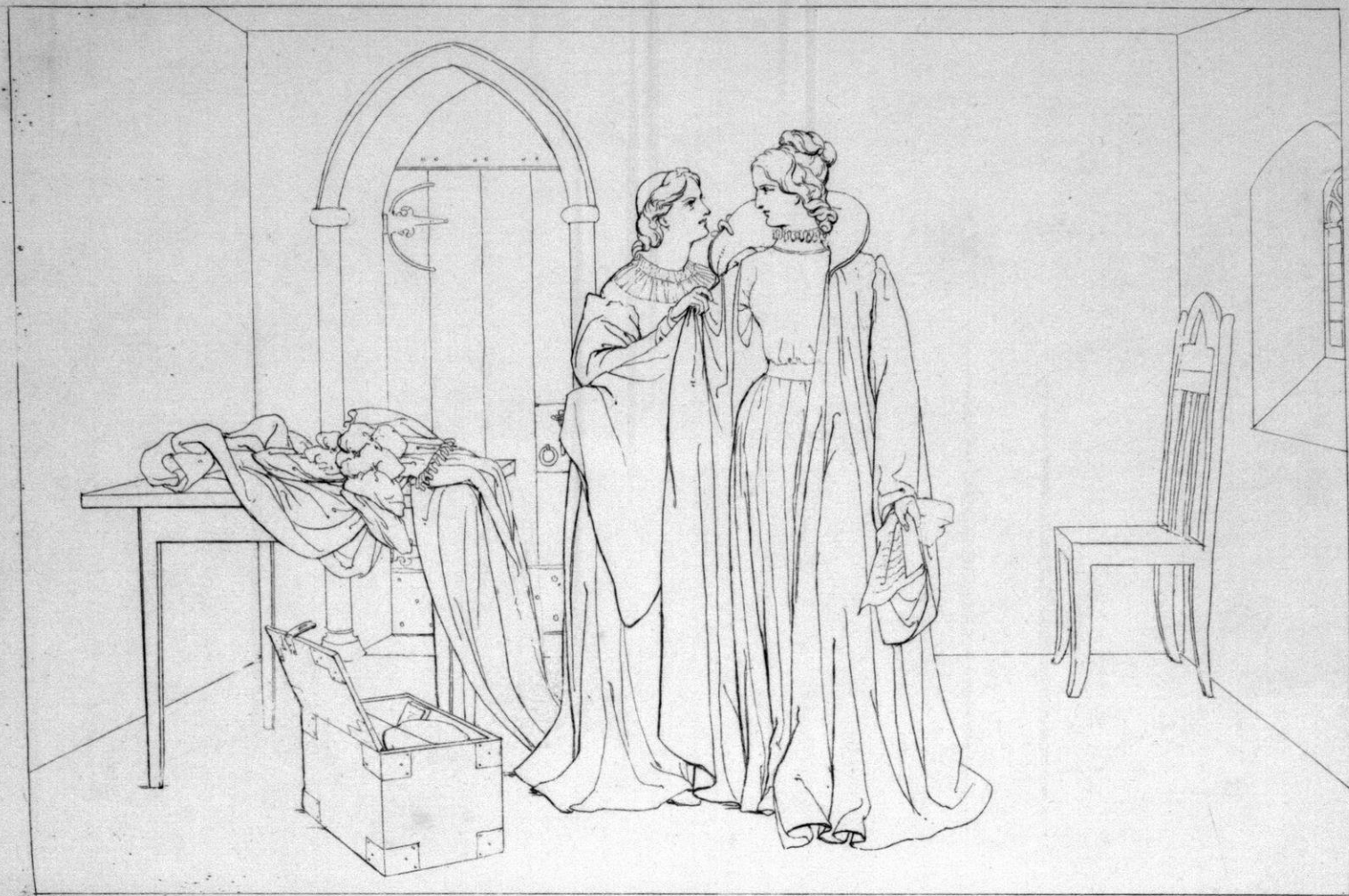




T. Howard

*Merchant of Venice. No. 11.*  
*London. Published June 1. 1920. for J. Cadell Strand.*





J. Howard

*Merchant of Venice* No. 13.  
London: Published June 1. 1820 for J. Cadell Strand

XII.

LORENZO, JESSICA, *and* SOLANIO *bring* BASSANIO *a letter.*

“POR. There are some shrewd contents in yon’ same paper,

That steal the colour from Bassanio’s cheek—

Some dear friend dead. . . . .

. . . . . What! worse and worse!

With leave, Bassanio; I am half yourself,

And I must freely have the half of any thing

That this same paper brings you.

BASS.

O sweet Portia!

Here are a few of the unpleasantest words

That ever blotted paper.”

ACT III. S. 2.

XIII.

PORTIA *and* NERISSA *dressing as the Doctor of Laws and Clerk.*

“POR. . . . I’ll hold thee any wager,

When we are both accoutred like young men,

I’ll prove the prettier fellow of the two.”

ACT III. S. 4.

## XIV.

*The Court of Judgment.—The Doge sitting in state, and inviting PORTIA, as Doctor of Laws, to take her seat.—SHYLOCK sharpening his knife on the sole of his shoe.*

“BASS. Why dost thou whet thy knife so earnestly?

SHY. To cut the forfeiture from that bankrupt there.

GRA. Not on thy sole, but on thy soul, harsh Jew,  
Thou makest thy knife keen.

DOGE. Give me your hand: Came you from old Bel-  
lario?

POR. I did, my lord.

DOGE. You are welcome; take your place.”

ACT IV. S. 1.

## XV.

*PORTIA giving judgment.*

“Take, then, thy bond; take thou thy pound of flesh;  
But, in the cutting it, if thou dost shed  
One drop of christian blood, thy lands and goods  
Are, by the laws of Venice, confiscate  
Unto the state of Venice.

GRA. O upright judge! Mark, Jew; O learned judge!

SHY. Is that the law?

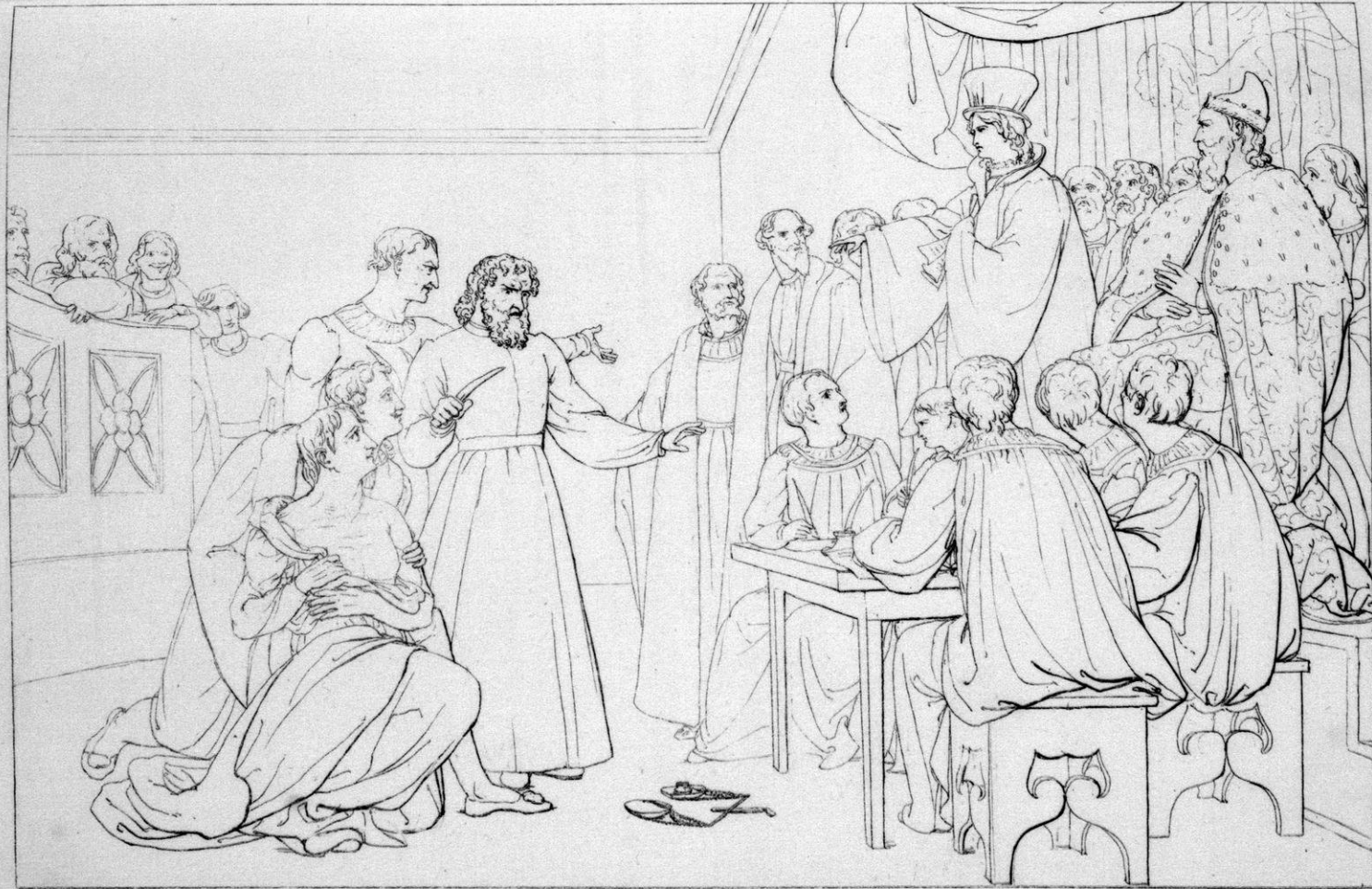
POR. Therefore prepare thee to cut off the flesh.  
Shed thou no blood; nor cut thou less nor more,  
But just a pound of flesh: if thou takest more  
Or less than a just pound . . .  
. . . . . Nay, if the scale do turn  
But in the estimation of a hair,  
Thou diest, and all thy goods are confiscate.





J. Howard

*Merchant of Venice No. 14*  
*London Published June 1829 for J. Castelli Strand*



J. Howard.

*Merchant of Venice* No. 15  
London. Published June 1828 for T. Cadell Strand.

GRA. A second Daniel ! a Daniel, Jew !  
I thank thee, Jew, for teaching me that word.

SHY. Give me my principal, and let me go.

POR. Thou shalt have nothing but the forfeiture,  
To be so taken at thy peril, Jew.

SHY. Why, then, the devil give him good of it ;  
I 'll stay no longer question.

POR. Tarry, Jew ;  
The law hath yet another hold on you.  
It is enacted by the laws of Venice,  
If it be proved against an alien,  
That, by direct or indirect attempts,  
He seek the life of any citizen,  
The party, 'gainst the which he doth contrive  
Shall seize one half his goods ; the other half  
Comes to the privy coffer of the state ;  
And the offender's life lies in the mercy  
Of the duke only. . . . .  
Down, therefore, and beg mercy of the duke.

GRA. Beg that thou mayst have leave to hang thyself.  
And yet, thy wealth being forfeit to the state,  
Thou hast not left the value of a cord ;  
Therefore, thou must be hang'd at the state's charge."

ACT IV. S. 1.



## XVI.

PORTIA *and* NERISSA *obtaining the rings from* BASSANIO *and* GRATIANO.

“POR. . . . And for your love, I’ll take this ring  
from you—

Do not draw back your hand; I’ll take no more.

BASS. The dearest ring in Venice will I give you,  
And find it out by proclamation.

Only for this I pray you pardon me.

POR. I see, sir, you are liberal in offers:  
You taught me first to beg; and now, methinks,  
You teach me how a beggar should be answer’d.

ANT. My lord Bassanio, let him have the ring.

ACT IV. S. 1.

NERISS. I’ll see if I can get my husband’s ring,  
Which I did make him swear to keep for ever.”

ACT IV. S. 2.

(*A liberty has been taken here in making the rings obtained in court, as in the play BASSANIO sends his after PORTIA, and NERISSA then obtains hers of GRATIANO.*)



J. H. Ward

*MERCHANT OF VENICE. No. 16.*  
*London. Published June 1. 1828. for J. Cadell Strand.*



F. Howard

*Merchant of Venice. Act 1.  
London. Shakespeare. June 1. 1728. Part I. Cadell. Strand.*

## XVII.

LORENZO *and* JESSICA.

“ LOR. . . . . In such a night  
Did Jessica steal from the wealthy Jew,  
And with an unthrift love did run from Venice,  
As far as Belmont.

JESS.                    In such a night  
Did young Lorenzo swear he loved her well;  
Stealing her soul with many vows of faith,  
And ne’er a true one.

LOR.                    In such a night  
Did gentle Jessica, like a little shrew,  
Slander her love, and he forgave it her.

JESS.    I would outnight you did nobody come:  
But hark ! I hear the footing of a man.”

ACT V. S. 1.

## XVIII.

PORTIA *discovering herself to BASSANIO as the pretended Doctor of Laws, whilst reproaching him for giving up the ring.*—NERISSA and GRATIANO *bickering behind on the same subject.*—ANTONIO, LORENZO, and JESSICA.

“NERIS. What! talk you of the posy or the value?

The clerk will ne’er wear hair on his face that had it.

GRA. He will, even if he live to be a man.

NERIS. Ay, if a woman live to be a man.

BASS. (*To Portia.*) No, by mine honour, madam, by my soul,

No woman had it, but a civil doctor—

Even he that has held up the very life

Of my dear friend.

POR. Now, by my honour, which is yet mine own, I’ll have that doctor for my bedfellow.

NERIS. And I his clerk; therefore be well advis’d, How you do leave me to mine own protection.

ANT. . . . Lord Bassanio, swear to keep this ring.

BASS. By Heaven, it is the same I gave the doctor.

POR. I had it of him. Pardon me, Bassanio, For, by this ring, the doctor lay with me.

. . . You shall find that Portia was the doctor; Nerissa, there, her clerk.

BASS. Sweet doctor, you shall be my bedfellow; When I am absent, then lie with my wife.”

ACT V. S. 1.



J. Russell

Merchant of Venice No. 12

London Published June 1 1828 for J. Cadell & Sons

**AS YOU LIKE IT.**

**TWENTY PLATES.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**





J. Howard

*As you like it*  
London Published July 2, 1827 for T. Cadell Strand



## REFERENCES DESCRIPTIVE OF THE PLATES.

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### *AS YOU LIKE IT.*

THE subject of this number has been taken up at the burial of old SIR ROWLAND, to show the characters of OLIVER and ORLANDO, as otherwise their introduction (No. III.) would give a false idea of ORLANDO being the violent aggressor. JAQUES does not become so prominent a character in the designs as in the play; but this the nature of the present work renders unavoidable. He takes part in few incidents, which it is the province of the painter to delineate.

#### I.

*The burial of SIR ROWLAND DE BOIS.—ORLANDO is absorbed in grief for the loss of his father, whilst OLIVER is seen scowling at him, as if rejoicing at his newly acquired power over him, and determining*

“To keep *him* rustically at home, or (to speak more properly) to stay him at home unkept: for call you that keeping for a gentleman of *his* birth, that differs not from the stalling of an ox.”

ACT I. SCENE I.

## II.

*The banishment of the DUKE.*

“ The old duke is banished by his younger brother, the new duke ; and three or four loving lords have put themselves into a voluntary exile with him.”

CELIA *entreating that ROSALIND may remain.*

“ *She* so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her.”

ACT I. S. 1.

## III.

ORLANDO *d demands the thousand crowns left him by his father.*

“ OLI. What ? boy.

ORL. Come, come, elder brother, you are too young in this.

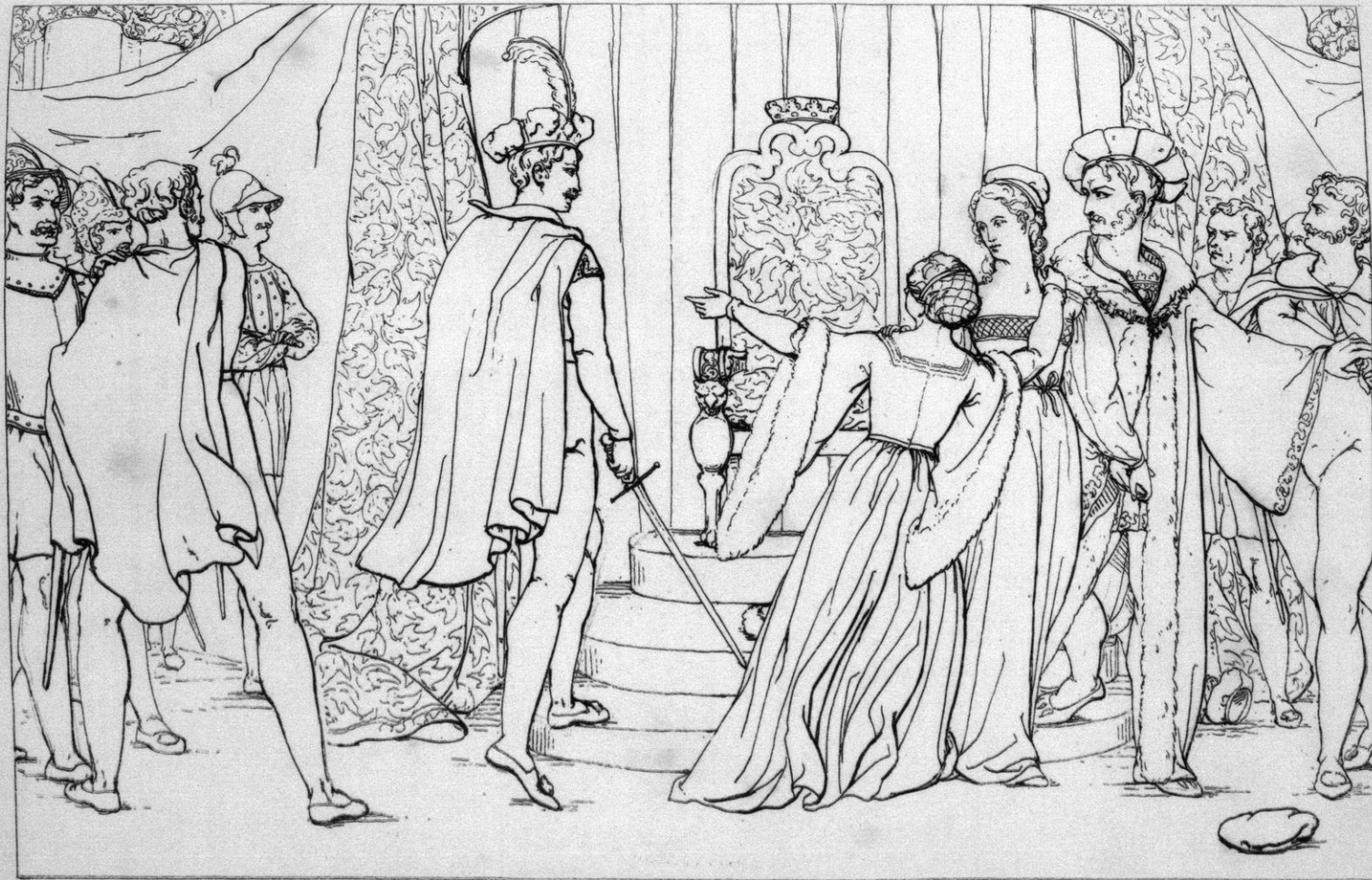
OLI. Wilt thou lay hands on me, villain ?

ORL. I am no villain.

ADAM. Sweet masters, be patient : for your father's remembrance, be at accord.

OLI. Let me go, I say !”

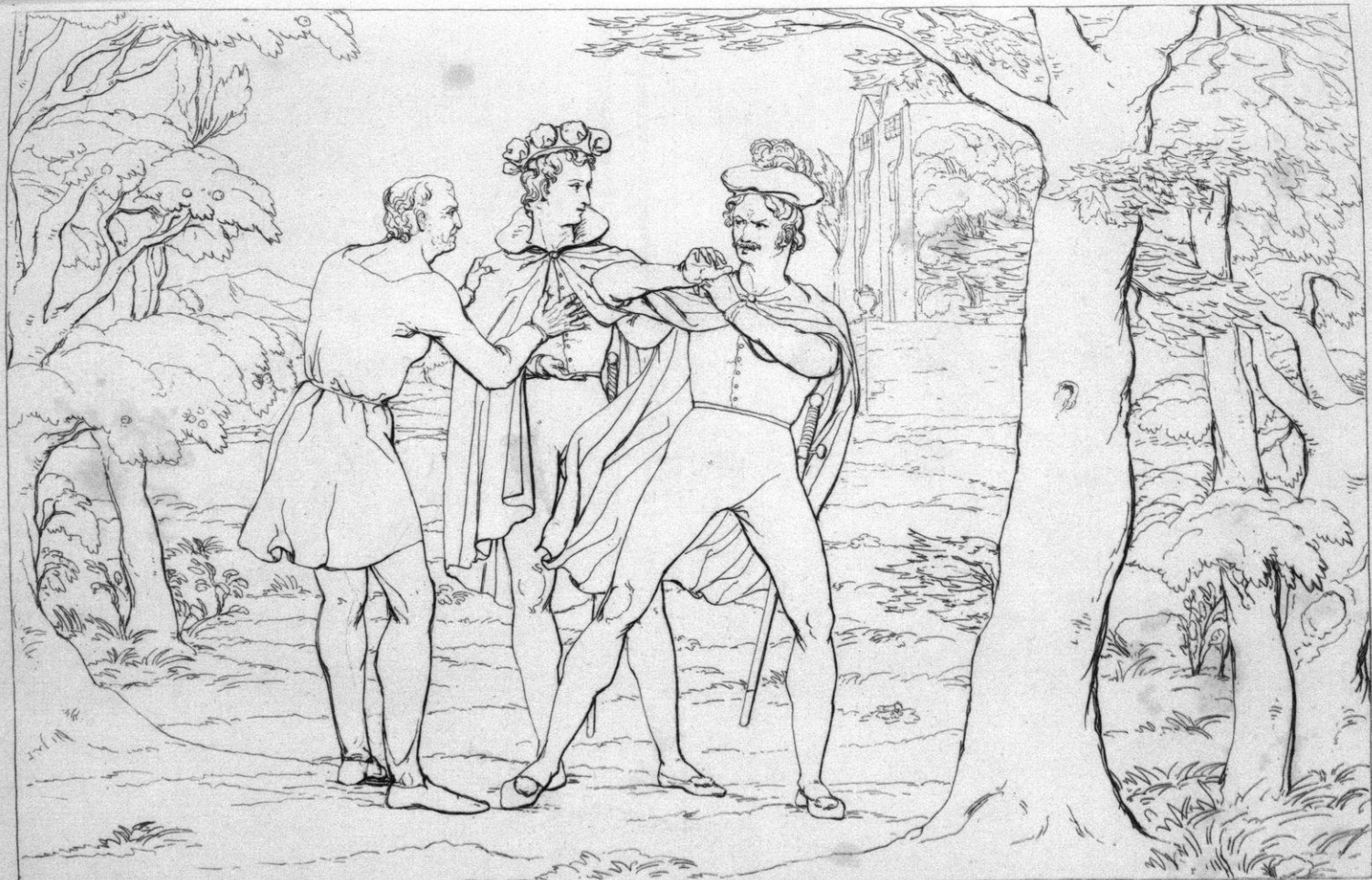
ACT I. S. 1.



J. Howard

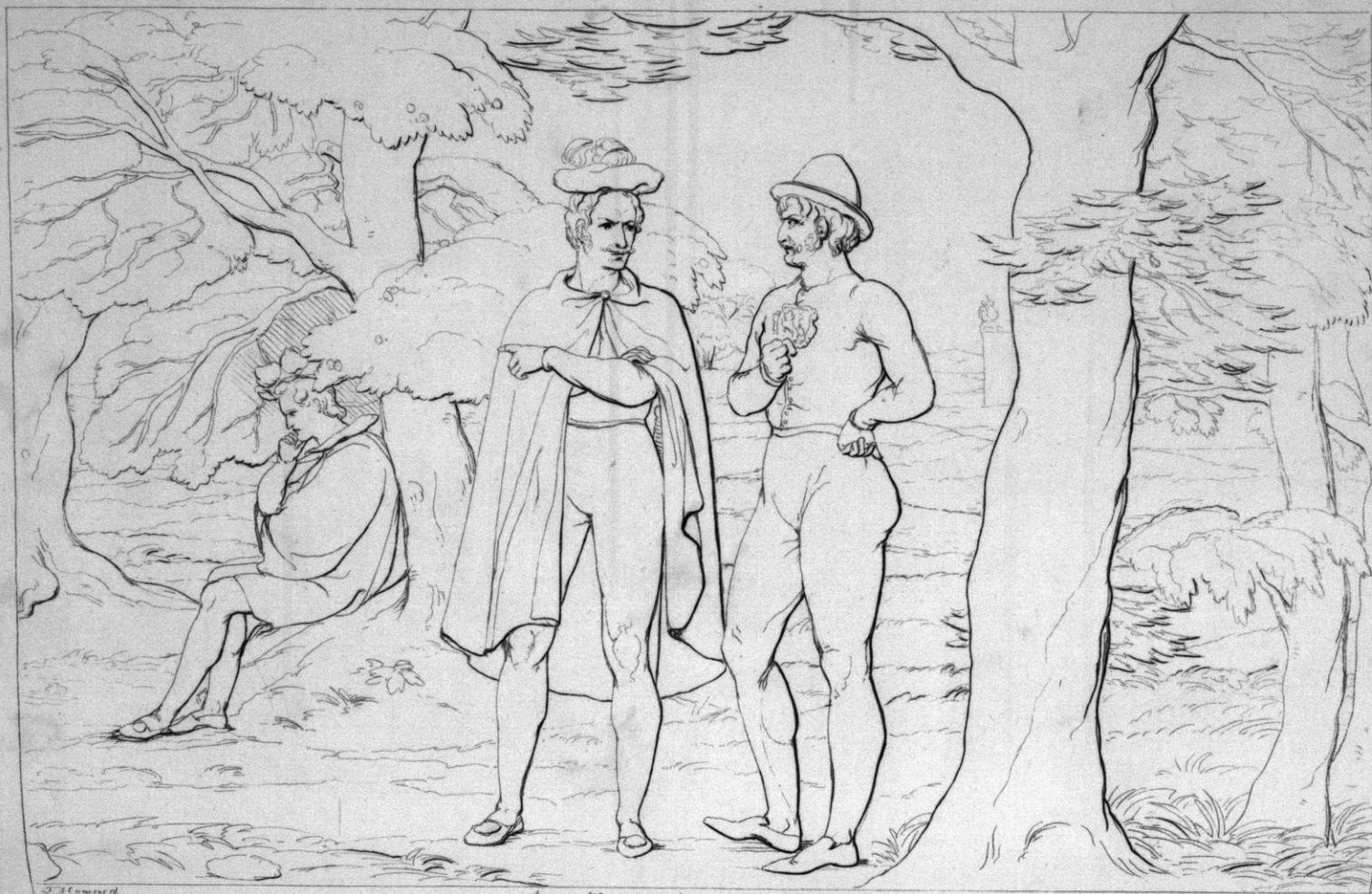
As you like it No 2

London: Published July 2 1897. for J. Cadell, Strand



J. Howard.

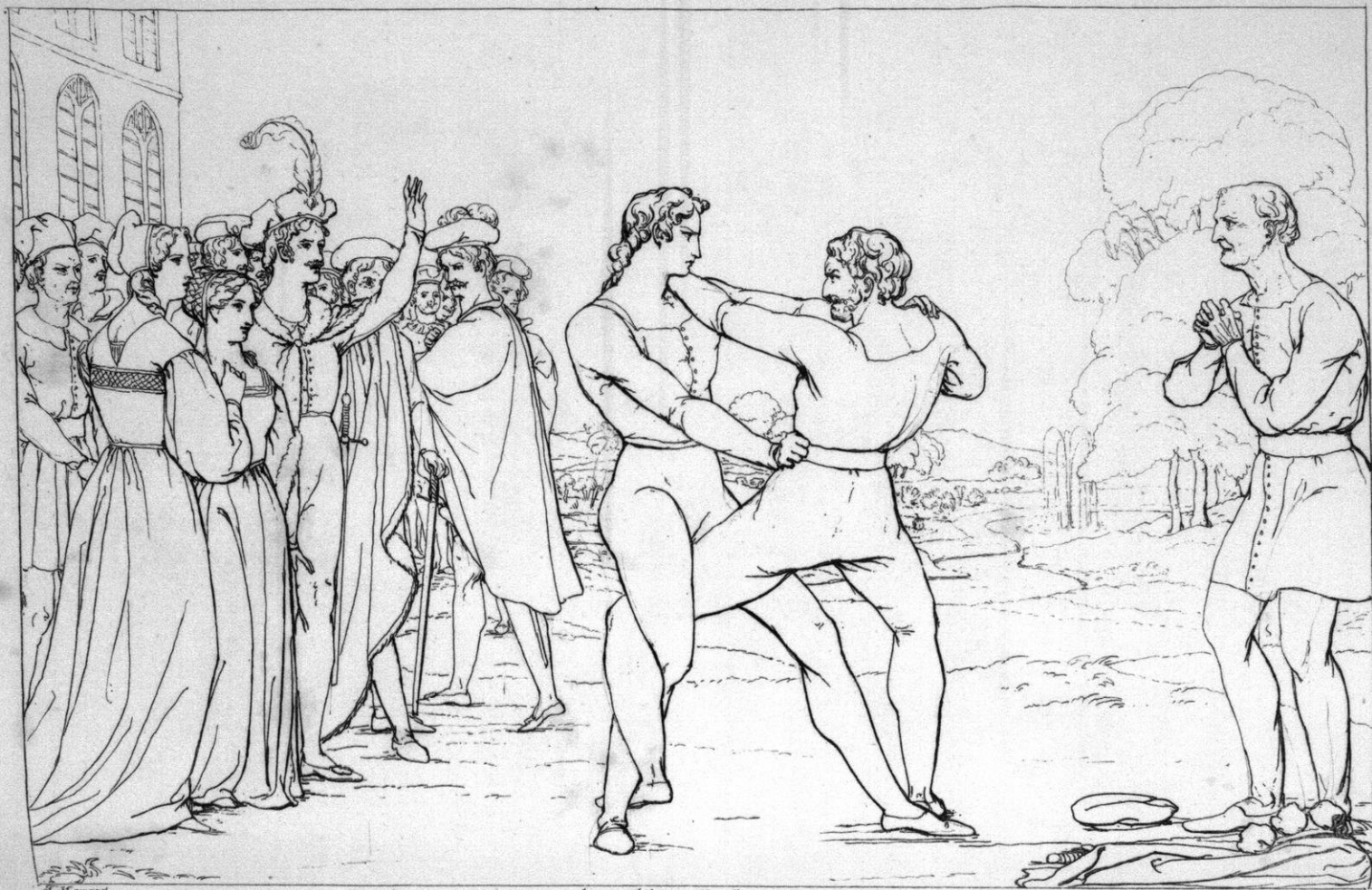
*As you like it No 3*  
*London. Published July 2, 1827. for T. Cadell. Strand*



J. Howard

As you like it No. 4.  
London. Published July 2, 1887 for J. Carroll, S. 1. 1887.





*As you like it No 5*  
*London Published July 2, 1827, for T. Cadell, Strand.*

## IV.

OLIVER *persuading* CHARLES, *the wrestler, to kill*  
ORLANDO.

“OLI. I tell thee, Charles, it is the stubbornest young fellow of France; full of ambition, an envious emulator of every man’s good parts, a secret and villanous contriver against me his natural brother; therefore use thy discretion: I had as lief thou didst break his neck as his finger.

CHA. I am heartily glad I came hither to you: if he come to-morrow, I’ll give him his payment. If ever he go alone again, I’ll never wrestle for prize more.”

ACT I. S. 1.

## V.

*The wrestling between ORLANDO and CHARLES.*

“ROS. O, excellent young man!

CEL. If I had a thunderbolt in mine eye, I can tell who should down.

[CHARLES *is thrown.*

DUKE. No more! no more!”

ACT I. S. 2.

Old ADAM has been introduced as rejoicing in the success of his young master.



## VI.

ROSALIND *and CELIA speaking to ORLANDO.*

“ Ros.                      Gentleman,  
Wear this for me : one out of suits with fortune,  
That could give more, but that her hand lacks means.  
Shall we go, coz ?

CEL.    Ay ; fare you well, fair gentleman.

ORL.    Can I not say, I thank you ? My better parts  
Are all thrown down, and that which here stands up  
Is but a quintain—a mere lifeless block.”

ACT I. S. 2.

## VII.

*The banishment of ROSALIND.*

“ DUKE.    Mistress, despatch you with your safest haste,  
And get you from our court.

ROS.                                      Me, uncle ?

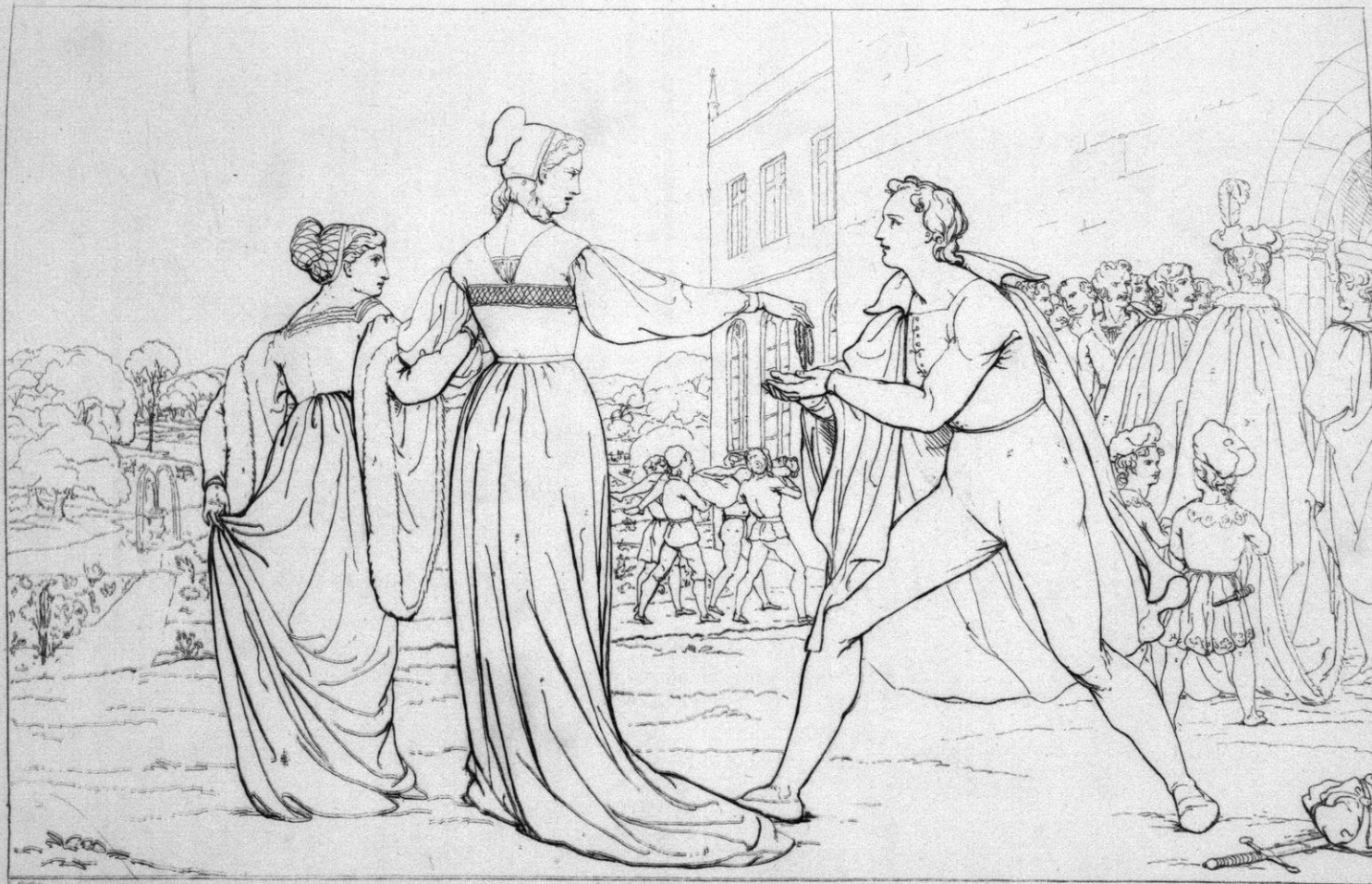
DUKE.    You, cousin.

CEL.    Dear sovereign, hear me speak.

DUKE.    . . . . she is banished.

CEL.    Pronounce that sentence then on me, my liege ;  
I cannot live out of her company.”

ACT I. S. 3.



J. Howard.

*As you liked No 6*  
*London Published July 2, 1827. for J. Cadell, Strand.*



J. Howard

As you like it No 7  
London Published July 2 1827. for T. Cadell Strand.



J. Howard

As you like it. No 8.  
London, Published July 2. 1827. for J. Cadell, Strand.

## VIII.

“ ADAM. What, my young master? Oh, my gentle  
master !

. . . . .  
Oh, what a world is this, when what is comely  
Envenoms him that bears it !

ORL. Why, what's the matter ?

ADAM. Oh, unhappy youth !  
Come not within these doors :—within this roof  
The enemy of all your graces lives.  
Your brother—this night he means  
To burn the lodging where you use to lie,  
And you within it.

ORL. Why, whither, Adam, wouldst thou have me go ?

ADAM. No matter whither, so you come not here.”

ACT II. S. 3.

## IX.

ROSALIND *in boy's clothes*.—CELIA *and* TOUCH-  
STONE.—CORIN.

“ Ros. I pray thee, if it stand with honesty,  
Buy thou the cottage, the pasture, and the flocks,  
And thou shalt have to pay for it of us.”

ACT II. S. 4.

## X.

“ ORD. Forbear ! and eat no more.

JAQUES. Why, I have eat none yet.

DUKE, SEN. Art thou thus bolden'd, man, by thy  
distress,

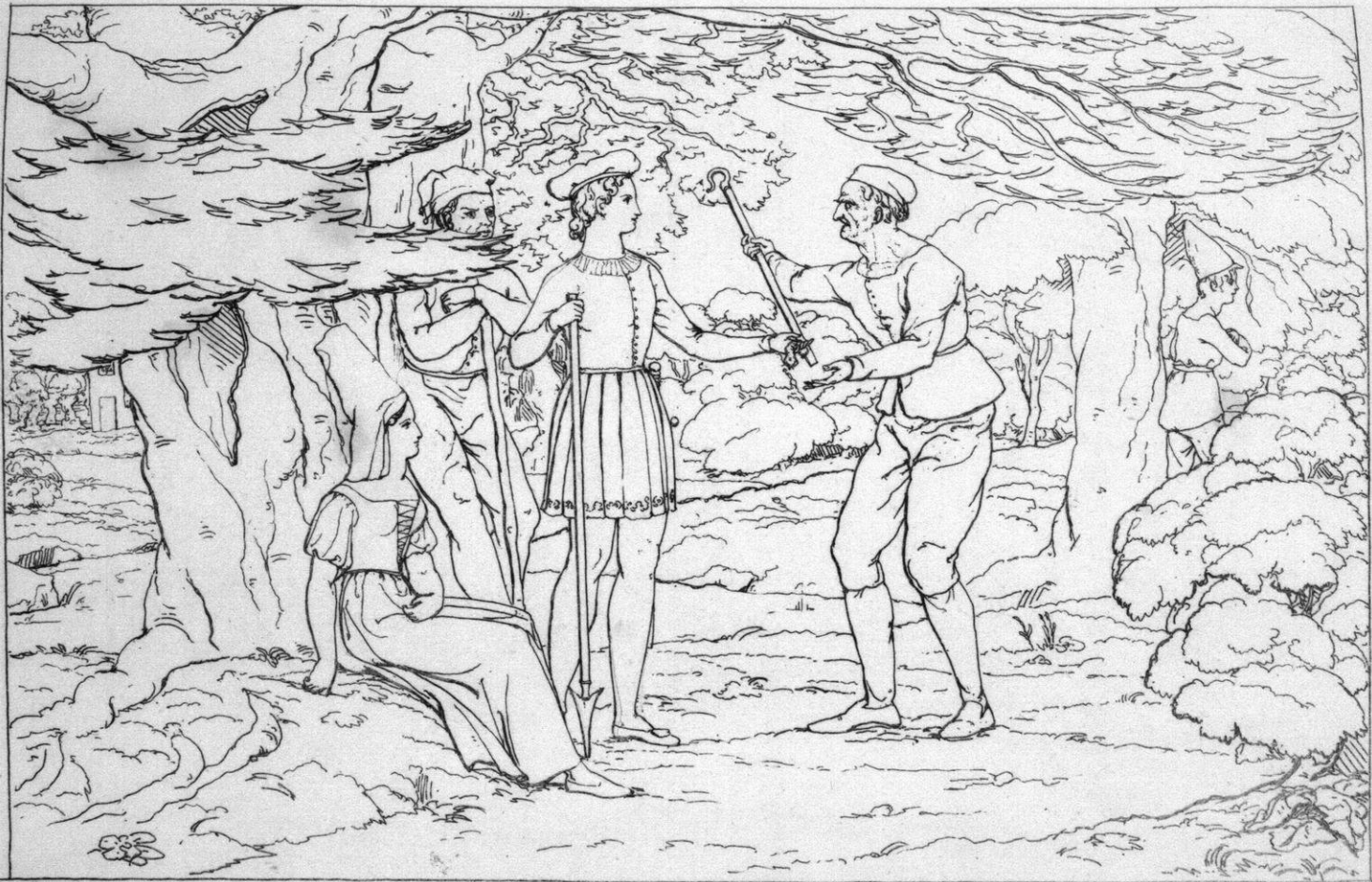
Or else a rude despiser of good manners,  
That in civility thou seemst so empty ?

ORL. There is a poor old man,  
Who after me hath many a weary step  
Limpt in pure love ; till he be first sufficed,—  
Opprest with two weak evils, age and hunger.”

ACT II. S. 7.

ADAM is seen lying down in the distance.



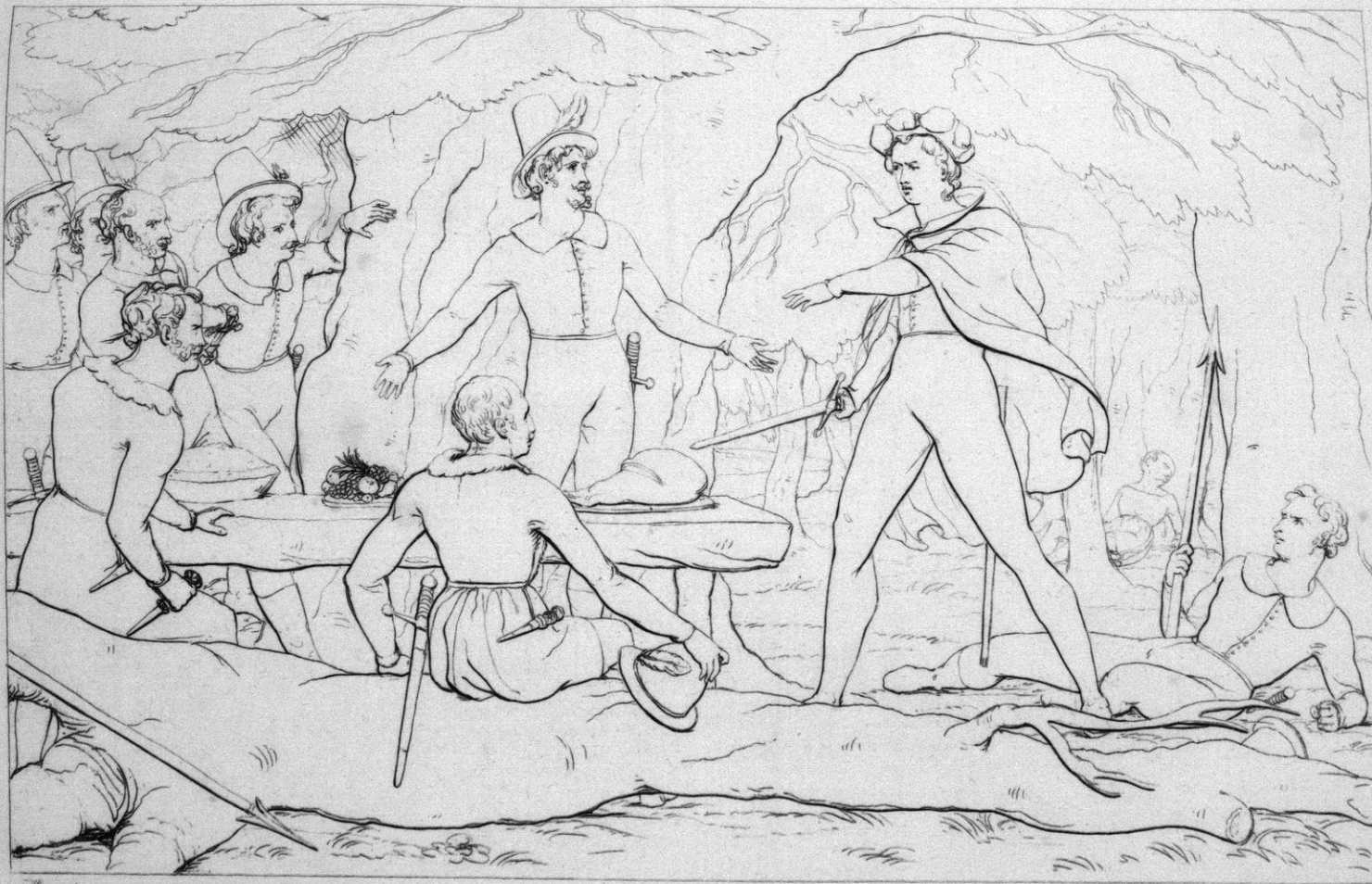


J. Howard

As you like it. No 9

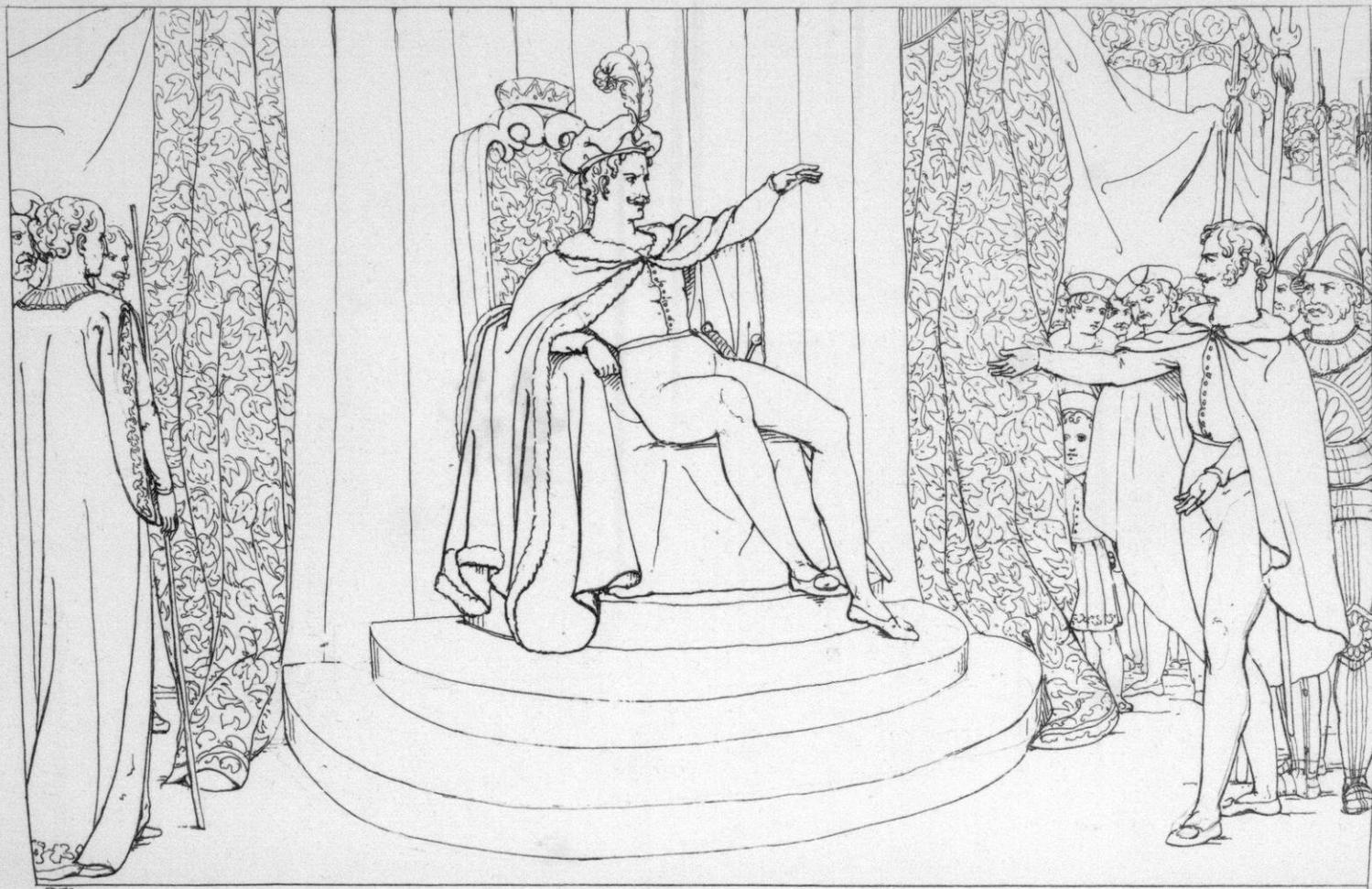
London Published July 2 1827. for J. Cadell. Strand.





Howard

As you like it, No. 10.  
London Published July 2, 1827, for J. Cadell, Strand.



H. Russell.

*As you like it No 11*  
London. Published July 2. 1824. for J. Cadell & Strand.



## XI.

*The banishment of OLIVER.*

“DUKE. Find out thy brother, wheresoe’er he is :  
Seek him with candles ; bring him dead or living  
Within this twelvemonth, or turn thou no more  
To seek a living in our territory.

OLI. Oh, that your highness knew my heart in this :  
I never loved my brother in my life.

DUKE. More villain thou.—We’ll push him out.”

ACT III. S. 1.

## XII.

ROSALIND *and* ORLANDO.

“Ros. There is a man haunts the forest, that abuses  
our young plants with carving Rosalind on their barks ;  
hangs odes upon hawthorns, and elegies on brambles ; all,  
forsooth, deifying the name of Rosalind : if I could meet  
that fancy-monger, I would give him some good counsel,  
for he seems to have the quotidian of love upon him.

ORL. I am he that is so love-shaked : I pray you, tell  
me your remedy.”

ACT III. S. 2.

## XIII.

TOUCHSTONE, AUDREY, JAKUES, SIR OLIVER  
MARTEXT.—ORLANDO *and* ROSALIND *in the*  
*back ground.*

“ JAKUES. And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest, that can tell you what marriage is: this fellow will but join you together as they join wainscot; then one of you will prove a shrunk pannel, and, like green timber, warp, warp.

TOUCH. I am not in the mind, but I were better to be married of him than of another: for he is not like to marry me well, and, not being well married, it will be a good excuse for me hereafter to leave my wife. Come, sweet Audrey.

SIR OLI. 'Tis no matter; ne'er a fantastical knave of them all shall flout me out of my calling.

. . . . .  
ORL. Did you ever cure any so?

ROS. Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, now like him, now loathe him, then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love, to a living humour of madness.”

ACT III. S. 3.





T. Howard.

As you like it, No. 13.

London Published July 2, 1827 for T. Cadell







## XIV.

PHŒBE, SILVIUS, ROSALIND, CELIA.

“ Ros. I pray you, who might be your mother,  
That you insult, exult, and all at once,  
Over the wretched ?

. . . . . Ods, my little life !

I think she means to tangle my eyes too.

PHŒBE. Sweet youth, I pray you chide a year together ;  
I had rather hear you chide, than this man woo.”

ACT III. S. 5.

## XV.

ROSALIND *and* ORLANDO.

“ Ros. Come, woo me, woo me ; for now I am in a  
holiday humour, and like enough to consent :—What would  
you say to me now, an I were your very, very Rosalind ?

ORL. I would kiss, before I spoke.

Ros. Nay, you were better speak first ; and when you  
were gravelled for lack of matter, you might take occasion  
to kiss.”

ACT IV. S. 1.

## XVI.

ORLANDO *kills the lioness.*

“OLI. Under an oak, whose boughs were moss’d with  
age,  
And high top bald with dry antiquity,  
A wretched ragged man, o’ergrown with hair,  
Lay sleeping on his back : about his neck  
A green and gilded snake had wreath’d itself,  
Who with her head, nimble in threats, approach’d  
The opening of his mouth : but suddenly,  
Seeing Orlando, it unlink’d itself,  
And with intended glides did slip away  
Into a bush ; under which bush’s shade  
A lioness, with udders all drawn dry,  
Lay couching :—  
And nature, stronger than his just occasion,  
Made him give battle to the lioness,  
Who quickly fell before him.”

ACT IV. S. 3.



J. Howard

*As you like it, No 16*  
*London Published July 2 1827. for T. Cadell Strand.*



J. Howard

As you like it. No 17  
London Published July 2. 1827. for S. Cadell. Strand.





J. R. H. H. H.

*As you like it No 18*  
London, Published, July 2, 1897, for F. Cadell Strand.

## XVII.

ROSALIND, OLIVER, CELIA.

“OLI. He sent me hither, stranger as I am,  
To tell this story, that you might excuse  
His promise, and to give this napkin,  
Dyed in his blood, unto the shepherd youth  
That he in sport doth call his Rosalind.

CEL. Why, how now, Ganymede? sweet Ganymede!

OLI. Many will swoon when they do look on blood.

CEL. There is more in it:—Cousin!—Ganymede!”

ACT IV. S. 3.

## XVIII.

“Ros. To-morrow meet me altogether. I will marry you, if ever I marry woman (*to PHOEBE*), and I’ll be married to-morrow:—I will satisfy you, if ever I satisfied man (*to ORLANDO*), and you shall be married to-morrow:—I will content you (*to SILVIUS*), if what pleases you contents you, and you shall be married to-morrow.—As you (*to ORLANDO*) love Rosalind, meet; as you (*to SILVIUS*) love Phoebe, meet; and as I love no woman, I’ll meet.—So fare you well.”

ACT V. S. 2.

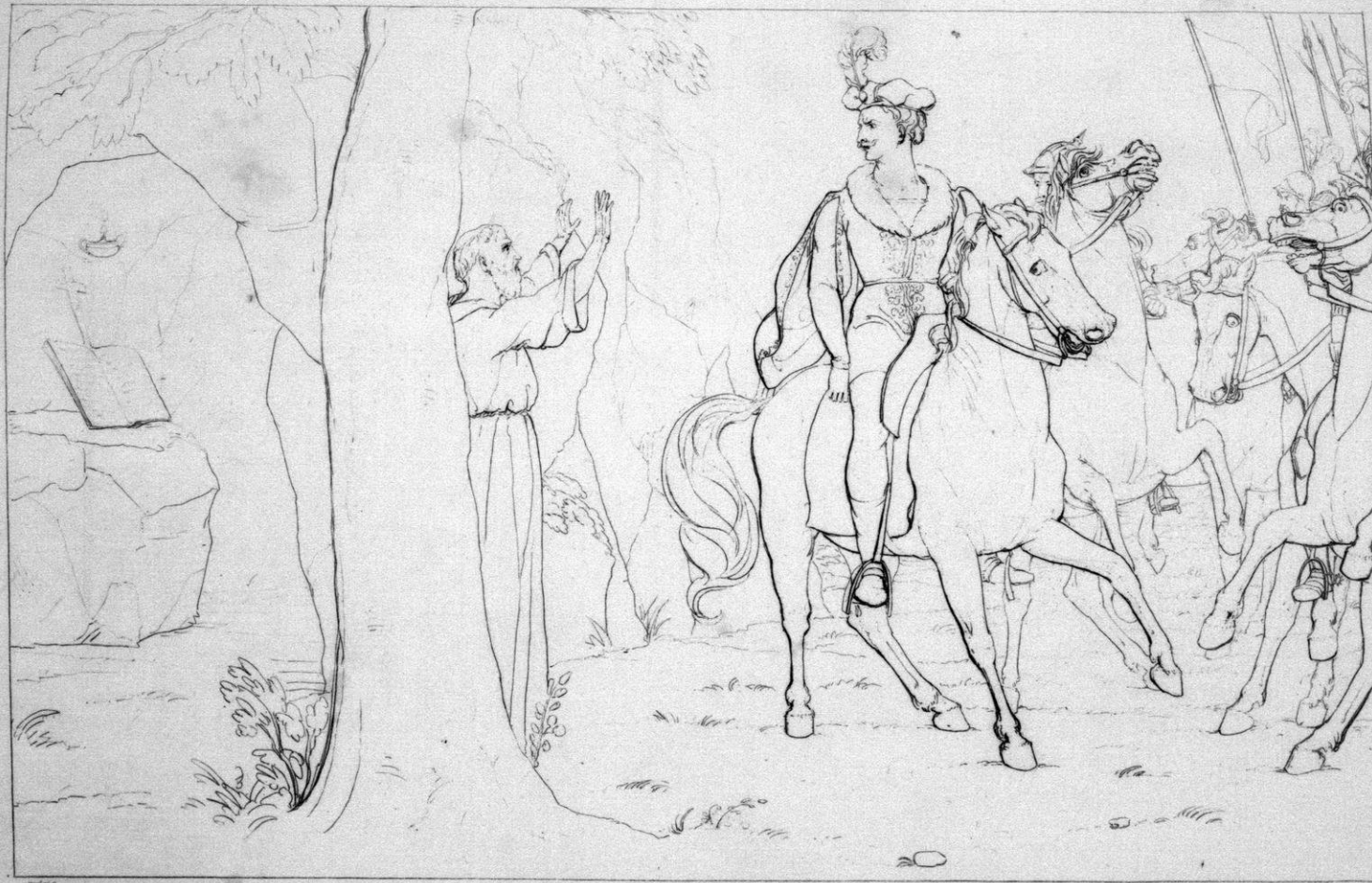


## XIX.

*The HERMIT stops the DUKE.*

“JAQUES DE BOIS. Duke Frederick, hearing how that  
every day  
Men of great worth resorted to this forest,  
Address'd a mighty power, which were on foot,  
In his own conduct, purposely to take  
His brother here, and put him to the sword :  
And to the skirts of this wild wood he came ;  
Where meeting with an old religious man,  
After some question with him, was converted  
Both from his enterprise and from the world :  
His crown bequeathing to his banish'd brother,  
And all their lands restored to them again,  
That were with him exiled.”

ACT V. S. 4.



F. Howard

As you like it (1611)  
London, Published July 2, 1877, for S. Cadell, Strand.



T. Howard.

As you like it No 20  
London Published July 2 1827 for J. Codd. Strand.

## XX.

*Conclusion.*

“JAQUES. There is, sure, another flood toward, and these couples are coming to the ark !

Ros. To you I give myself, for I am yours.

[To DUKE.

To you I give myself, for I am yours.

[To ORLANDO.

DUKE. If there be truth in sight, you are my daughter.

ORL. If there be truth in sight, you are my Rosalind.

PHOEBE. If sight and shape be true,

Why then,—my love, adieu !

AUDREY. Faith, the priest was good enough, for all the old gentleman's saying.

TOUCH. A most wicked Sir Oliver, Audrey ; a most vile Martext.”

ACT V. S. 4.

A party is seen coming to recall the DUKE—JAQUES DE BOIS precedes with the intelligence.

In this plate HYMEN has been omitted. He was introduced on the stage by a poetical licence of the times ; but in a series of outlines professing to give the story of the play, and that play being founded on the incidents of real life, however extraordinary or romantic, it is conceived the introduction of a heathen deity, not even connected with the religion of the play, would be incongruous, and destructive of the intended effect.

**ALL'S WELL THAT ENDS WELL.**

**T E N   P L A T E S.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**



*All well that ends well. No 1  
London Published Dec. 1, 1927 for J. Cadell, Strand.*



## REFERENCES DESCRIPTIVE OF THE PLATES.

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### *ALL 'S WELL THAT ENDS WELL.*

THE adventures of HELENA form the only incidents in this play which are adapted to the present mode of illustration. PAROLLES, who forms a very conspicuous character in the piece, is not sufficiently connected with the main plot to be particularly prominent in the illustrations. His adventure, when in search of the drum, is inexplicable in a pictorial point of view.

#### I.

BERTRAM *taking leave of his mother.*

“COUNTESS. In delivering my son from me, I bury a second husband.

BERT. And I, in going, madam, weep o’er my father’s death anew. But I must attend his majesty’s command, to whom I am now in ward, evermore in subjection.

LAFEU. You shall find in the king a husband, madam; you, sir, a father.”

ACT I. S. 1.

B 2

## II.

LAFEU *introducing* HELENA *to cure the* KING.

“KING. What her is this?

LAFEU. Why, doctor She; . . .

KING. Now, fair one, does your business follow us?

HEL. Ay, my good lord. Gerard de Narbon was  
My father . . . . .

. . . . . On his bed of death

Many receipts he gave me—chiefly one, . . . .

And, hearing your high majesty is touched

With that malignant cause, wherein the honour

Of my dear father's gift stands chief in power,

I come to tender it.”

ACT II. S. 1.

## III.

HELENA *giving the medicine to the* KING.

“HEL. Ere twice the horses of the sun shall bring  
Their fiery torcher his diurnal ring,

. . . . .  
What is infirm from your sound parts shall fly,  
Health shall live free, and sickness freely die.”

ACT II. S. 1.



J. Howard

*All's well that ends well, No 2*  
London Published Dec. 1. 1827 for J. Cadell, Strand



F. Howard

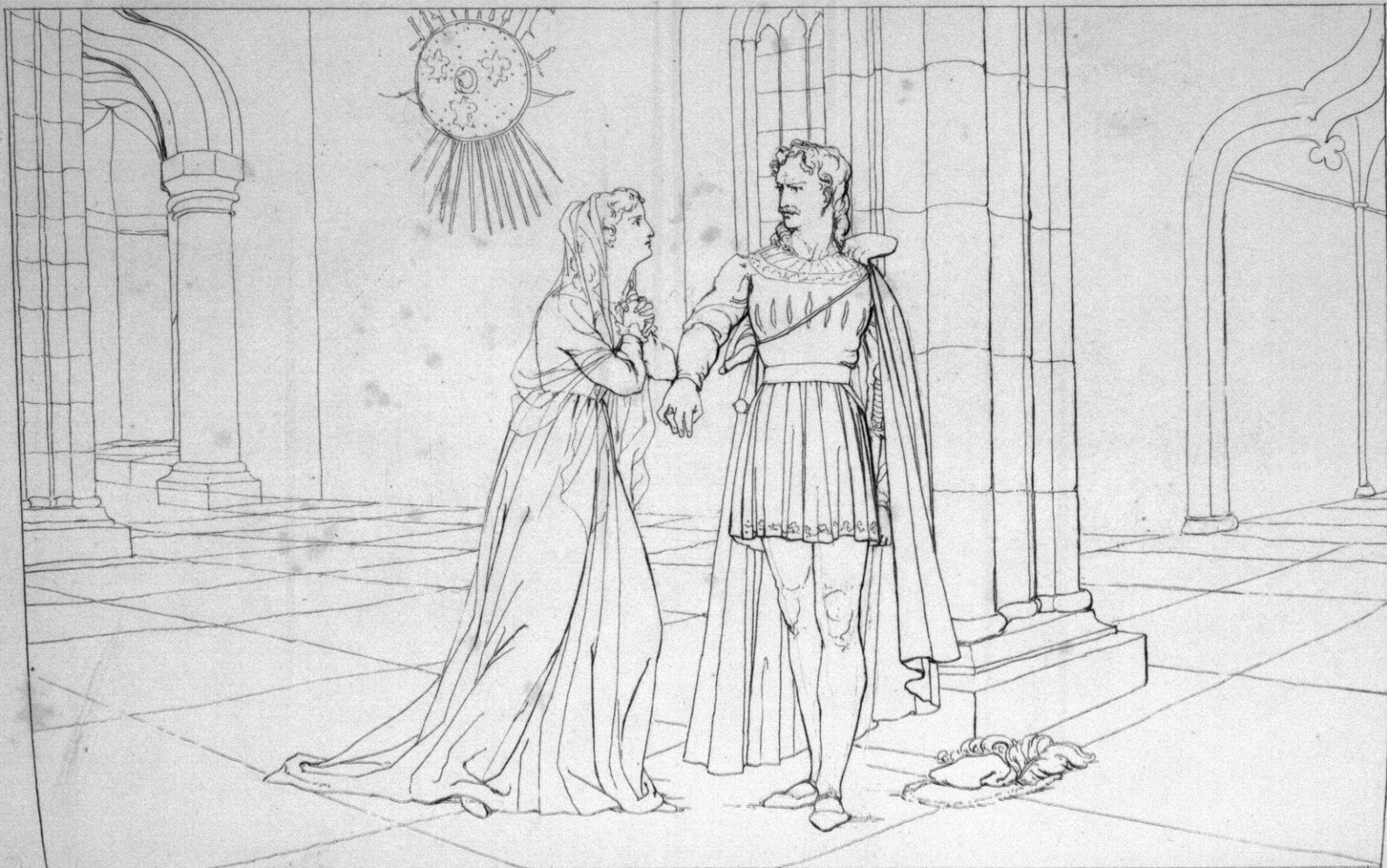
*All's well that ends well. No. 3*  
London, Published Dec. 7, 1827 for J. Cadell Strand.



F. Howard

All's well that ends well No 4  
London Published Dec<sup>r</sup> 1825 for T. Cadell Strand







## IV.

“ KING. Fair maid, send forth thine eye ; this youthful  
parcel  
Of noble bachelors stands at my bestowing.  
. . . . . Thy frank election make ;  
Thou hast power to choose, and they none to forsake.”  
ACT II. S. 3.

## V.

HELENA, *having chosen* BERTRAM, *and been married*  
*to him.*

“ BERT. When thou canst get the ring upon my finger,  
which never shall come off, and show me a child begotten  
of thy body, that I am father to, then call me husband ;  
but *to* such a *then*, I *say*—never.”

ACT III. S. 2.

A liberty has here been taken in making BER-  
TRAM say this to HELENA, as in the play it forms  
the subject of a letter.

## VI.

*The Florentine army returning victorious.*—HELENA,  
as a pilgrim, looking on.

“ WIDOW. Look, here comes a pilgrim; I know she  
will lie at my house :

Thither they send one another. . . .

HEL. Where do the palmers lodge ?

WID. If you will tarry, holy pilgrim,  
But till the troops go by,  
I will conduct you where you shall be lodged.  
You came, I think, from France ?

HEL. I did so.

WID. Here you shall see a countryman of yours,  
That has done worthy service.

. . . . .

That's Antonio, the duke's eldest son :

That's Escalus.

HEL. Which is the Frenchman ?

DIANA. He ;

That with the plume : 'tis a most gallant fellow.

I would he loved his wife.”

ACT III. S. 5.



S. Howard

*All well that ends well No 6  
London Published Dec<sup>r</sup> 1 1837 for J. Cadell Strand*



S. Howard

All's well that ends well. No. 7.  
London Published Dec. 1. 1827 for J. Cadell, Strand



G. Howard

*All well that ends well. No 2*  
London Published Dec. 1, 1927 for F. Cadell, Strand.

## VII.

DIANA, *by HELENA's instruction, obtaining the ring  
from BERTRAM.*

“DIANA.                      Give me that ring.

·   ·   ·   ·   ·   ·   ·   ·  
BERT. It is an honour 'longing to our house,  
Bequeathed down from many ancestors,  
Which were the greatest obloquy i' the world  
In me to lose.

DIANA.              Mine honour 's such a ring.   ·   ·   ·

BERT. Here, take my ring,  
My house, mine honour, yea, my life, be thine,  
And I'll be bid by thee.

DIANA. When midnight comes, knock at my chamber  
window.”

ACT IV. S. 2.

## VIII.

HELENA, *who has taken the place of DIANA, putting a  
ring on BERTRAM's finger.*

“And on your finger, in the night, I'll put  
Another ring.”

ACT IV. S. 2.



## IX.

BERTRAM, *having been summoned to meet the KING at Roussillon, upon the report of the death of HELENA, is about to marry LAFEU's daughter.*

" LAF.                                By my old beard,  
And every hair that's on 't, Helen, that's dead,  
Was a sweet creature; such a ring as this,  
The last that e'er I took her leave at court,  
I saw upon her finger.

BERT.                        Thus it was not.

KING. Now, pray you, let me see it; for mine eye,  
While I was speaking, oft was fastened to it.  
This ring was mine; and when I gave it Helen,  
I bade her, if her fortunes ever stood  
Necessitated to help, that, by this token,  
I would relieve her.

BERT.                    She never saw it.

KING. Thou speak'st it falsely.

. . . . . Take him away."

ACT III. S. 5.



J. Howard

All well that ends well. No. 9  
London Published Dec. 1. 1827 for J. Cadell, Strand



J. Howard

Altogether that ends well No 10  
London Published Dec<sup>r</sup> 1827 for J. Cadell Strand

## X.

DIANA, *having brought her accusation against BER-  
TRAM for desertion of her after a promise of marriage,  
sends her mother for a witness, who brings in HELENA.*

“ KING. Is there no exorcist  
Beguiles the truer office of mine eyes?  
Is 't real that I see?

. . . . .  
HEL. *When from my finger you can get this ring,  
And are by me with child, &c. This is done.”*

ACT V. S. 3.

# **TAMING OF THE SHREW.**

**TWENTY PLATES.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**

## REFERENCES DESCRIPTIVE OF THE PLATES.

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### *TAMING OF THE SHREW.*

FROM the prospectus of this work, in which it is professed to illustrate the story of each play, it may perhaps be expected that the comedy of the *TAMING OF THE SHREW* should be treated as a play represented before *CHRISTOPHER SLY*, the hero of the Induction. But in the small space allowed in the present work, the illustration of a play as if performed before *SLY*, with all the necessary accompaniments of even a temporary theatre, stage, scenery, &c. would confine the powers of the artist so much as to render his production uninteresting, if it should be at all practicable to accomplish it. Advantage, therefore, has been taken of Shakspeare's concluding without any notice of *SLY* to illustrate the comedy of the *TAMING OF THE SHREW* as quite independent of the Induction.



## INDUCTION.

## I.

*Lord finding SLY asleep in the front of the ale-house.*

“ LORD. What’s here? one dead, or drunk? See, doth he breathe?

HUNTER. He breathes, my lord: were he not warm’d with ale,

This were a bed but cold to sleep so soundly.

LORD. O monstrous beast! how like a swine he lies! Grim death, how foul and loathsome is thine image!

Sirs, I will practise on this drunken man.

What think you, if he were conveyed to bed,

Wrapp’d in sweet clothes, rings put upon his fingers,

A most delicious banquet by his bed,

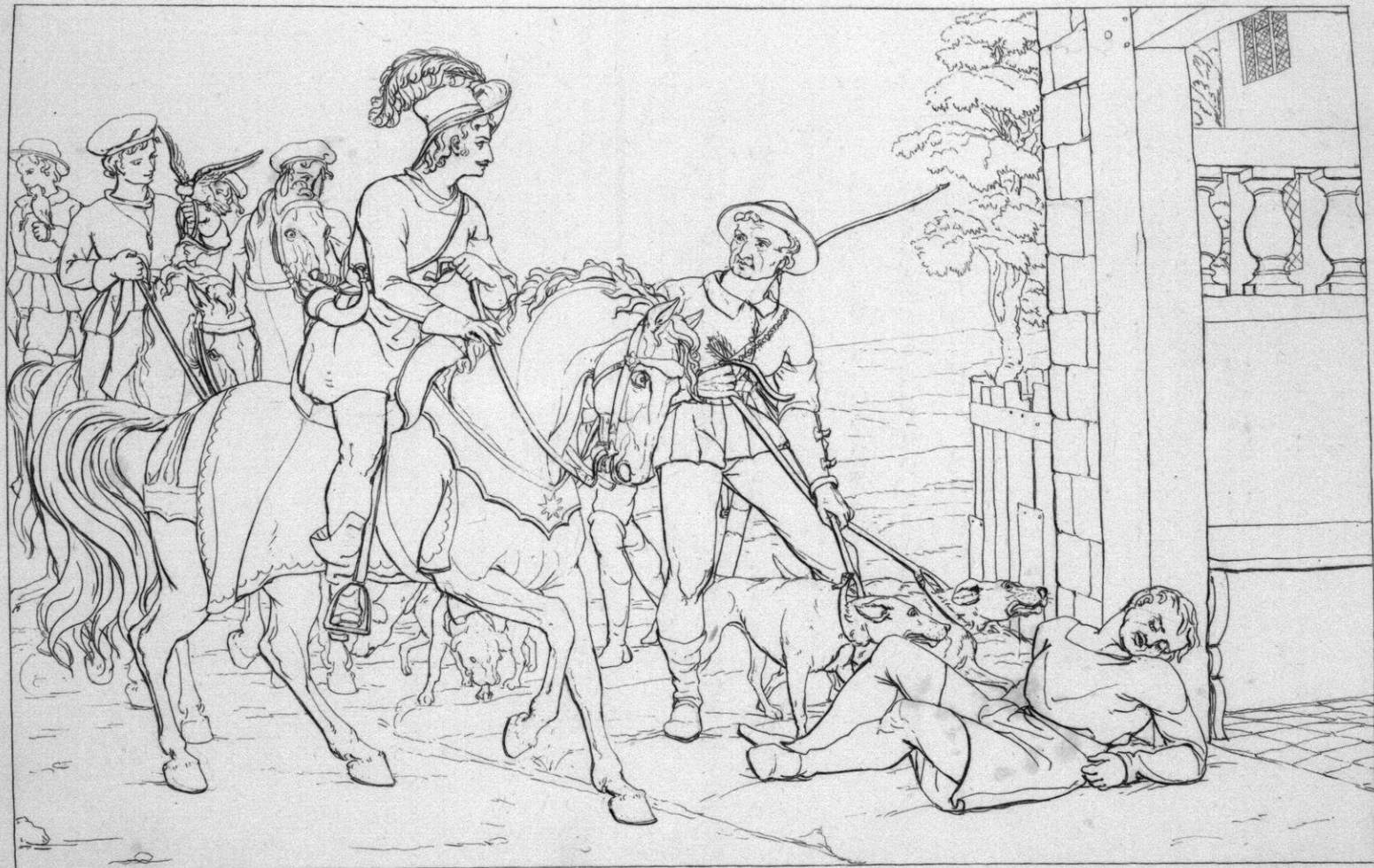
And brave attendants near him when he wakes,

Would not the beggar then forget himself?

HUNTER. Believe me, Lord, I think he cannot choose.

LORD. . . . .  
Then take him up, and manage well the jest.”

S. 1.



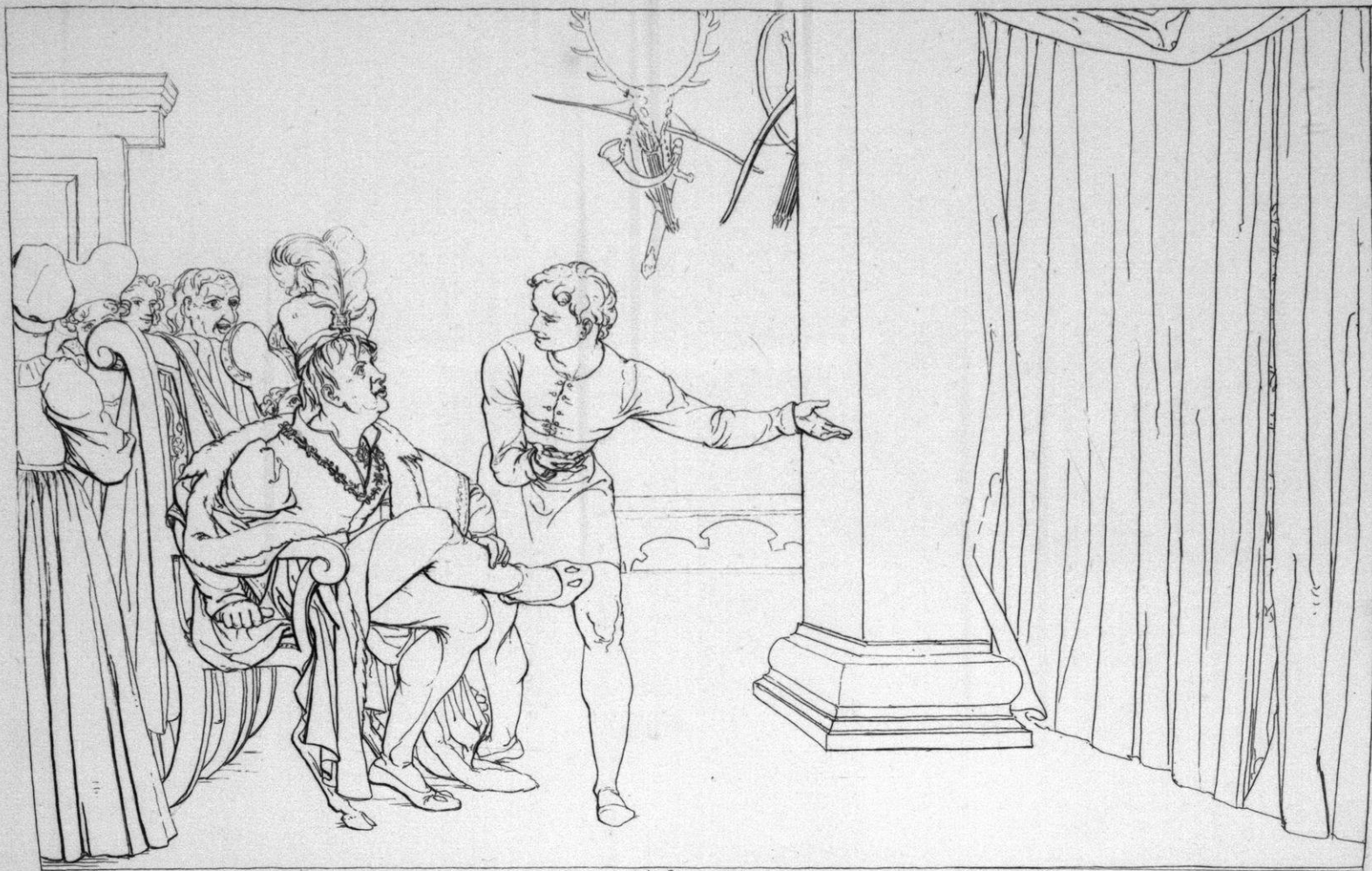
J. Howard.

*Taming of the Shrew. No 1*  
London Published Feb<sup>y</sup> 1. 1828 for T. Cadell Strand.



J. Howard

*Laying of the Shrew No 2*  
London. Published Feb'y 1. 1828 for J. Cadell Strand



J. Howard

*Taming of the Shrew No 3*  
London Published Decr 1828 for J. Coddell Strand

## II.

*SLY in bed in the Lord's house.*

"SLY. For God's sake, a pot of small ale!

1ST SERV. Wilt please your lordship drink a cup of sack?

3D SERV. What raiment will your honour wear to-day?

SLY. I am Christopher Sly; call not me honour nor lordship.

*Enter the Page as a Lady, with Attendants.*

PAGE. How fares my noble lord?

SLY. Marry, I fare well; for here is cheer enough.  
Where is my wife?

PAGE. Here, noble lord."

S. 2.

## III.

*SLY sitting to see the Play.*

"SERV. Your honour's players, hearing your amendment,

Are come to play a pleasant comedy;  
For so your doctors hold it very meet,  
Seeing too much sadness hath congeal'd your blood,  
And melancholy is the nurse of frenzy.  
Therefore they thought it good you hear a play,  
And frame your mind to mirth and merriment,  
Which bars a thousand harms, and lengthens life.

SLY. Marry, I will; let them play it: is not a com-monty a Christmas gambol, or a tumbling trick?"

S. 2.

## IV.

BAPTISTA *putting off* BIANCA's *Suitors*.

"BAP. Gentlemen, importune me no further,  
For how I firmly am resolved you know;  
That is, not to bestow my youngest daughter  
Before I have a husband for the elder.  
If either of you both love Katharine,  
Because I know you well, and love you well,  
Leave shall you have to court her at your pleasure.

GRE. To cart her rather: she's too rough for me:—  
There, there, Hortensio, will you any wife?

KATH. *to* BAP. I pray you, sir, is it your will  
To make a stale of me among these mates?

HORT. Mates, maid! how mean you that? no mates  
for you,  
Unless you were of gentler, milder mould.

KATH. I' faith, sir, you shall never need to fear.

LUCENTIO *and* TRANIO *looking on*.

TRA. Hush, masters! here is some good pastime to-  
ward.

That wench is stark mad, or wonderful froward.

LUC. But in the other's silence I do see  
Maid's mild behaviour and sobriety.  
Peace, Tranio.

TRA. Well said, master; mum! and gaze your fill.

BAP. Gentlemen, that I may soon make good  
What I have said,—Bianca, get you in;  
And let it not displease thee, good Bianca,  
For I will love thee ne'er the less, my girl.

KATH. A pretty peat! 'tis best  
Put finger in the eye,—an she knew why.

BIAN. Sister, content you in my discontent."

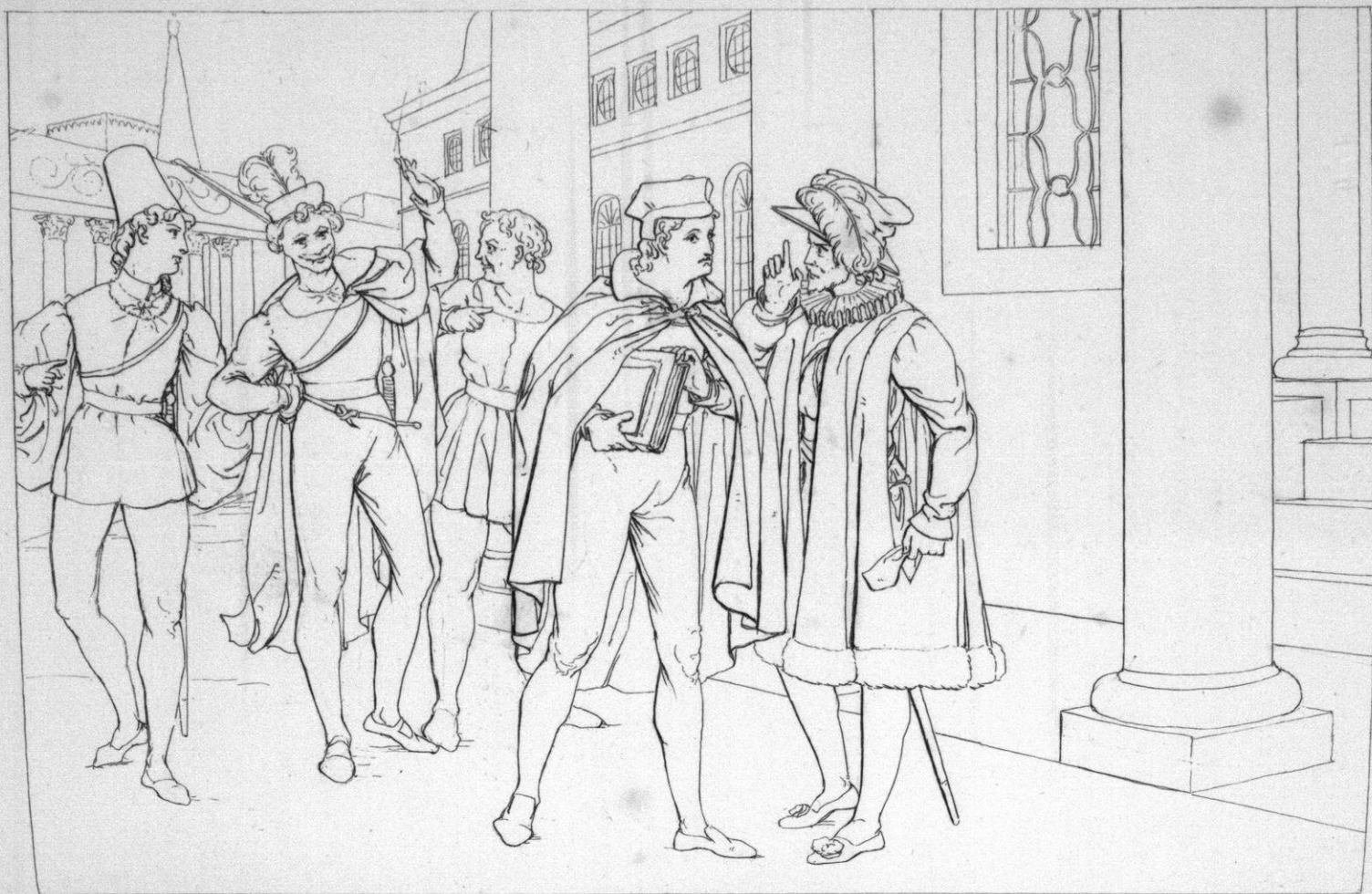
ACT I. S. 1.





J. Rowland

*Taming of the Shrew No 4*  
London Published Feb<sup>y</sup> 1. 1828 for J. Codell Strand



J. Howard

Farmers of the Shrew. No 5.  
London. Published Feb'y 1. 1828 for T. Cadell St. and

## V.

GREMIO *instructing* LUCENTIO, *disguised as a student, previous to sending him as a tutor to* BIANCA.  
—HORTENSIO, PETRUCHIO, *and* GRUMIO *behind.*

“GRE. O very well! I have perused the note.  
Hark you, sir; I’ll have them very fairly bound;  
All books of love, see that at any hand;  
And see you read no other lectures to her.—  
You understand me?

LUC. Whate’er I read to her, I’ll plead for you,  
As for my patron (stand you so assured),  
As firmly as yourself were still in place:  
Yea, and (perhaps) with more successful words  
Than you, unless you were a scholar, sir.

GRE. O this learning! what a thing it is!

GRU. O this woodcock! what an ass it is!

PET. Peace, sirrah!

HOR. Grumio, mum! God save you, signior Gremio!”

ACT I. S. 2.

## VI.

PETRUCHIO (*accompanied by HORTENSIO as a musician*) introduced by GREMIO and TRANIO, *disguised as LUCENTIO, as a suitor to KATHARINE.*  
 —LUCENTIO, *disguised as a student, following GREMIO.*—BIONDELLO, *with a lute and books, accompanying TRANIO.*

“ PET. . . . .

I am a gentleman of Verona, sir,  
 That, hearing of her beauty, and her wit,  
 Her affability and bashful modesty,  
 Her wondrous qualities, and mild behaviour,  
 Am bold to show myself a forward guest  
 Within your house, to make mine eye the witness  
 Of that report which I so oft have heard;  
 And, for an entrance to my entertainment,  
 I do present you with a man of mine,  
 Cunning in music and the mathematics,  
 To instruct her fully in those sciences.

BAP. You 're welcome, sir; and he, for your good sake;  
 But for my daughter Katharine,—this I know—  
 She is not for your turn, the more my grief.

PET. I see you do not mean to part with her,  
 Or else you like not of my company.

GRE. Saving your tale, Petruchio, I pray,  
 Let us, that are poor petitioners, speak too:

. . . . .  
 Neighbour, this is a gift very grateful, I am sure of it.  
 To express the like kindness myself, that have been more  
 kindly beholden to you than any, I freely give unto you  
 this young scholar that hath been long studying at Rheims.

TRA. Pardon me, sir, the boldness is mine own;  
 That, being a stranger in this city here,  
 Do make myself a suitor to your daughter,  
 Unto Bianca, fair and virtuous.



J. Howard

*Taming of the Shrew No 6*  
London Published Feb<sup>y</sup>. 1. 1828 for J. Cadell. Strand





J. Howard

*Taming of the Shrew. Act I.*  
London. Published Feb<sup>y</sup> 1822 for T. Cadell, Strand



Nor is your firm resolve unknown to me,  
In the preferment of the elder sister.

I here bestow a simple instrument,  
And this small packet of Greek and Latin books.  
If you accept them, then their worth is great."

ACT II. S. 1.

## VII.

KATHARINE *breaking the lute over* HORTENSIO's  
*head.*

"BAP. Why, then, thou canst not break her to the  
lute?

HOR. Why, no, for she hath broke the lute to me.

I did but tell her she mistook her frets,  
And bowed her hand to teach her fingering,  
When, with a most impatient, devilish spirit,  
*Frets call you these?* quoth she: *I'll fume with them;*  
And with that word she struck me on the head,  
And through the instrument my pate made way;  
And there I stood amazed for the while,  
As on a pillory, looking through the lute,  
While she did call me rascal, fiddler,  
And twangling Jack; with twenty such vile terms,  
As she had studied to misuse me so.

PET. Now, by the world, it is a lusty wench!  
I love her ten times more than e'er I did.  
Oh! how I long to have some chat with her!"

ACT II. S. 1.

## VIII.

PETRUCHIO *and* KATHARINE.

"KATH. I chafe you if I tarry; let me go.

PET. No, not a whit; I find you passing gentle.  
'Twas told me you were rough, and coy, and sullen;  
And now I find report a liar,  
For thou art pleasant, gamesome, passing courteous;

And to conclude—we have 'greed so well together  
That upon Sunday is our wedding-day.

KATH. I'll see thee hang'd on Sunday first."

ACT II. S. 1.

## IX.

LUCENTIO *instructing* BIANCA.—HORTENSIO  
*tuning the lute.*

"LUC. *Hac ibat*, as I told you before,—*Simois*, I am Lucentio,—*hic est*, son unto Vincentio of Pisa,—*Sigeia tellus*, disguised thus to get your love;—*hic steterat*, and that Lucentio, that comes a-wooing,—*Priami*, is my man Tranio,—*regia*, bearing my post,—*celsa senis*, that we might beguile the old pantaloon.

BIAN. Now let me see if I can construe it: *Hac ibat Simois*, I know you not;—*hic est Sigeia tellus*, I trust you not;—*hic steterat Priami*, take heed he hear us not;—*regia*, presume not;—*celsa senis*, despair not.

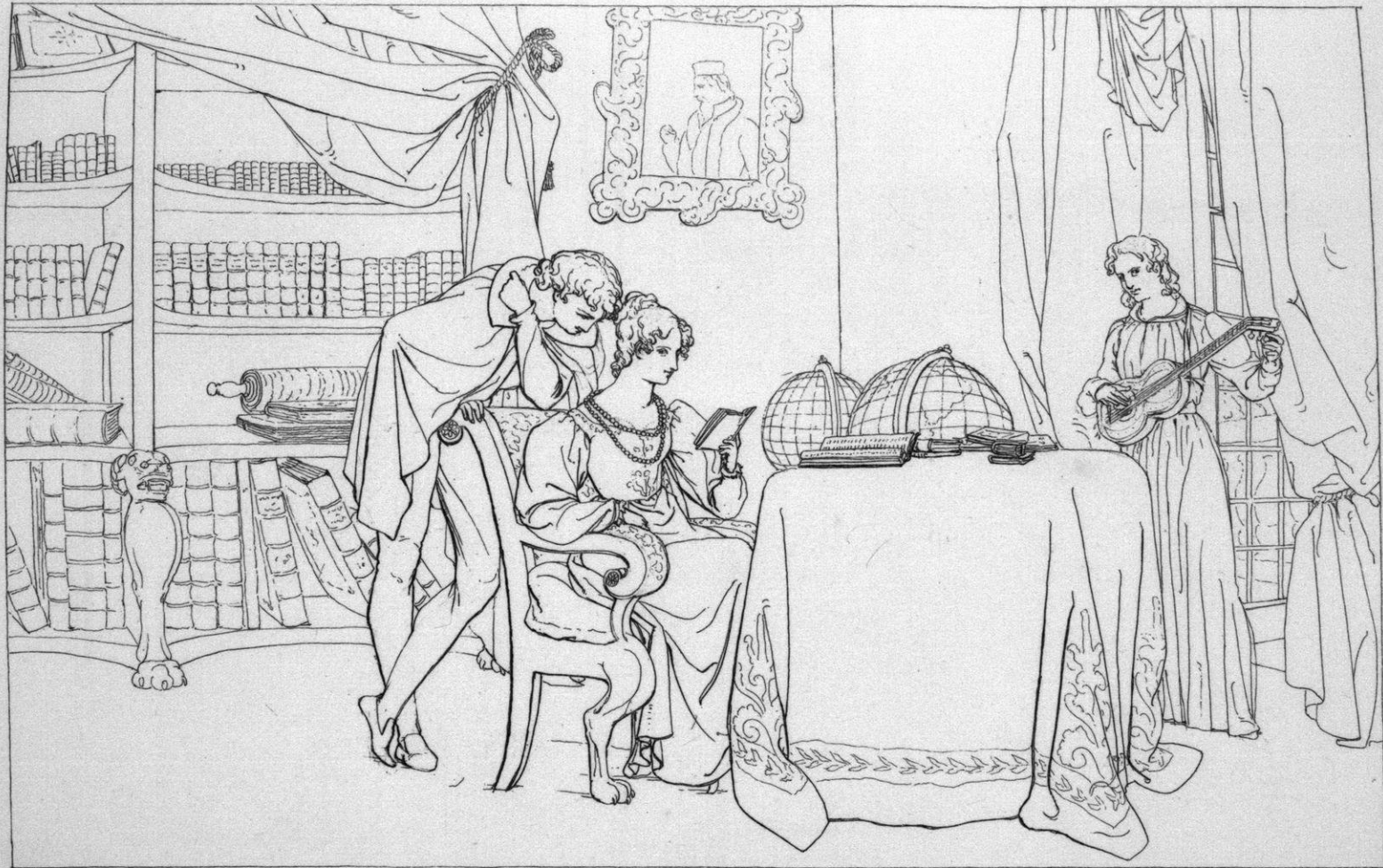
HOR. Now, for my life, the knave doth court my love! Pedascule, I'll watch you better yet."

ACT III. S. 1.



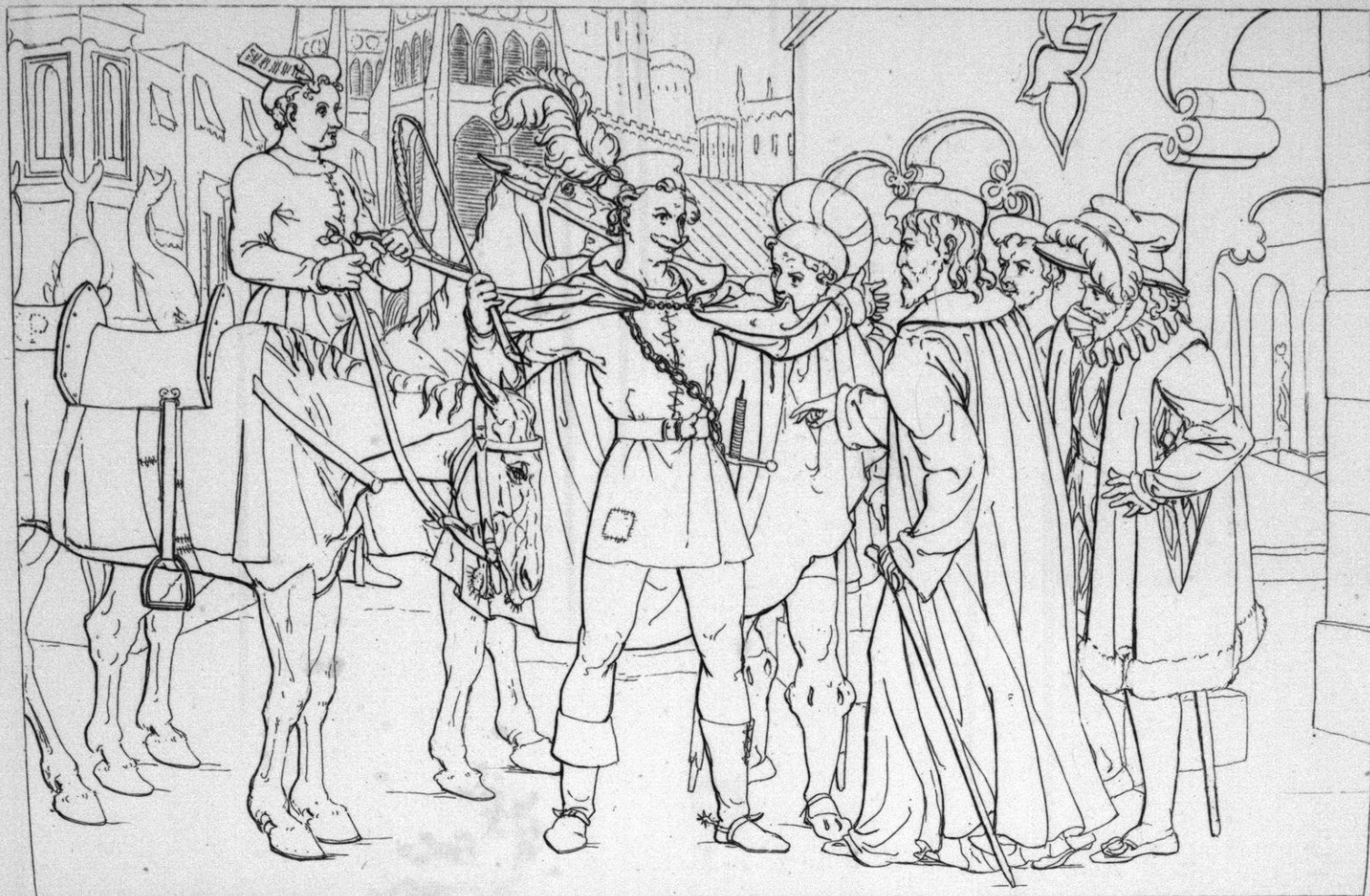
*T. Howard*

*Taming of the Shrew No 2*  
*London Published Feb<sup>r</sup> 1828 for T. Cadell Strand*



*J. Howard.*

*Taming of the Shrew No 9  
London Published Feb'y 1828 for J. Cadell Strand.*



F. Howard

Taming of the Shrew Vol. 10  
London, Published Feb. 1, 1822 for J. Cadell Strand

## X.

PETRUCHIO *arriving at BAPTISTA's house on the wedding-day.*

“PETRUCHIO is coming, in a new hat and old jerkin; a pair of old breeches, thrice turned; a pair of boots that have been candle-cases, one buckled and another laced; an old rusty sword ta'en out of the town armoury, with a broken hilt and chapeless; with two broken points: his horse hipped with an old mothy saddle, the stirrups of no kindred; besides, possessed with the glanders, and like to mose in the chine; troubled with the lampass, and infected with the fashions; full of wind-galls, sped with spavins, raied with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots; swayed in the back, and shoulder-shotten; ne'er-legged before, and with a half-checked bit, and a head-stall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst, and now repaired with knots; one girt six times pieced; and a woman's crupper of velure, which hath two letters for her name, fairly set down in studs, and here and there pieced with packthread . . . . .

“His lackey *comes with him*, for all the world caparisoned like the horse: with a linen stock on one leg, and a kersey boot-hose on the other, gartered with a red and blue list; an old hat, and *The humour of forty fancies* pricked in 't for a feather: a monster, a very monster in apparel; and not like a christian footboy, or a gentleman's lackey.

PET. Gentles, methinks you frown:  
And wherefore gaze this goodly company,  
As if they saw some wondrous monument,  
Some comet, or unusual prodigy?

BAP. Why, sir, you know this is your wedding-day.  
First we were sad, fearing you would not come;  
Now sadder, that you come so unprovided.

PET. To me she's married, not unto my clothes.”



## XI.

*The Marriage.*

“ . . . . . When the priest  
 Should ask—if Katharine should be his wife?  
*Ay, by Gogs-wouns*, quoth he; and swore so loud,  
 That, all amazed, the priest let fall the book;  
 And, as he stoop’d again to take it up,  
 The mad-brain’d bridegroom took him such a cuff,  
 That down fell priest and book, and book and priest:  
*Now take them up*, quoth he, *if any list*.

. . . . . *Katharine*  
 Trembled and shook; for why, he stamp’d and swore  
 As if the vicar meant to cozen him.”

ACT III. S. 2.

## XII.

“ GRU. How her horse fell, and she under her horse;  
 in how miry a place; how she was bemoiled; how he beat  
 me because her horse stumbled; how he swore; how she  
 prayed that never prayed before,” &c.

ACT IV. S. 1.



J. Howard

*Taming of the Shrew No 11*

London Published Feb. 1 1872 for J. Cadell, Strand



F. Howard

*Taming of the Shrew Act 12*  
London Published Feb<sup>y</sup> 1828 for J. Cudell Strand.







J. J. Howard

Joining of the Shew No. 14  
Sancton. Published Feb'y 1. 1822 for J. Cadell. Strand.

## XIII.

PETRUCHIO *and* KATHARINE *at dinner.*

“PET. What is this? mutton?

SERV. Ay.

PET. 'Tis burnt; and so is all the meat:

What dogs are these?—Where is the rascal cook?

How durst you, villains, bring it from the dresser,

And serve it thus to me that love it not?

There, take it to you, trenchers, cups, and all.

*(Throws it at them.)*

You headless joltheads, and unmanner'd slaves!

What! do you grumble? I'll be with you straight.

KATH. I pray you, husband, be not so disquiet;

The meat was well, if you were so contented.”

ACT IV. S. 1.

## XIV.

“PET. . . . Some undeserved fault

I'll find about the making of the bed;

And here I'll fling the pillow, there the bolster,

This way the coverlet, another way the sheets:

. . . . .

. . . . . She, poor soul,

Knows not which way to stand, to look, to speak;

And sits as one new risen from a dream.”

ACT IV. S. 1.



## XV.

TRANIO, LUCENTIO, *and* BIANCA.

“ TRA. Mistress Bianca, bless you with such grace  
As 'longeth to a lover's blessed case.  
Nay, I have ta'en you napping, gentle love;  
And have forsworn you with Hortensio.

BIAN. Tranio, you jest; but have you both forsworn  
me?

TRA. Mistress, we have.

LUC. Then are we rid of Licio.”  
ACT IV. S. 2.

## XVI.

PETRUCHIO *and the Tailor.*

“ PET. The gown? why, ay: come, tailor, let us see 't.  
O, mercy, God! what masking stuff is here?  
What's this? a sleeve? 'tis like a demi-cannon:  
What! up and down, carved like an apple-tart?  
Here's snip and nip, and cut, and slish, and slash,  
Like to a censer in a barber's shop;—

Why, what i' the devil's name, tailor, call'st thou this?

HOR. I see she is like to have neither cap nor gown.

TAI. You bid me make it orderly and well,  
According to the fashion and the time.

PET. Marry, and did; but, if you be remember'd,  
I did not bid you mar it to the time.  
I'll none of it; hence, make your best of it.

KATH. I never saw a better fashion'd gown;  
More quaint, more pleasing, nor more commendable.  
Belike, you mean to make a puppet of me.

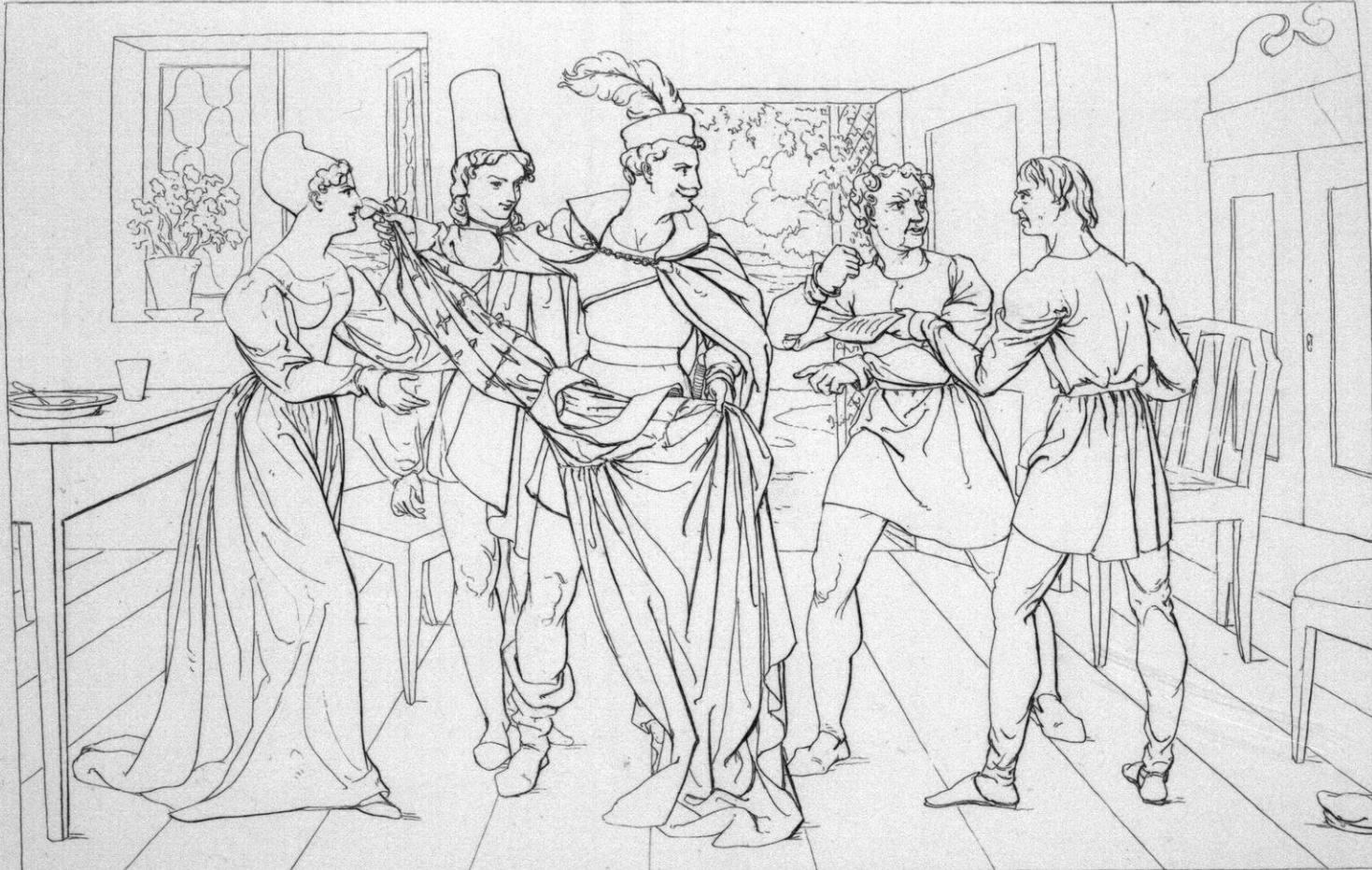
PET. Why, true, he means to make a puppet of thee.

TAI. She says your worship means to make a puppet  
of her.



J. Howard

*Taming of the Shrew. No 15.*  
London. Published Feb<sup>y</sup>. 1828 for J. Cadell, Strand.



J. Howard

*Taming of the Shrew No. 16*  
London Published Feb. 1. 1828 for J. Cadell Strand

PET. O monstrous arrogance !

Away, thou rag, thou quantity, thou remnant !

I tell thee, I, that thou hast marr'd her gown.

TAL. Your worship is deceived ;

Grumio gave order how it should be done.

GRU. Thou hast faced many things, face not me ;

Thou hast braved many men, brave not me.

I say unto thee, I bid thy master cut out the gown, but I did not bid him cut it to pieces : ergo, thou liest.

TAL. Why, here 's the note of the fashion to testify.

Imprimis : a loose-bodied gown,

With a small compass'd cape ;

With a trunk sleeve,

The sleeves curiously cut.

PET. Ay, there 's the villany.

GRU. Error i' the bill, sir, error i' the bill. I commanded the sleeves should be cut out, and sewed up again ; and that I 'll prove upon thee, though thy little finger be armed in a thimble."

ACT IV. S. 3.

## XVII.

PETRUCHIO, KATHARINE, *and* HORTENSIO  
*meeting* VINCENTIO.

“ PET. . . . Fair, lovely maid! once more good day  
to thee:—

Sweet Kate, embrace her for her beauty's sake.

HOR. 'A will make the man mad to make a woman of  
him.

KATH. Young budding virgin, fair, and fresh, and  
sweet,

Whither away? or where is thy abode?

Happy the parents of so fair a child.

PET. Why, how now, Kate! I hope thou art not mad:  
This is a man, old, wrinkled, faded, wither'd,  
And not a maiden, as thou say'st he is.”

ACT IV. S. 5.



J. Howard

*Taming of the Shrew. No. 17*  
London. Published Feb'y, 1828 for J. Cadell, Strand





F. Howard.

*Taming of the Shrew No 18.*  
London Published Feb<sup>y</sup> 1, 1822. for T. Cadell Strand

## XVIII.

TRANIO *and the Pedant passing themselves for* VINCENTIO *and* LUCENTIO, *in the presence of the real* VINCENTIO, *who has arrived to see his son.*

“ TRA. Sir, what are you that offer to beat my servant?

VIN. What am I, sir? Nay, what are you, sir? O, immortal gods! O, fine villain! a silken doublet! a velvet hose! a scarlet cloak! and a copatain hat! O, I am undone, I am undone! While I play the good husband at home, my son and my servant spend all at the university.

TRA. How now! what's the matter?

BAP. What's the man lunatic?

TRA. Sir, you seem a sober, ancient gentleman by your habit, but your words show you a madman. Why, sir, what concerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

VIN. Thy father? O villain! he is a sailmaker in Bergamo.

BAP. You mistake, sir, you mistake, sir: pray what do you think is his name?

VIN. His name is Tranio.

PED. Away, away, mad ass! his name is Lucentio, and he is mine only son, and heir to the lands of me, signior Vincentio.

VIN. Lucentio! O he hath murdered his master! O my son, my son! tell me, thou villain, where's my son Lucentio?

TRA. Call forth an officer! Carry this mad knave to jail.

GRE. Take heed, signior Baptista, lest you be coney-catched in this business; I dare swear this is the right Vincentio.”

LUCENTIO *and* BIANCA *are seen returning from the Church.*

ACT V. S. 1.

## XIX.

VINCENTIO *having made his appearance, is about to be carried off to prison as a counterfeit.*—LUCENTIO *returns with BIANCA as his wife.*—TRANIO, *the Pedant, and BIONDELLO run away.*

“ LUC. Pardon, sweet father.

VIN.

Lives my sweetest son?

BIAN. Pardon, dear father.

BAP.

How hast thou offended?

Where is Lucentio?

LUC.

Here's Lucentio,

Right son unto the right Vincentio,

That have by marriage made thy daughter mine,

While counterfeit supposes blear'd thine eyne.

GRE. Here's packing, with a witness, to deceive us  
all.”

ACT V. S. I.



*J. Howard*

*Taming of the Shrew, No. 19*  
*London Published Feb. 1, 1828 for J. Cadell, Strand*



J. Howard

*Taming of the Shrew No 20*  
London Published Feb<sup>y</sup> 1822 for J. Cadell Strand

## XX.

LUCENTIO *and* HORTENSIO *have in vain sent for*  
BIANCA *and the Widow.*—PETRUCHIO *having*  
*summoned KATHARINE, bids her bring the other*  
*ladies: afterwards commands her to throw off her cap.*

“ WID. Lord, let me never have a cause to sigh,  
Till I be brought to such a silly pass !

BIAN. Fie ! what a foolish duty call you this ?

LUC. I would your duty were as foolish too :  
The wisdom of your duty, fair Bianca,  
Hath cost me a hundred crowns since supper-time.

BIAN. The more fool you for laying on my duty.

PET. Katharine, I charge thee, tell these headstrong  
women

What duty they do owe their lords and husbands.

WID. Come, come ! you ’re mocking ; we will have no  
telling.

PET. I say she shall, and first begin with her.

KATH. Fie, fie ! unknit that threatening brow,  
And dart not scornful glances from those eyes,  
To wound thy lord, thy king, thy governor.

. . . . .  
PET. Why, there ’s a wench !—Come on, and kiss me,  
Kate !”

ACT V. S. 2.



# **THE WINTER'S TALE.**

**NINETEEN PLATES.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**

## REFERENCES DESCRIPTIVE OF THE PLATES.

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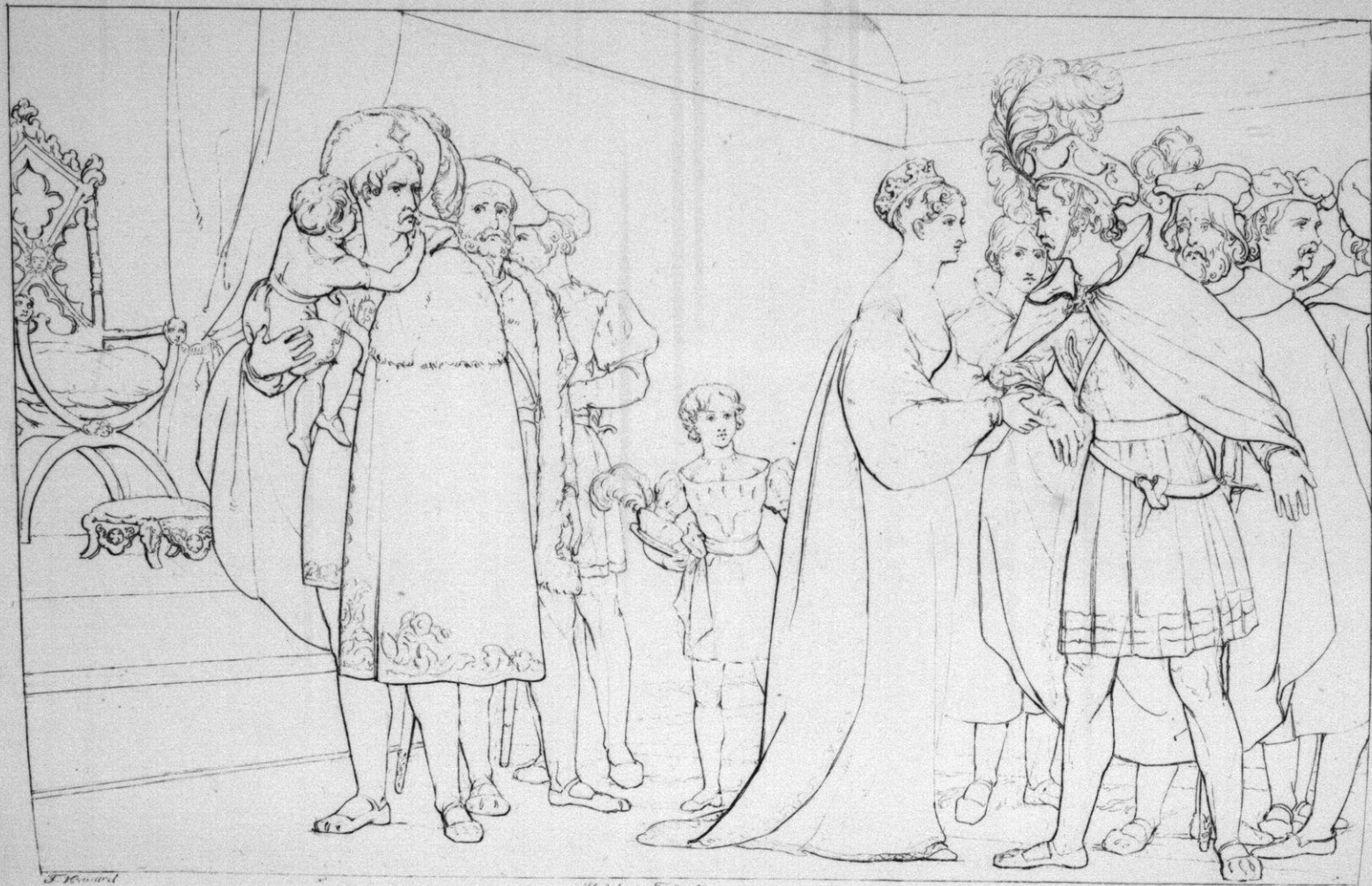
### *THE WINTER'S TALE.*

THE difficulties attendant upon the illustration of this play are greater than in any other, from the incongruities in which the great author has indulged. The oracle of Apollo and Julio Romano are not easily to be reconciled in point of date; and as choice was of necessity to be made between the two, this has been in favour of the latter, upon a principle adopted on undertaking the work, of adhering to the chronology of any historical character introduced in the plays.

The sudden growth of *PERDITA* is also inevitable, as there is not the slightest allusion to any incident between her being found by the Shepherd, and *FLORIZEL* becoming attached to her. All the other characters must as suddenly appear aged, with the great danger to the preserving of their identity.

In three instances liberties have been taken with the *letter* of the subjects, for the sake of giving the spirit of the scenes. CAMILLO is made to warn POLIXENES by indicating that he is ordered to use his *dagger* upon him ; in the trial-scene, MAMILLIUS is *brought in* dead ; and in Plate XV. POLIXENES is made to *appear* immediately after LEONTES has welcomed FLORIZEL and PERDITA. A scene has been introduced between PAULINA and HERMIONE, to explain the following scene of the statue.

The costume is of the date of Julio Romano.



J. Howard

11 Colours Sale No. 1  
London Published Oct. 1 1832. for J. Collett. Second.

## I.

LEONTES *having desired HERMIONE to intreat POLIXENES to stay longer in Sicily, becomes jealous on his consenting to stay.*

“ HER. to POL. I'll adventure  
The borrow of a week. When at Bohemia  
You take my lord, I'll give him my commission,  
To let him there a month, behind the gest  
Prefix'd for his parting . . .  
. . . . . You'll stay?

POL. No, madam.

HER. Nay, but you will?

POL. I may not, verily.

HER. Verily . . .

. . . . . will you go yet, and  
Force me to keep you as a prisoner,  
Not like a guest . . .

How say you?

My prisoner? or my guest? by your dread verily,  
One of them you shall be.

POL. Your guest, then, madam.

. . . . .

LEON. Too hot, too hot:

. . . . . still virginalling

Upon his palm.”

ACT I. S. 2.

## II.

CAMILLO *tells* POLIXENES *that he has been com-*  
*missioned to murder him by* LEONTES.

“ CAM. Sir, I’ll tell you ;  
Since I am charged in honour, and by him  
That I think honourable : therefore mark my counsel ;  
Which must be even as swiftly follow’d as  
I mean to utter it ; or both yourself and me  
Cry *lost*, and so good night.

**POL.** On, good Camillo.

**CAM.** I am appointed him to murder you.

POL. By whom, Camillo?

CAM. By the king."

ACT I. S. 2.





J. Howard.

Winter's Tale No. 2  
London Published Oct. 1832 for J. Cadell Strand.



### III.

**HERMIONE** *accused by LEONTES of having connived at POLIXENES' escape with CAMILLO, and sent to prison to take her trial.—MAMILLIUS and attendant ladies.*

"HER.                        Come, sir, now  
I am for you again: Pray you sit by us,  
And tell 's a tale.

MAM. Merry or sad, shall 't be?

HER. As merry as you will.

MAM. A sad tale's best for winter:  
I have one of sprites and goblins.

HER. Let's have that, sir.  
Come on, sit down :—come on, and do your best  
To fright me with your sprites: you're powerful at it.

MAM. There was a man—

HER. Nay, come, sit down ; then on.

MAM. Dwelt by a churchyard: I will tell it softly;  
Your crickets shall not hear it.

*Enter LEONTES and train.*

LEON. Give me the boy: I am glad you did not nurse him;

Though he does bear some signs of me, yet you  
Have too much blood in him.

**HERR.** What is this? sport?

LEON. Bear the boy hence, he shall not come about her:

. . . . . Away with her to prison :  
He who shall speak for her is afar-off guilty,  
But that he speaks."

**ACT II. S. 1.**

## IV.

PAULINA *with the child, to which HERMIONE has  
given birth in prison.*

“ KEEPER. Madam, if ’t please the queen to send the  
babe,

I know not what I shall incur to pass it,  
Having no warrant.

PAUL. Do not you fear ; upon  
Mine honour, I will stand ’twixt you and danger.”

ACT II. S. 2.



J. Howard

Winter's Tale No 4  
London, Published Oct. 1, 1832. for J. Cadell, Strand







## V.

PAULINA *brings the child to* LEONTES.

“ PAUL.                    The good queen,  
For she is good, hath brought you forth a daughter;  
Here 'tis; commends it to your blessing.

LEON. . . . This brat is none of mine;  
Hence with it; and together with its dam  
Commit them to the fire.

PAUL.                    It is yours

. . . . .  
LEON.                    On your allegiance,  
Out of the chamber with her.”

ACT II. S. 3.

## VI.

LEONTES *makes* ANTIGONUS *swear to carry away*  
*the child.*

“ 1st LORD. . . and on our knees we beg  
(As recompence of our dear services,  
Past and to come), that you do change this purpose,  
Which, being so horrible, so bloody, must  
Lead on to some foul issue : We all kneel.

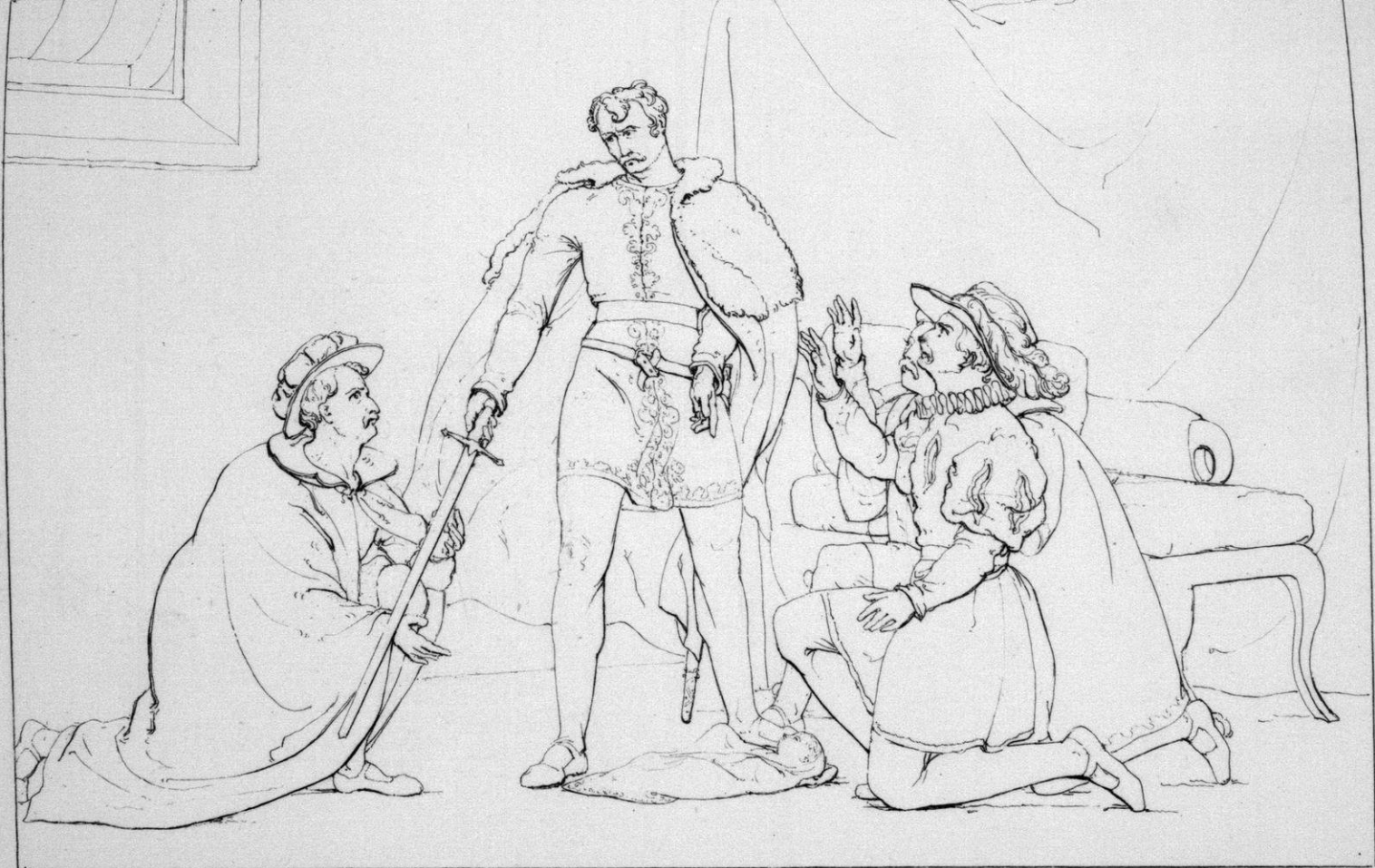
LEON. Swear by this sword  
Thou wilt perform my bidding.

ANT. I will, my lord.

LEON. Mark, and perform it . . .  
. . . . . We enjoin thee,  
As thou art liegeman to us, that thou carry  
This female bastard hence ; and that thou bear it  
To some remote and desert place, quite out  
Of our dominions ; and that there thou leave it,  
Without more mercy, to its own protection,  
And favour of the climate.

ANT. I swear to do this, though a present death  
Had been more merciful.”

ACT II. S. 3.



*J. Howard*

*Winter's Tale No 6*  
*London Published Oct'r 1832 for J. Cadell, Strand.*



J. Howard

Winter's Tale No 1  
London, Published Oct. 1832 for J. Cadell Strand.

## VII.

*The trial of HERMIONE.—The oracle of Apollo having been consulted, the answer is read in Court.*

“LEON. Break up the seals and read.

OFF. (*Reads.*) *Hermione is chaste ; Polixenes blameless ; Camillo a true subject ; Leontes a jealous tyrant ; his innocent babe truly begotten ; and the king himself shall live without an heir, if that which is lost be not found.*

LORDS. Now blessed be the great Apollo !

HER.

Praised !

LEON. Hast thou read truth ?

OFF.

Ay, my lord ; even so

As it is here set down.

LEON. There is no truth at all in the oracle,  
The sessions shall proceed ; this is mere falsehood.”

(MAMILLIUS brought in dead.)

ACT III. S. 2.

## VIII.

“SERV. The prince, your son, with mere conceit and fear  
Of the queen’s speed, is gone.

LEON.

How ! gone?

SERV.

Is dead.

LEON. Apollo’s angry, and the heavens themselves  
Do strike at my injustice. (HERMIONE *faints*.) How  
now there !

PAUL. This news is mortal to the queen ;—look down  
And see what death is doing.

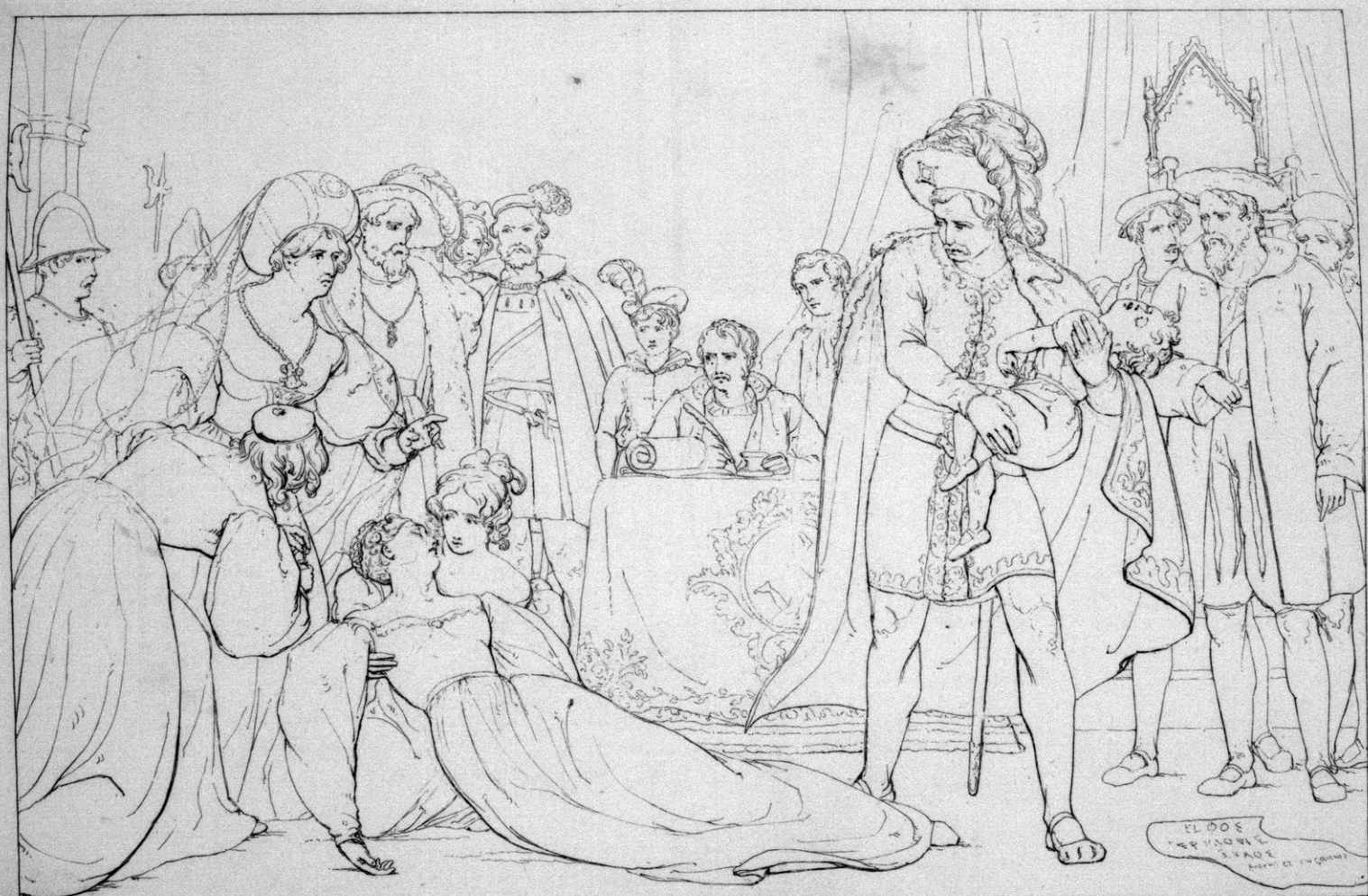
LEON.

Take her hence,

Her heart is but o’ercharged ; she will recover.—  
Beseech you, tenderly apply to her  
Some remedies for life.—Apollo, pardon  
My great profaneness ’gainst thine oracle.”

ACT III. S. 2.





J. Howard

Winter's Tale No 8  
London, Published Oct. 1 1832. for J. Cadell, Strand



## IX.

ANTIGONUS, *leaving the child in a desert country, is destroyed by a bear.—The child PERDITA is found by an old Shepherd.*

“SHEP. What have we here? Mercy on’s, a barne, a very pretty barne: a boy or a child, I wonder?”

*Enter Clown.*

Why, boy, how is it?

CLOWN. I would you did but see how it chafes, how it rages, how it takes up the shore! but that’s not to the point. O, the most piteous cry of the poor souls! sometimes to see ’em and not to see ’em: now the ship boring the moon with her mainmast, and, anon, swallowed with yeast and froth, as you’d thrust a cork into a hogshead. And then for the land-service—to see how the bear tore out his shoulder-bone; how he cried to me for help, and said his name was Antigonus, a nobleman—but to make an end of the ship—to see how the sea flap-dragoned it; but, first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared, and the bear mocked him; both roaring louder than the sea or the weather.”

ACT III. S. 3.

## X.

*Clown and AUTOLYCUS.—AUTOLYCUS grovelling  
on the ground.*

AUT. O, that ever I was born !

CLO. I' the name of me——

AUT. O help me, help me ! pluck but off these rags,  
and then death, death !

CLO. Alack, poor soul ! thou hast need of more rags  
to lay on thee, rather than have these off . . . . .

AUT. I am robb'd, sir, and beaten ; my money and  
apparel ta'en from me, and these detestable things put  
upon me.

CLO. Lend me thy hand, I'll help thee ; come, lend me  
thy hand. *(Helping him up.)*

AUT. O, good sir, tenderly, oh !

CLO. Alas, poor soul !

AUT. O, good sir, softly, good sir ; I fear my shoulder-  
blade is out.

CLO. How now ; can'st stand ?

AUT. Softly, dear sir *(picks his pocket)*, good sir, softly,  
you ha' done me a charitable office.

CLO. Dost lack any money ? I have a little money for  
thee.

AUT. No, good, sweet sir ; no, I beseech you, sir.

Offer me no money, I pray you ; that kills my heart."

ACT IV. S. 2.



J. Howard.

Winter's Tale No 10  
London. Published Oct. 1. 1832 for J. Cadell, Strand.





J. Howard

Winter's Tale Roll  
London, Published Oct. 1, 1832 for T. Cadell, Strand.



## XI.

PRINCE FLORIZEL *meets with* PERDITA, *who has  
grown up as the Shepherd's Daughter.*

“ FLO.                      I bless the time  
When my good falcon made her flight across  
Thy father's ground.”

ACT IV. S. 3.

## XII.

*The Sheepshearing.*

AUTOLYCUS, *as Pedlar, singing a Ballad with MOPSA and DORCAS.*

“AUT. This is a merry ballad, but a very pretty one.

MOP. Let's have some merry ones!

AUT. Why, this is a passing merry one, and goes to the tune of *Two Maids wooing a Man*; there's not a maid westward but she sings it: 'tis in request, I can tell you.

MOP. We can both sing it; if thou'lt bear a part, thou shalt hear;—'tis in three parts.

DOR. We had the tune on't a month ago.

AUT. I can bear my part; you must know 'tis my occupation.—Have at it with you!

## SONG.

AUT. *Get you hence, for I must go;  
Where, it fits you not to know.*

DOR. *Whither?*

MOP. *Oh, Whither?*

DOR. *Whither?*

MOP. *It becomes thy oath full well,  
Thou to me thy secrets tell.*

DOR. *Me, too; let me go thither.*



J. Howard

Winter's Tale Roll.

London, Published Oct. 1, 1832 for J. Cadell Strand

MOP.      *Or, thou go'st to the grange or mill.*

DOR.      *If to either, thou dost ill.*

AUT.      *Neither.*

DOR.                      *What! neither?*

AUT.                                      *Neither.*

DOR.      *Thou hast sworn my love to be.*

MOP.      *Thou hast sworn it more to me!*

*Then, whither go'st? say whither?*

CLO.      We'll have this song out anon by ourselves. My father and the gentlemen are in sad talk, and we'll not trouble them."

ACT IV. S. 3.

### XIII.

**FLORIZEL**, *dressed as a Shepherd*, calls on **PO-  
LIXENES** and **CAMILLO**, *who had followed him in  
disguise*, to witness his contract with **PERDITA**.

“SHEP.                      Take hands, a bargain ;  
And, friends unknown, you shall bear witness to ’t !

Come, your hand ;

And, daughter, yours.

**POL.** Soft, swain, awhile, 'beseech you ;  
Have you a father ?

FLO. I have; but what of him?

**POL.** Knows he of this?

**FLo.** He neither does, nor shall.

**POL.** . . Pr'ythee, let him.

**FLo.** No; he must not.

**SHEP.** Let him, my son ; he shall not need to grieve  
At knowing of thy choice.

FLO. Come, come, he must not :  
Mark our contract.

**Pol.** Mark your divorce, young sir,  
 Whom son I dare not call. *(Discovering himself.)*

**SHEP.** O, my heart.

PER. . . . . Even here undone !”

ACT IV. S. 3.



J. Howard

Winter's Tale No 13  
London Published Oct 1, 1892 for J. Cadell Strand.





S. Howard

Winters Tale No 14.  
London Published Oct: 18 37 for S. Cadell Strand.

## XIV.

CAMILLO *assists* FLORIZEL and PERDITA *to fly to Sicily, giving them letters to provide them with all necessary equipments on their arrival.*

“CAM. . . . If you will not change your purpose,  
But undergo this flight, make for Sicilia,  
And there present yourself, and your fair princess.

. . . . .  
FLO. Camillo ;

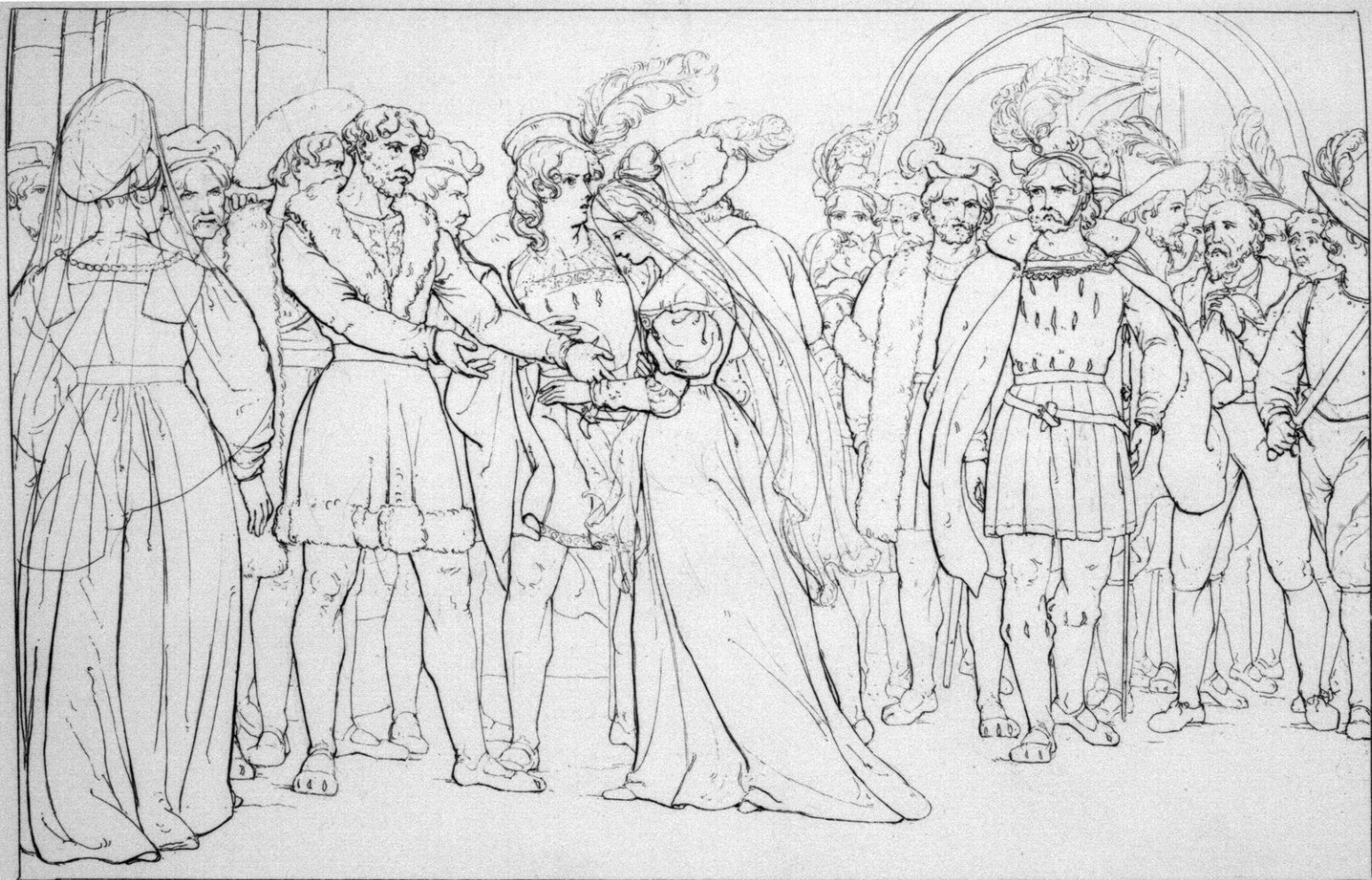
Preserver of my father, now of me ;  
The medicine of our house ! how shall we do ?  
We are not furnished like Bohemia's son,  
Nor shall appear in Sicily.

CAM. My lord,  
Fear none of this ; I think you know my fortunes  
Do all lie there : it shall be so my care  
To have you royally appointed, as if  
The scene you play were mine.

. . . but my letters by this means being there  
So soon as you arrive, shall clear that doubt.”

ACT IV. S. 3.





J. Howard.

Winters Sale. No 15.  
London. Published Oct. 1. 1832. for J. Cadell. Strand.



S. Howard

Winter's Tale No 16  
London. Published Oct. 1, 1832 for J. Cadell Strand.

## XVI.

*The Shepherd relates his Connexion with PERDITA.*

“ —I was by at the opening of the fardel ; heard the old shepherd deliver the manner how he found it. Whereupon, after a little amazedness, we were all commanded out of the chamber ; only this methought I heard him say, he found the child.

. . . . .  
I make a broken delivery of the business. But the changes I perceived in the king and Camillo were very notes of admiration ; they seemed almost, with staring on one another, to tear the cases of their eyes. There was speech in their dumbness, language in their very gesture ; they looked as they had heard of a world ransomed or one destroyed. A notable passion of wonder appeared in them ; but the wisest beholder that knew no more but seeing could not say if the importance were joy or sorrow. . . .

. . . . .  
The mantle of Queen Hermione ; her jewel about the neck of it ; the letters of Antigonus found with it, which they know to be his character . . . . .  
and many other evidences, proclaim her, with all certainty, to be the king's daughter.”

ACT V. S. 2.

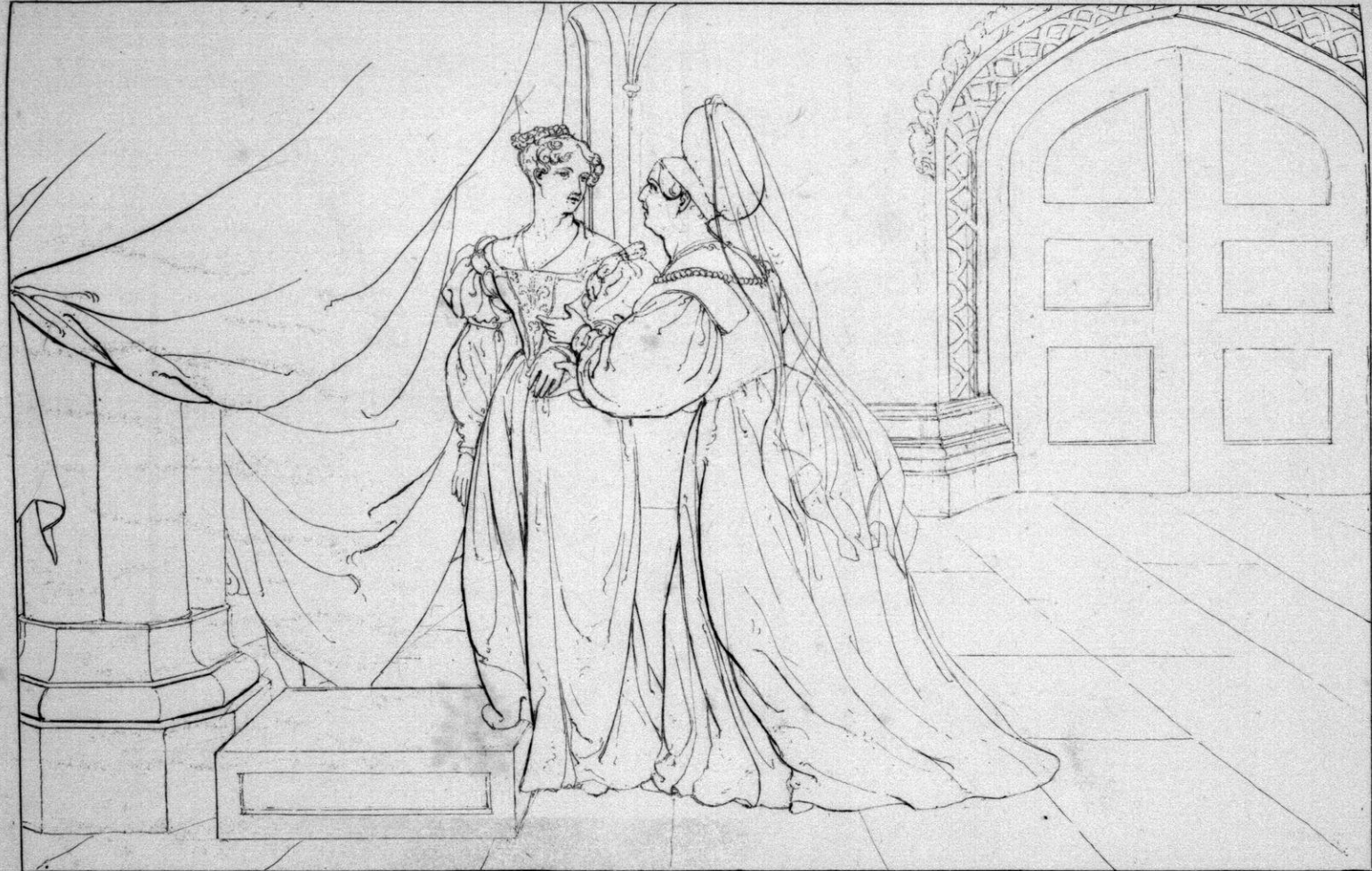


## XVII.

PAULINA *persuades* HERMIONE, *who has been supposed to be dead, to personate a Statue, which the two Kings and their Son and Daughter are to be invited to see.*

“ — a statue which is in the keeping of Paulina, a piece many years in doing, and now newly performed by that rare Italian master, Julio Romano.”

ACT V. S. 2.



J. H. R. 1832

Winter's Tale No 17  
London Published Decr 1832 for J. Cadell Strand.



J. Howard

Water's Gate, No. 8  
London. Published Oct. 1. 1832 for J. Cadell, Strand



J. Howard

Winter's Tale No 19

London. Published Oct. 1852. For J. Cadell, Strand

## XVIII.

HERMIONE *on the Pedestal.*

“ LEON. Would you not deem it breathed, and that  
           those veins  
 Did verily bear blood ?

    POL.                           Masterly done !  
 The very life seems warm upon her lip.

    LEON. The fixture of her eye has motion in 't,  
 As we are mock'd with art !

  . . . . .  
   What fine chisel  
 Could ever yet cut breath ? — Let no man mock me,  
 For I will kiss her.

    PAUL.                   Good, my lord, forbear ;  
 The ruddiness upon her lip is wet.”

ACT V. S. 3.

## XIX.

HERMIONE *descends from the Pedestal.*—PERDITA  
*kneels to her.*

“ HER. . . . . Tell me, mine own,  
 Where hast thou been preserved ? where lived ? how found  
 Thy father's court ? for thou shalt hear that I,  
 Knowing by Paulina that the oracle  
 Gave hopes thou wast in being, have preserved  
 Myself to see the issue.”

ACT V. S. 3.

# **LOVE'S LABOUR'S LOST.**

**EIGHT PLATES.**

**DRAWN AND ENGRAVED**

**BY FRANK HOWARD.**



## REFERENCES DESCRIPTIVE OF THE PLATES.

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### *LOVE'S LABOUR'S LOST.*

THE masque of the Muscovites, and the pageant of the nine worthies, have been made as authentic an antiquarian document as is possible. No pains have been spared in consulting authorities, that the pledge of correct costume may be fairly redeemed. Pompey not being one of the genuine worthies, his "*cote armure*" is not to be found in the archives of heraldry, but two eagles *combatant* have been thought a bearing as appropriate as could be devised in these degenerate days of the "noble science."

COSTARD has been represented as a wearer of the motley, in opposition to Mr. Douce's opinion, but it is supposed on sufficient authority.

He is called the swain, clown, and fool, synonymously, and applies the two former appellations to BOYET.

"By my soul! a swain, a simple clown."

In no one instance are his rustic pursuits alluded

4 REFERENCES DESCRIPTIVE OF THE PLATES.

to; but he is catechised as fools commonly were, and rustics never.

Biron addresses him,

“ Welcome, pure wit ! thou partest a fair fray.”

All his blunders are evidently wilful, and he displays more knowledge than a rustic could possess.

“ Welcome the sour cup of prosperity ! affliction may one day smile again, and, till then, sit thee down, sorrow.

“ Well, if ever I do see the merry days of desolation that I have seen, some shall see.

“ MOTH. What shall some see ?

“ COST. Nay nothing, master Moth, but what they look upon. It is not for prisoners to be too silent in their words; and therefore I will say nothing : I thank God, I have as little patience as another man ; and, therefore, I can be quiet.

“ Thou art not so long by the head as *honorificabilitudinitatibus*.

“ Go to, thou hast it, *ad dunghill*, at thy finger’s ends, as they say.”

Dun Adramadio and Armatho for Armado, Pom-pion for Pompey, &c. &c.



J. Howara

Lower Labourer 1628. 1631.  
London Published Decr. 1629. per T. Cadell Strand



J. Howard

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London, Published Feb'y 1789, by J. C. Smith, 17, St. Paul's Churchyard.

## I.

*The KING, BIRON, LONGAVILLE, and DUMAIN,  
signing an agreement to study, &c.*

“BIRON. O these are barren tasks, too hard to keep;  
Not to see ladies, study, fast, not sleep.

KING. Your oath is pass'd to pass away from these.

BIRON. Let me say no, my liege, an if you please:  
I only swore, to study with your grace,  
And stay here in your court for three years' space.

LONG. You swore to that, Biron, and to the rest.

BIRON. By yea and nay, sir, then I swore in jest.  
What is the end of study let me know.”

ACT I. S. 1.

## II.

*COSTARD discovered talking to JAQUENETTA by  
DON ADRIANO DE ARMADO and MOTH.*

“ARM. Then did I see that obscene and most preposterous event that draweth from my snow-white pen the ebon-coloured ink. . . . .  
There did I see that low-spirited swain, that base minnow of thy mirth, that unletter'd small-knowing soul, that shallow vassal, which, as I remember, hight Costard, sorted and consorted, contrary to thy established, proclaimed edict and continent canon, with—with——O with—but with this I passion to say wherewith, with a child of our grandmother Eve, a female; or for thy more sweet understanding, a woman.”

ACT I. S. 1.

## III.

*The KING receiving the PRINCESS OF FRANCE.*

“PRINC. Vouchsafe to read the purpose of my coming,  
And suddenly resolve me in my suit. (*Gives a paper.*)

BIRON to ROSALINE. Did I not dance with you in  
Brabant once?

ROS. Did I not dance with you in Brabant once?

BIRON. I know you did.

ROS. How needless was it then  
To ask the question!”

ACT II. S. 1.

## IV.

BIRON *sending* COSTARD *with a letter for* ROSALINE. COSTARD *having also just received one to deliver to* JAQUENETTA *from* DON ADRIANO DE ARMADO.

“BIRON. The Princess comes to hunt here in the park,  
And in her train there comes a gentle lady;  
When tongues speak sweetly, then they name her name,  
And Rosaline they call her: ask for her:  
And to her white hand see thou do commend  
This seal'd up counsel. There's thy guerdon; go.  
(*Gives him money.*)

COST. Guerdon,—O sweet guerdon! better than remuneration; eleven pence farthing better: most sweet guerdon! I will do it, sir, in print.”

ACT III. S. 1.





F. Howard

Love's Labour's Lost No 3  
London Published Feb 7. 1889 for J. Cadell, Strand



J. Howard

Love's Labour's Lost Act 4  
London Published Feb<sup>y</sup> 1959 for S. Cadell, Strand.



J. Howard

Lou's labours East No 5  
London Published Feb<sup>y</sup> 1829 for J. Cadell, Strand.

## V.

*The detection of the KING and Lords.*

“DUM. This will I send; and something else more  
plain,  
That shall express my true love's fasting pain.  
O, would the King, Biron, and Longaville  
Were lovers too!

LONG. (*advancing*.) Dumain, your love is far from  
charity,  
That in love's grief desir'st society:  
You may look pale, but I should blush, I know,  
To be o'erheard, and taken napping so.

KING (*advancing*). Come, sir, you blush; as his your  
case is such;  
You chide at him, offending twice as much.

. . . . .  
What will Biron say, when that he shall hear  
A faith infrin'g'd, which such a zeal did swear?  
How will he scorn? how will he spend his wit?  
How will he triumph, leap, and laugh at it?  
For all the wealth that ever I did see,  
I would not have him know so much of me.

BIRON. Now step I forth to whip hypocrisy.”

(*Descends from the tree.*)

ACT IV. S. 3.

(COSTARD and JAQUENETTA are seen bringing  
the letter to expose BIRON, which was intended for  
ROSALINE, but by COSTARD's mistake, fell into  
the hands of JAQUENETTA.)

## VI.

*The KING and Lords coming masked as Muscovites, with  
MOTH and attendants, to visit the PRINCESS.*

“MOTH. *All hail, the richest beauties on the earth!*

BOYET. Beauties no richer than rich taffeta.

MOTH. *A holy parcel of the fairest dames,*

(*They turn their backs to him.*)

*That ever turn'd their—backs—to mortal views!*

BIRON. *Their eyes, villain, their eyes.*

MOTH. *That ever turn'd their eyes to mortal views!*

*Out—*

BOYET. True; out, indeed.

MOTH. *Out of your favours, heavenly spirits, vouchsafe*

*Not to behold—*

BIRON. *Once to behold, rogue.*

MOTH. *Once to behold with your sun-beamed eyes,  
——with your sun-beamed eyes—*

BOYET. They will not answer to that epithet;  
You were best call it, daughter-beamed eyes.”

ACT V. S. 2.

## VII.

*The pageant of the nine worthies. COSTARD armed for  
POMPEY.*

“COST. *I Pompey am,——*

BOYET. You lie, you are not he.

COST. *I Pompey am,——*

BOYET. With libbard's head on knee.

BIRON. Well said, old mocker; I must needs be friends  
with thee.”

(NATHANIEL armed for ALEXANDER; HOLO-  
FERNES for JUDAS MACCABEUS; MOTH  
for HERCULES, strangling serpents; ARMADO  
for HECTOR.)

ACT V. S. 2.

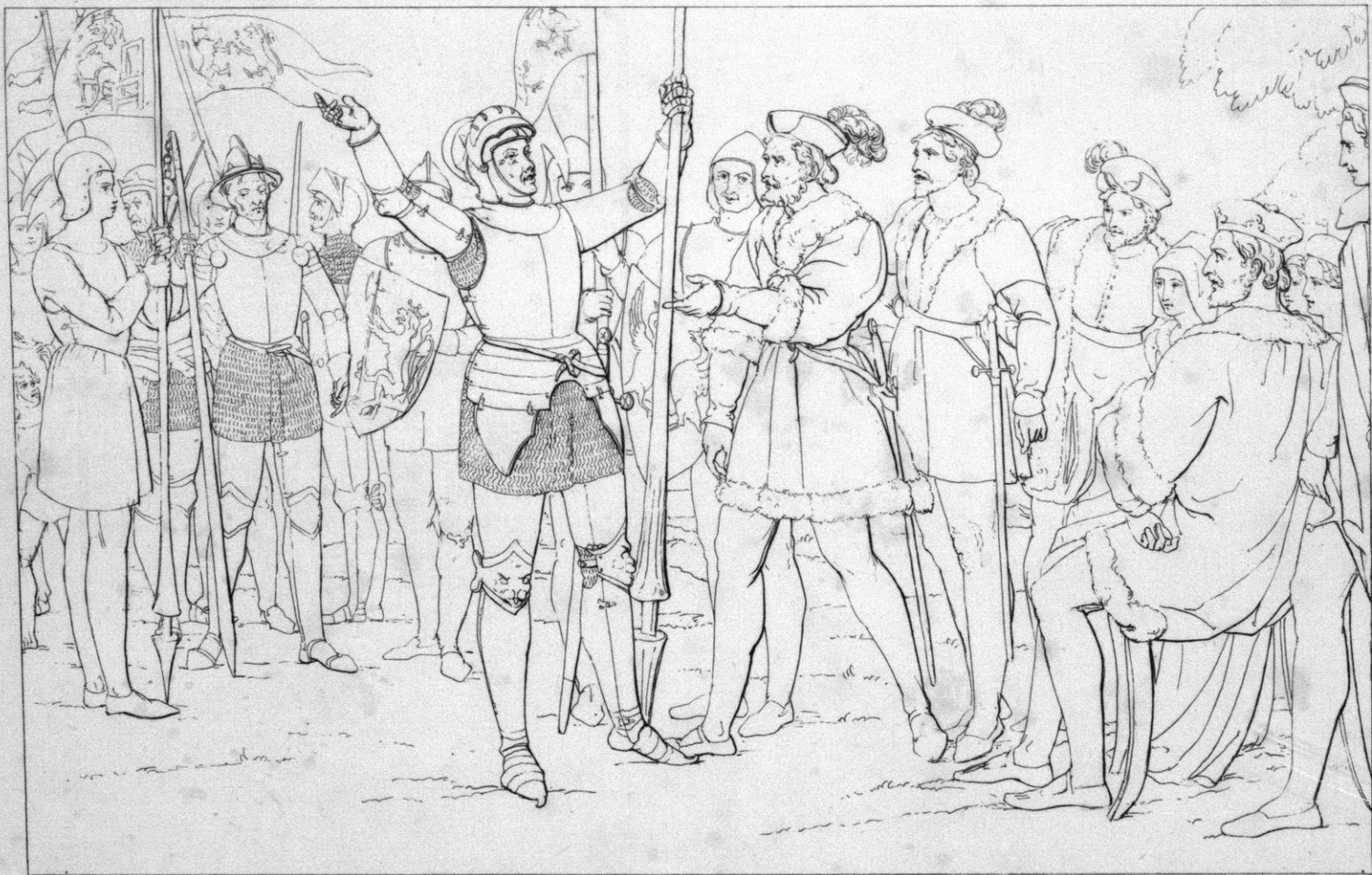




J. Howard

Love's Labour's Lost, No. 6  
London Published Feb<sup>y</sup> 1829 for J. Cadell Strand





J. Howard

Some Labour's lost No. 7  
London Published Feb. 7, 1839 for J. Cadell Strand



J. Howard

*Love's Labour's Lost Act*  
*London Published Feb: 1 1824 for J. Cadell Strand.*

## VIII.

*The departure of the PRINCESS and train.*

“ KING. Now, at the latest minute of the hour,  
Grant us your loves.

PRIN. A time, methinks, too short  
To make a world-without-end bargain in :  
If for my love (as there is no such cause)  
You will do aught, this shall you do for me :  
Your oath I will not trust ; but go with speed  
To some forlorn and naked hermitage.

. . . . .  
If frosts, and fasts, hard lodging, and thin weeds,  
Nip not the gaudy blossoms of your love,

. . . . .  
Then, at the expiration of the year,

. . . . .  
I will be thine ; and, till that instant, shut  
My woeful self up in a mourning house ;  
Raining the tears of lamentation  
For the remembrance of my father's death.

BIRON. And what to me, my love ? and what to me ?

ROS. You must be purged too, your sins are rank ;  
You are attaint with faults and perjury ;  
Therefore, if you my favour mean to get,  
A twelvemonth shall you spend, and never rest,  
But seek the weary beds of people sick.

DUM. But what to me, my love ? but what to me ?

KATH. A wife ! a beard, fair health, and honesty ;  
With threefold love I wish you all these three.

DUM. O, shall I say, I thank you, gentle wife ?

KATH. Not so, my lord : a twelvemonth and a day  
I'll mark no words that smooth-tongued wooers say :

Come when the king doth to my lady come,  
Then, if I have much love, I'll give you some.

LONG. What says Maria?

MAR. At the twelvemonth's end,  
I'll change my black gown for a faithful friend.

(DON ADRIANO DE ARMADO *is seen*  
*holding the plough for JAQUENETTA.*)

ARM. I have vowed to Jaquenetta to hold the plough  
for her sweet love three years."

ACT V. S. 2.