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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 5 1833

Howard, Frank, 1805-1866

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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. V.

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1833

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MACBETH.

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2. Macbeth, Banquo, and the Witches.
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4. Macbeth and Lady Macbeth.
5. Lady Macbeth receiving Duncan, &c. at the Castle-gate.
6. Macbeth about to murder Duncan.
7. Macbeth and Lady Macbeth, after the murder of Duncan.
8. Macbeth and Lenox accusing the Grooms of the murder of Duncan.
9. Malcolm and Donalbain flying from the Castle.
10. Macbeth proclaimed King.
11. The murder of Banquo.
12. The Banquet.—The ghost of Banquo rises, and sits in Macbeth's place.
13. The Witches' cave.—Hecate and three other Witches, Macbeth.
14. The murder of Lady Macduff and children.
15. Malcolm entreating the assistance of Edward the Confessor.
16. Lady Macbeth walking in her sleep.
17. Malcolm ordering the army to conceal their numbers by the branches of trees.—The wood of Birnam.
18. Macbeth informed of the death of the Queen.
19. A Messenger announcing the movement of Birnam Wood.
20. Macduff kills Macbeth.—Young Siward is lying dead, having been killed by Macbeth.—Malcolm is hailed king.

KING LEAR.

1. Lear divides his kingdom between Goneril and Regan, fancying that Cordelia had fallen short of her sisters in her love for him.
—Kent in vain interposes.
2. Edmund persuading Gloster that Edgar intended to murder him.
3. Kent, disguised as a servant, correcting the insolence of the Steward of Goneril.
4. Lear leaves Goneril, who complained of his conduct.—Enter Albany.
5. Edmund persuading Edgar to fly from his father's anger.
6. Kent in the stocks.
7. Lear cursing his daughters.
8. Lear in the storm.—Edgar disguised as a madman.—Gloster with a torch comes to seek Lear.
9. Gloster having assisted Lear to join Cordelia, who had landed at Dover, is punished by Cornwall, who plucks out his eyes.
10. Gloster having had both eyes torn out, is committed by the servant to Edgar's charge.
11. Goneril, Edmund, and Steward.
12. Cordelia receiving the account of her father's state.
13. Lear, mad, fantastically dressed up with flowers.—Enter a Gentleman, with attendants.
14. The Steward intending to kill Gloster, is killed by Edgar.
15. Lear and Cordelia.
16. Regan takes Edmund as her husband, Lear and Cordelia having been defeated and made prisoners.
17. The death of Edmund.—Edgar, having found a letter on the Steward from Goneril, directing Edmund to murder her husband and take his place, gives the letter to Albany, and meets his brother to prove his treason.—They fight, Edmund falls.—Regan is seen dying in the tent, poisoned by Goneril.
18. Lear killing the officer who had charge from Edmund to hang Cordelia.
19. Lear and Cordelia dead.—Regan and Goneril both lying dead.—Edmund also lies dead.

ROMEO AND JULIET.

1. The Masquerade.
 2. Juliet in the balcony.—Romeo in the garden.
 3. Romeo and Juliet meet at Friar Lawrence's cell to be married.
 4. Romeo parting Tybalt and Mercutio.
 5. Romeo, after the death of Mercutio, meets Tybalt, fights with, and kills him.—In the background, the citizens are bringing Mercutio out from the house he had been carried to, and are placing him upon a bier. The Prince, Capulet, Montague, and their wives, coming up.
 6. Romeo, banished for killing Tybalt, takes leave of Juliet.
 7. Juliet takes a sleeping draught to avoid the marriage with the County Paris, determined by her father and mother.
 8. Juliet discovered.
 9. Romeo, having been told of Juliet's death, buys poison, and comes to her tomb to die. Paris, who has come to strew the monument with flowers, attempts to prevent his breaking open the door.
 10. Romeo in the tomb, having brought down the body of Paris.—Juliet "in her best robes uncover'd on the bier."
 11. Friar Lawrence comes to the monument: Juliet wakes.
 12. Juliet, on discovering that Romeo is dead, stabs herself.
-

HAMLET.

1. Claudius poisoning the king in the garden.—The queen anxiously watching the event.
2. Laertes leaving the court.
3. Laertes takes leave of Ophelia.
4. Hamlet and the ghost.
5. Hamlet and Ophelia.
6. Hamlet and Ophelia.—King, Polonius, and queen in the background.
7. The play.
8. Queen, Hamlet, ghost.

9. Ophelia mad.
 10. Death of Ophelia.
 11. Hamlet selecting a foil.
 12. Hamlet slaying the king.
-

OTHELLO.

1. Othello relating his adventures to Brabantio and Desdemona.
 2. Othello pleading before the doge to Brabantio's accusation of having beguiled the affections of Desdemona.—Iago, in the background, is persuading Roderigo to renew his suit to Desdemona.
 3. Cassio's drunken squabble with Roderigo, contrived by Iago. Enter Othello and attendants.
 4. Iago "abusing Othello's ear, that he" (Cassio) "is too familiar with his wife."—Cassio entreating Desdemona's assistance to obtain his reinstatement as lieutenant, of which office he had been deprived for his drunkenness.—The fatal handkerchief is seen in the hands of Desdemona.
 5. Iago inducing Cassio to relate some meeting with his mistress, Bianca having deluded Othello into the idea that it was an interview with Desdemona, in which he is confirmed by Bianca bringing in Desdemona's handkerchief to Cassio.—Enter Bianca.
 6. Othello taxes Desdemona with misconduct.
 7. Roderigo, urged by Iago, attacks Cassio.
 8. Othello about to murder Desdemona.
 9. Emilia undeceiving Othello.—Iago stabs Emilia, then runs out.
 10. Iago in custody, and Cassio brought in in a chair, with his leg bound up.
-

TITUS ANDRONICUS.

1. Titus Andronicus delivering Alarbus to be sacrificed to the manes of his sons, killed in battle with the Goths. Tamora entreats for her son's life.—Saturninus and Bassianus, at the head of their respective parties, coming to ask the suffrage of Titus for the empire. Saturninus is admiring Tamora.

2. Saturninus, having been chosen emperor at the instance of Titus, offers his hand to Lavinia ; but immediately pays his court to Tamora —Bassianus, assisted by Marcus Andronicus, and the sons of Titus, claims Lavinia as his betrothed. Titus resists, and kills Mutius, his son, who opposes him.
3. The murder of Bassianus by Chiron and Demetrius.
4. Aaron leading Martius and Quintus to the pit into which Chiron and Demetrius had thrown the body of Bassianus. Martius falls into the pit.
5. Martius and Quintus being found in the pit with the body of Bassianus, are condemned to death as his murderers.—Aaron is producing the bag of gold hid by himself, stated in a letter, forged by himself also, to be for the reward of a huntsman for the murder of Bassianus.
6. Aaron pretends a message to have been sent from Saturninus, offering to pardon Andronicus's sons, on condition of Titus, Marcus, or Lucius sending a hand as a ransom for their faults. Whilst Marcus and Lucius go for an axe, Titus asks Aaron to cut his hand off.—Martius and Quintus are seen going to execution.—Lavinia, with her hands cut off, and tongue cut out, is standing near.
7. Lavinia making known her sufferings.—The heads of Martius and Quintus have been sent with Titus's hand, returned in scorn.—Lavinia takes the staff in her mouth, and guides it with her arms, and writes.
8. The nurse bringing a blackamoor child, the son of Aaron and Tamora.
9. Aaron and his child brought before Lucius, who is become general of the Goths, " and threats, in course of this revenge, to do as much as ever Coriolanus did."
10. Tamora, with Chiron and Demetrius, come disguised as Revenge, Rapine, and Murder, to Titus Andronicus.—Titus appears above.
11. Chiron and Demetrius having been left, under the names of Rapine and Murder, Titus orders them to be bound.—Enter Titus, with Lavinia ; she bearing a basin, and he a knife.
12. The banquet.—Titus, as a cook, waits upon Saturninus and Tamora.
13. Lucius is chosen emperor, and condemns Aaron.

M A C B E T H.

TWENTY PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

MACBETH.

THE Witches are so intimately connected with most of *MACBETH*'s actions, that it is supposed no apology is necessary for their frequent introduction in these designs. They appear to be watching over their scheme "to draw him on to his confusion." They attend to witness the accomplishment of their prophecies ; they "marshal him the way" to murder *DUNCAN* ; they, as it were, preside over the various crimes perpetrated in the attainment of *MACBETH*'s ambitious desires ; and they exult in his destruction by *MACDUFF*,

"Of no woman born."

I.

1ST WITCH. When shall we three meet again,
In thunder, lightning, or in rain ?

2^D W. When the hurly-burly's done,
When the battle's lost and won.

3^D W. That will be ere set of sun.

1ST W. Where the place ?

2^D W. Upon the heath.

3^D W. There to meet with Macbeth."

ACT I. SCENE 1.

II.

MACBETH *and* BANQUO *meet the Witches.*

“ 1ST W. All hail, Macbeth ! hail to thee, thane of Glamis !

2D W. All hail, Macbeth ! hail to thee, thane of Cawdor !

3D W. All hail, Macbeth ! that shalt be king hereafter.

.
To BANQUO.

1ST W. Hail !

2D W. Hail !

3D W. Hail !

1ST W. Lesser than Macbeth, and greater.

2D W. Not so happy, yet much happier.

3D W. Thou shalt get kings, though thou be none :
So all hail, Macbeth and Banquo !

1ST W. Banquo and Macbeth, all hail !

MACB. Stay, ye imperfect speakers, tell me more :
By Sinel's death, I know I am thane of Glamis ;
But how of Cawdor ? the thane of Cawdor lives,
A prosperous gentleman ; and to be king,
Stands not within the prospect of belief,
No more than to be Cawdor.

.
Speak, I charge you.

[*The Witches vanish.*”

ACT I. S. 3.



J. Howard

Macbeth No. 2

London Published May 1. 1827 for J. Castell Strand





III.

DUNCAN, MALCOLM, DONALBAIN, LENOX,
and Attendants. Enter MACBETH, BANQUO,
 ROSSE, *and* ANGUS.

“DUN. My worthy Cawdor.”

ACT I. S. 4.

“BAN. What, can the devil speak true?

MACB. . . . Glamis, the thane of Cawdor :
 The greatest is behind.”

ACT I. S. 3.

IV.

MACBETH *and* LADY MACBETH.

“MACB. My dearest love,
 Duncan comes here to-night.

LADY M. And when goes hence?

MACB. To-morrow,—as he purposes.

LADY M. O, never
 Shall sun that morrow see.

He that's coming
 Must be provided for.”

ACT I. S. 5.

“A falcon, tow'ring in her pride of place,
 Was by a mousing owl hawk'd at and kill'd.”

ACT II. S. 4.

V.

LADY MACBETH *receiving* DUNCAN, &c. *at the Castle-gate.*

“DUN. See, see! our honour'd hostess!
The love that follows us sometime is our trouble,
Which still we thank as love.

LADY M. All our service,
In every point twice done, and then done double,
Were poor and single business, to contend
Against those honours, deep and broad, wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

DUN. Where's the thane of Cawdor?
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us: fair and noble hostess,
We are your guest to-night.”

ACT I. S. 6.

VI.

MACBETH *about to murder* DUNCAN.

“MACB. There's one did laugh in his sleep, and one
cried, *murder*!

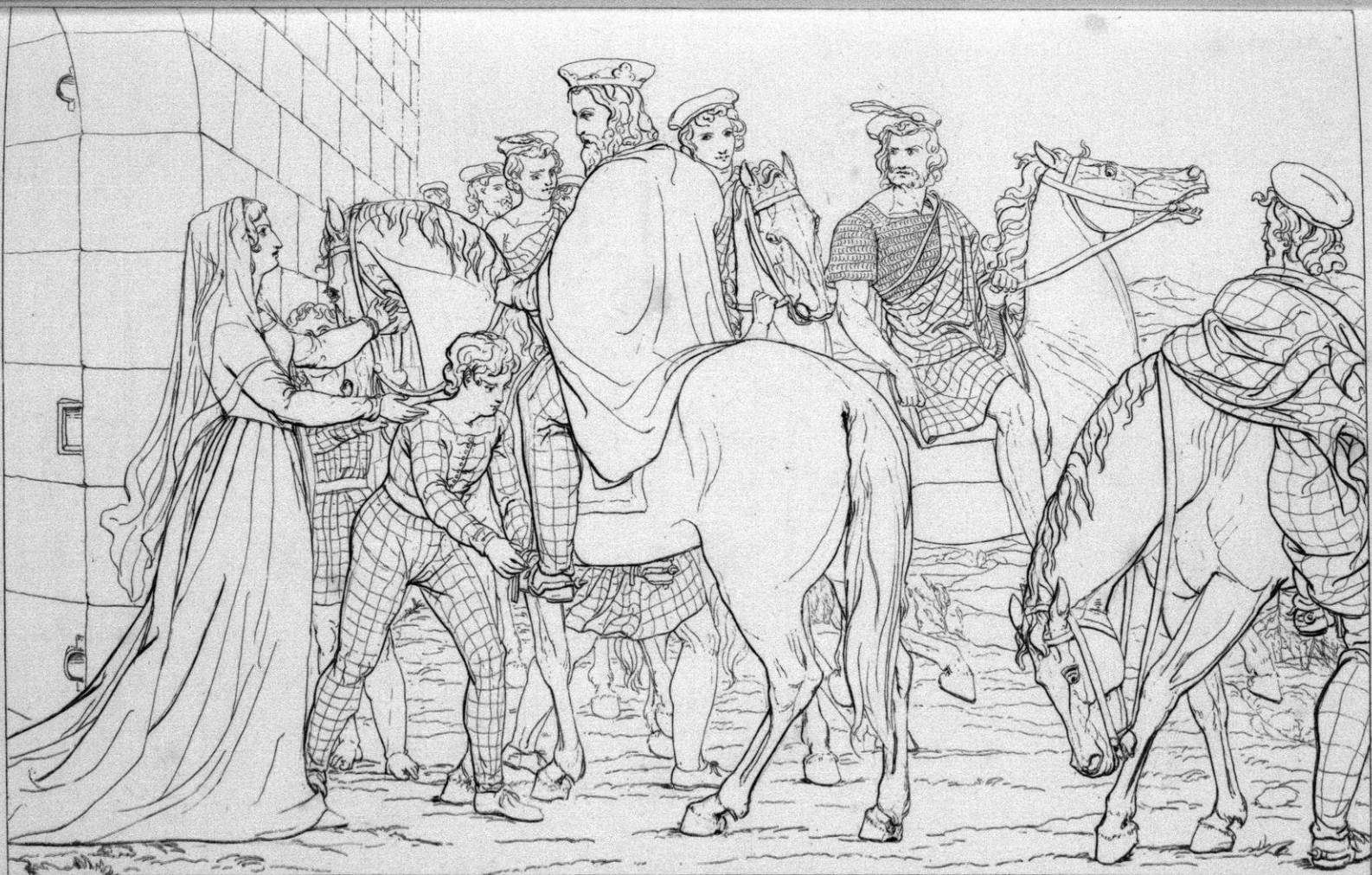
That they did wake each other: I stood and heard them.

One cried, *God bless us!* and *amen* the other,
As they had seen me with these hangman's hands.

Methought I heard a voice cry, *Sleep no more!*
Macbeth does murder sleep!

Still it cried, *Sleep no more*, to all the house,” &c. &c.

ACT II: S. 2.



J. Howard

Macbeth No. 5
London Published May 1. 1827 for T. Cadell Strand



J. Howard

Macbeth No 6
London Published May 1. 1827 for T. Cadell Strand





VII.

“ MACB. I have done the deed !

LADY M. Why did you bring these daggers from the place ?

They must lie there : go carry them, and smear
The sleepy grooms with blood.

MACB. I'll go no more.
I am afraid to think what I have done :
Look on 't again, I dare not.

LADY M. Infirm of purpose !
Give me the daggers : the sleeping and the dead
Are but as pictures ; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.”

ACT II. S. 2.

VIII.

MACBETH and LENOX *accusing the Grooms of the murder of DUNCAN.*

“ LEN. Those of his chamber, as it seem'd, had done't :
Their hands and faces were all badg'd with blood,
So were their daggers, which, unwiped, we found
Upon their pillows :
They stared, and were distracted ; no man's life
Was to be trusted with them.

MACB. O, yet I do repent me of my fury,
That I did kill them.

Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man,” &c.

ACT II. S. 3.

IX.

MALCOLM *and* DONALBAIN *flying from the Castle.*

“MAL. Why do we hold our tongues,
That most may claim this argument for ours?

DON. What should be spoken here,
Where our fate, hid within an augre-hole,
May rush and seize us? Let's away; our tears
Are not yet brew'd.

MAL. Nor our strong sorrow on
The foot of motion.

What will you do? Let's not consort with them:
To show an unfelt sorrow, is an office
Which the false man does easy: I'll to England.

DON. To Ireland, I; our separated fortune
Shall keep us safer,” &c.

ACT II. S. 3.

“ROSSE. Is't known who did this more than bloody
deed?

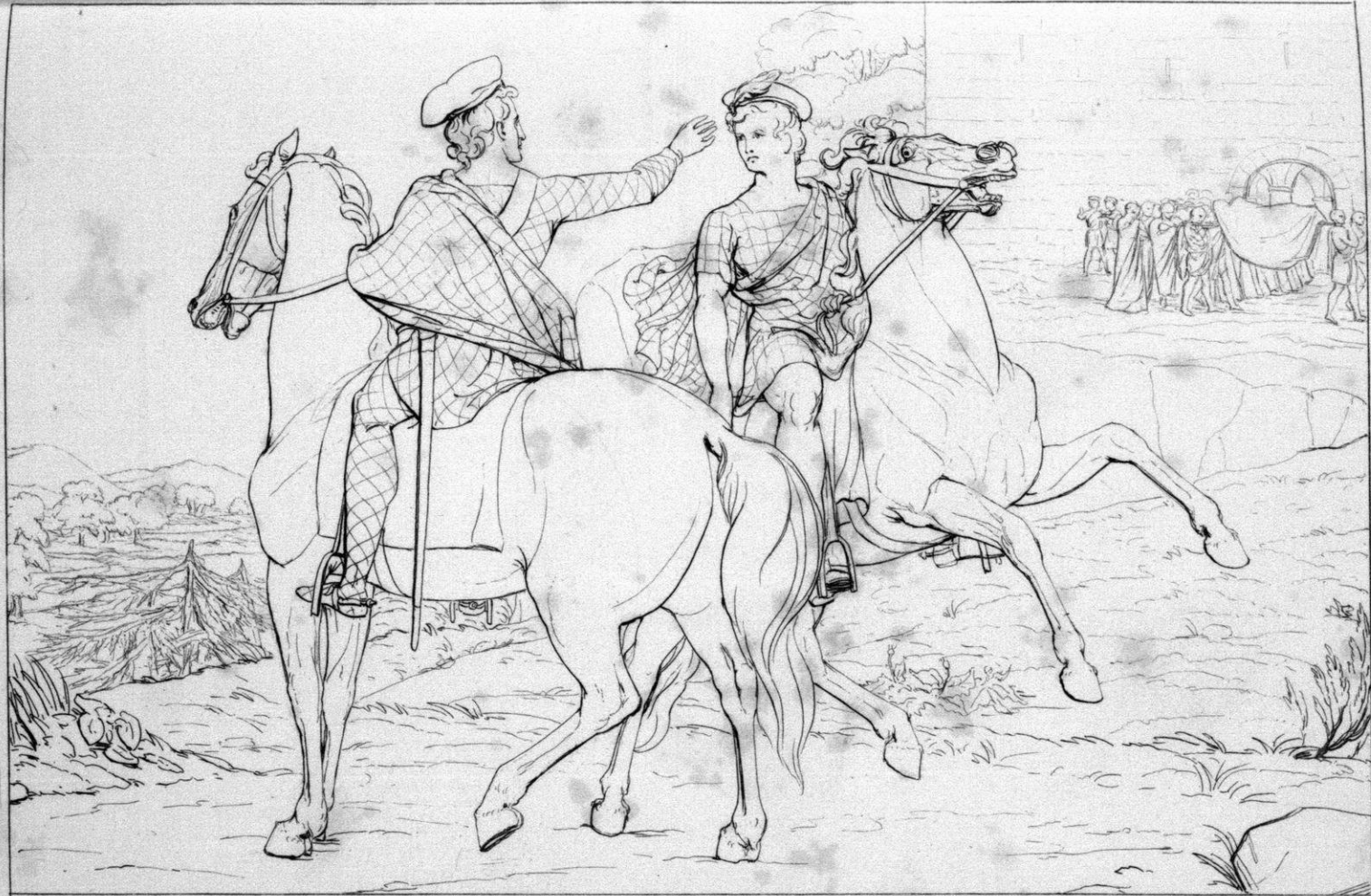
MACD. Those that Macbeth hath slain.

ROSSE. Alas, the day!

What good could they pretend?

MACD. They were suborn'd.
Malcolm and Donalbain, the king's two sons,
Are stolen away and fled; which puts upon them
Suspicion of the deed.”

ACT II. S. 4.



J. Howard

Macbeth No 9.
London, Published May 1. 1827. for T. Cadell Strand.





J. Howard

Marbeth Roll.

London. Published May 1, 1927. For E. Cadell, Strand.

X.

" ROSSE. Then 'tis most like
The sovereignty will fall upon Macbeth.

MACD. He is already named, and gone to Scone
To be invested."

ACT II. S. 4.

“BAN. Thou hast it now, King, Cawdor, Glamis, all
As the weird women promised; and, I fear,
Thou play’dst most foully for’t.”

ACT III. S. 1.

XI.

The murder of BANQUO.

“BAN. It will be rain to-night.

1ST MUR.

Let it come down.

[*Assaults* BANQUO.

BAN. O, treachery! Fly, good Fleance—fly! fly! fly!
Thou may'st revenge.—O, slave! [*Dies.*]

[FLEANCE *and* *Servant* *escape.*

3D MUR. Who did strike out the light?

1ST MUR.

Was 't not the way?

3D MUR. There 's but one down ; the son is fled.

2D MUR. We have lost best half of our affair."

ACT III. S. 3.

XII.

The Banquet.

“ LEN. May it please your highness sit?

[*The ghost of BANQUO rises, and sits in MACBETH's place.*

MACB. The table's full.

LEN. Here's a place reserved.

MACB. Where?

LEN. Here, my lord: what is't that moves your highness?

MACB. Thou canst not say I did it: never shake
Thy gory locks at me.

LADY M. Are you a man?

MACB. Avaunt! and quit my sight! Let the earth
hide thee,
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes,
Which thou dost glare with.”

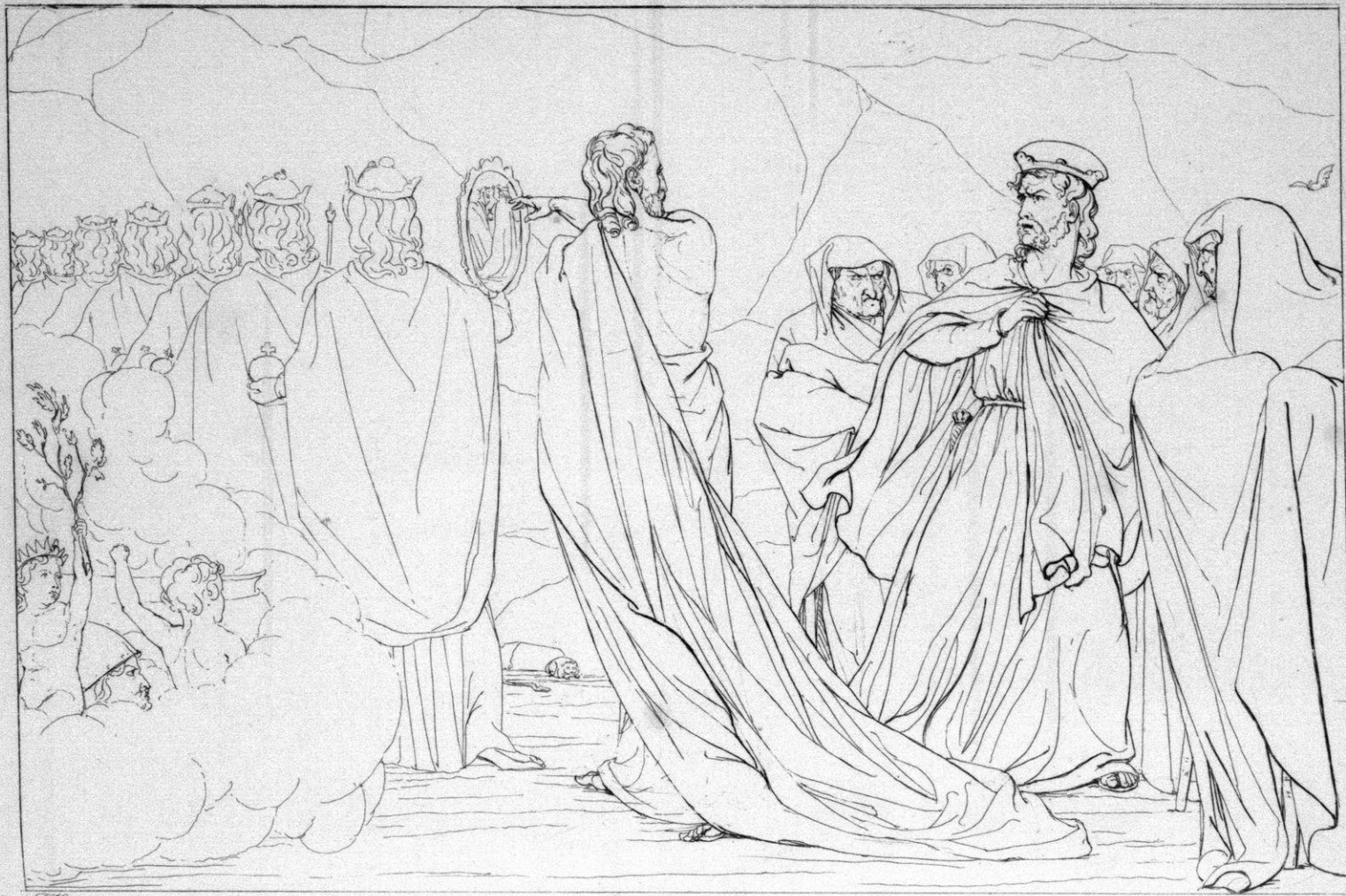
ACT III. S. 4.



Edwards

Macbeth No 12

London Published May 1. 1827 for T. Cadell Strand



J. C. G. 1827

Macbeth No. 13

London Published May 1827 for J. C. G. 1827

XIII.

*The Witches' cave. HECATE and three other Witches,
MACBETH.*

Apparition of an armed head rises.

“ Macbeth ! Macbeth ! Macbeth ! beware Macduff !
Beware the thane of Fife !

Apparition of a bloody child rises.

Macbeth ! Macbeth ! Macbeth !
 Be bloody, bold,
 And resolute ; laugh to scorn the power of man,
 For none of woman born shall harm Macbeth !

Apparition of a child crowned, with a tree in his hand.

Be lion-mettled, proud ; and take no care
 Who chafes, who frets, or where conspirers are ;
 Macbeth shall never vanquish'd be, until
 Great Birnam wood to high Dunsinane hill
 Shall come against him.

*Eight kings appear, and pass over the stage in order, the
 last with a glass in his hand,—BANQUO following.*

MACB.

What ! will the line stretch out to the crack of doom ?
 Another yet ?—A seventh ? I'll see no more ;
 And yet the eighth appears, who bears a glass,
 Which shows me many more ; and some I see
 That twofold balls and treble sceptres carry :
 Horrible sight !—Ay, now, I see, 'tis true ;
 For the blood-bolter'd Banquo smiles upon me,
 And points at them for his.”

ACT IV. S. 1.

XIV.

The murder of LADY MACDUFF and children.

"MUR. Where is your husband?

LADY M. I hope, in no place so unsanctified
Where such as thou mayst find him.

MUR. He 's a traitor !

SON. Thou ly'st, thou shag-ear'd villain !

MUR. What, you egg ! *[Stabbing him.]*
Young fry of treachery !

SON. He has kill'd me, mother :
Run away, I pray you.

[Exit LADY MACDUFF, pursued by Murderers.]

ACT IV. S. 2.

XV.

MALCOLM *entreating the assistance of* EDWARD
THE CONFESSOR.

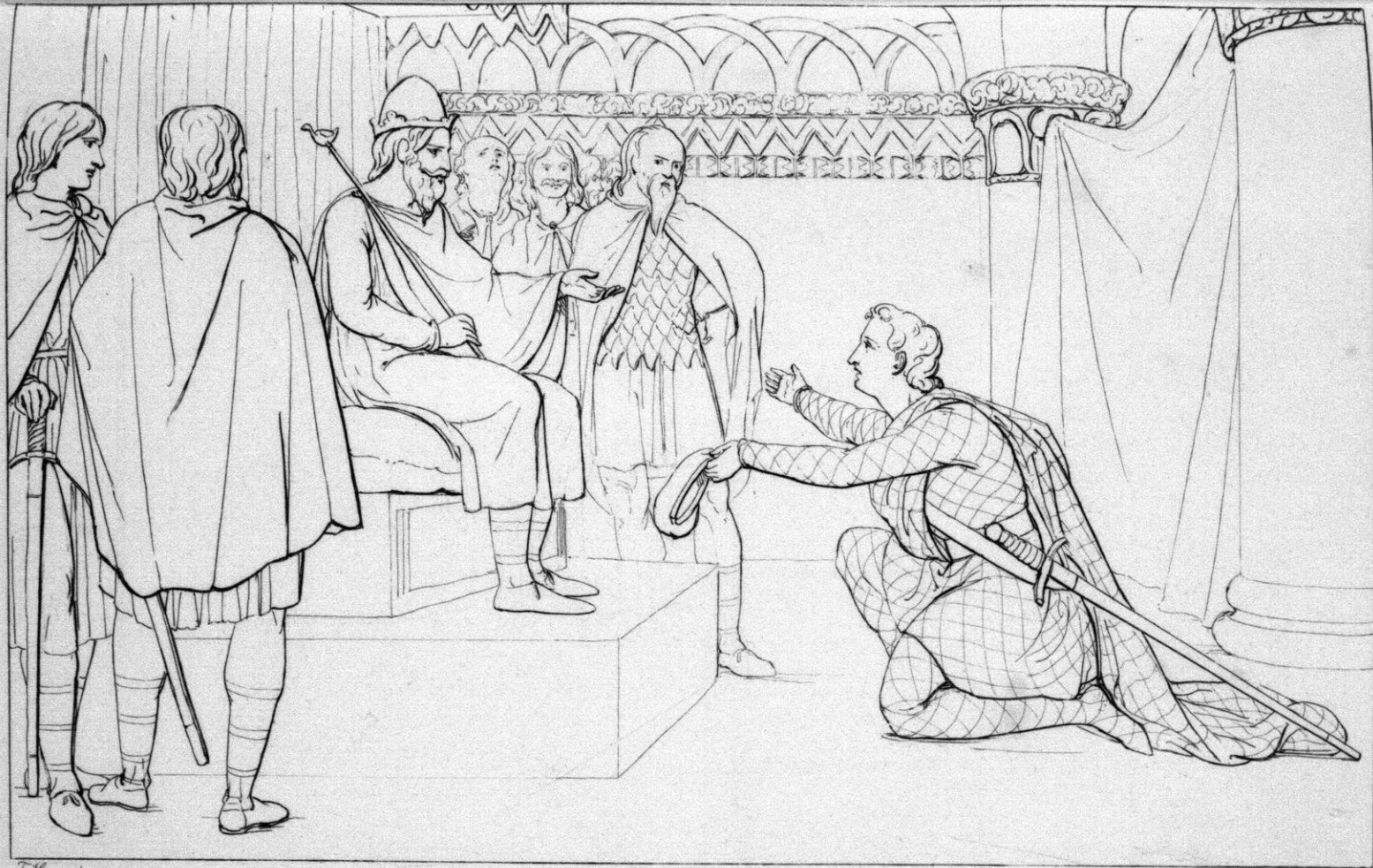
"MAL. . . . Gracious England hath
Lent us good Siward, and ten thousand men."

ACT IV. S. 3.



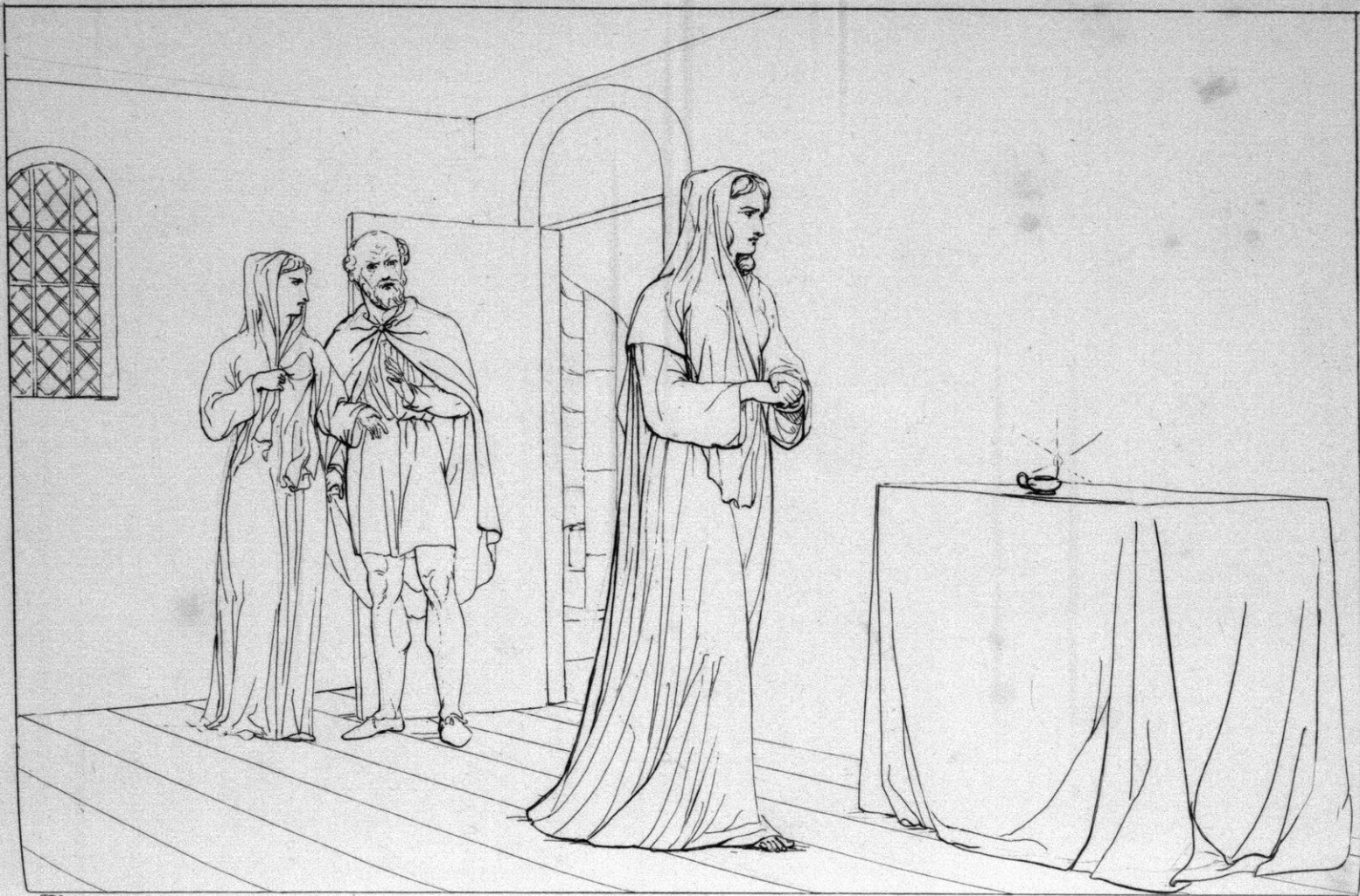
J. Howard.

*Macbeth Act 1/4
London Published May 1 1827 for T. Cadell Strand*



J. Howard

Macbeth. No 15
London. Published May 1. 1827 for T. Cadell, Strand.





XVI.

LADY MACBETH *walking in her sleep.*

“LADY M. Out, damned spot! out, I say!

.
The thane of Fife had a wife—where is she now? What,
will these hands ne’er be clean?

DOC. Go to, go to; you have known what you should
not.

GENT. She has spoke what she should not, I am sure
of that: Heaven knows what she has known.

LADY M. Here’s the smell of the blood still: all the
perfumes of Arabia will not sweeten this little hand. Oh!
oh! oh!

DOCT. What a sigh is there! The heart is sorely
charged.

GENT. I would not have such a heart in my bosom, for
the dignity of the whole body.”

ACT V. S. 1.

XVII.

MALCOLM *ordering the army to conceal their numbers
by the branches of trees. The wood of Birnam.*

“MAL. Let every soldier hew him down a bough,
And bear’t before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.”

ACT V. S. 4.

XVIII.

“ The queen, my lord, is dead.

MACB. She should have died hereafter ;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time ;
And all our yesterdays have lighted fools
The way to dusty death.”

ACT V. S. 5.

XIX.

A Messenger.

“ As I did stand my watch upon the hill,
I look'd toward Birnam, and, anon, methought
The wood began to move.

MACB. Liar and slave !

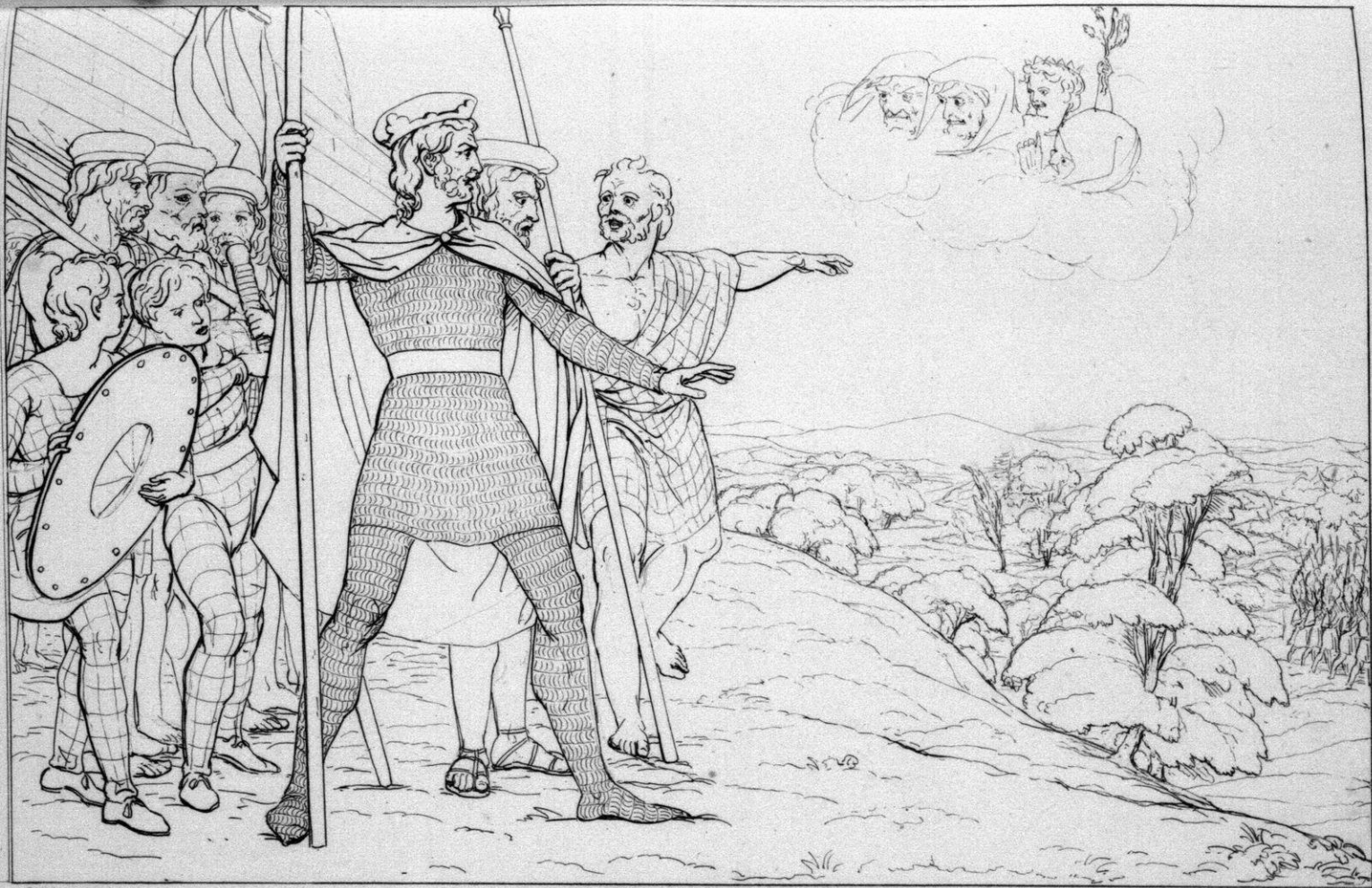
MESS. Within this three mile may you see it coming ;
I say, a moving grove.”

ACT V. S. 5.



J. Howard

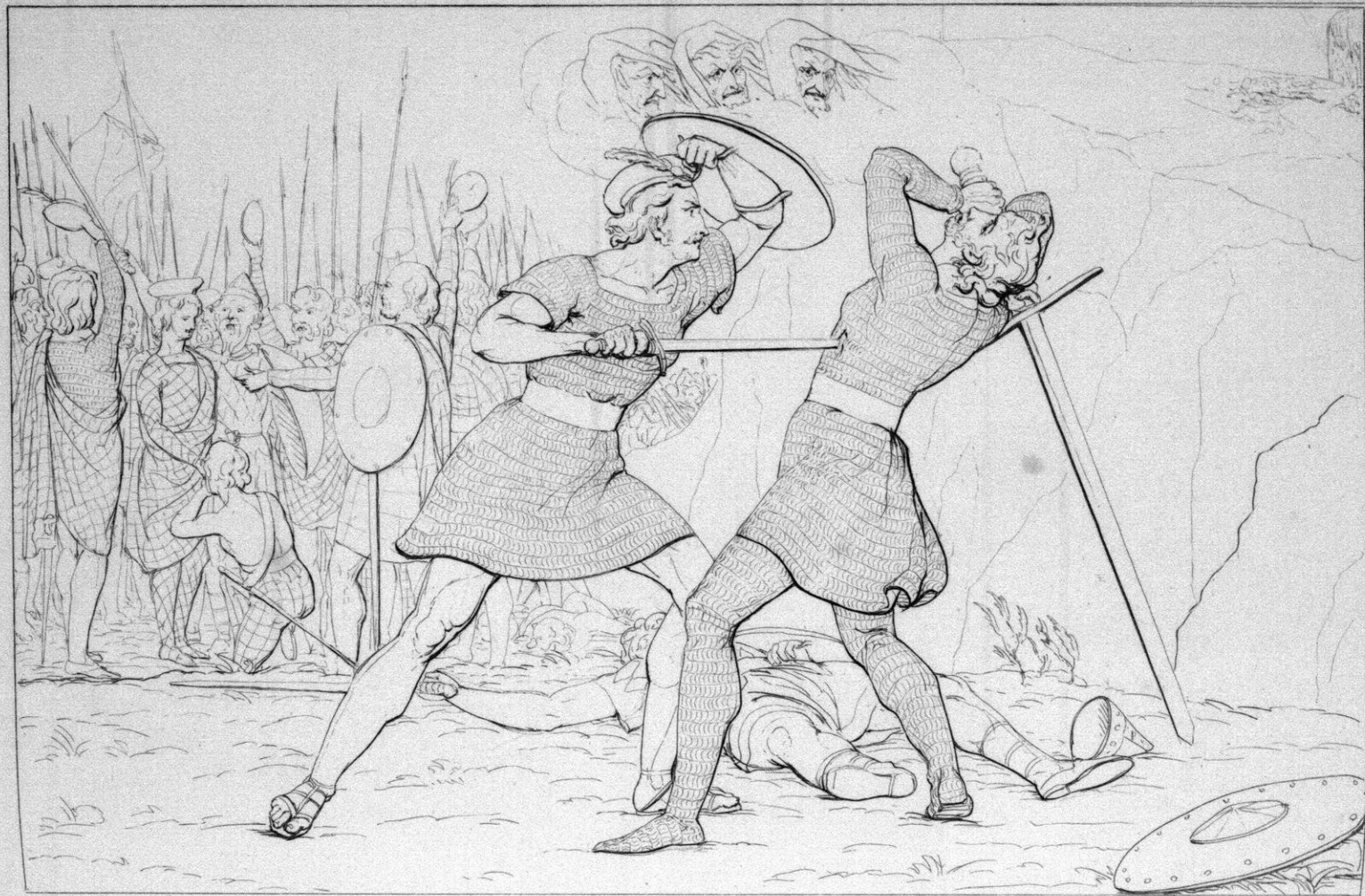
Macbeth. Act 1.
London Published May 1. 1827. for J. Catell Strand



J Howard

Macbeth No 19

London Published May 1 1827 for T. Cadell. Strand.



J. Hancock

Macbeth No. 20
London. Published May 1. 1827. for J. Cadell. Strand.

XX.

MACDUFF *kills* MACBETH—*young* SIWARD *is lying dead, having been killed by* MACBETH—MALCOLM *is hailed king.*

“ MACB. I ’ll not yield
To kiss the ground before young Malcolm’s feet,
And to be baited with the rabble’s curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last : lay on, Macduff,
And damn’d be him that first cries, Hold, enough !

.
ALL. King of Scotland, hail !”

ACT V. S. 7.

K I N G L E A R.

NINETEEN PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

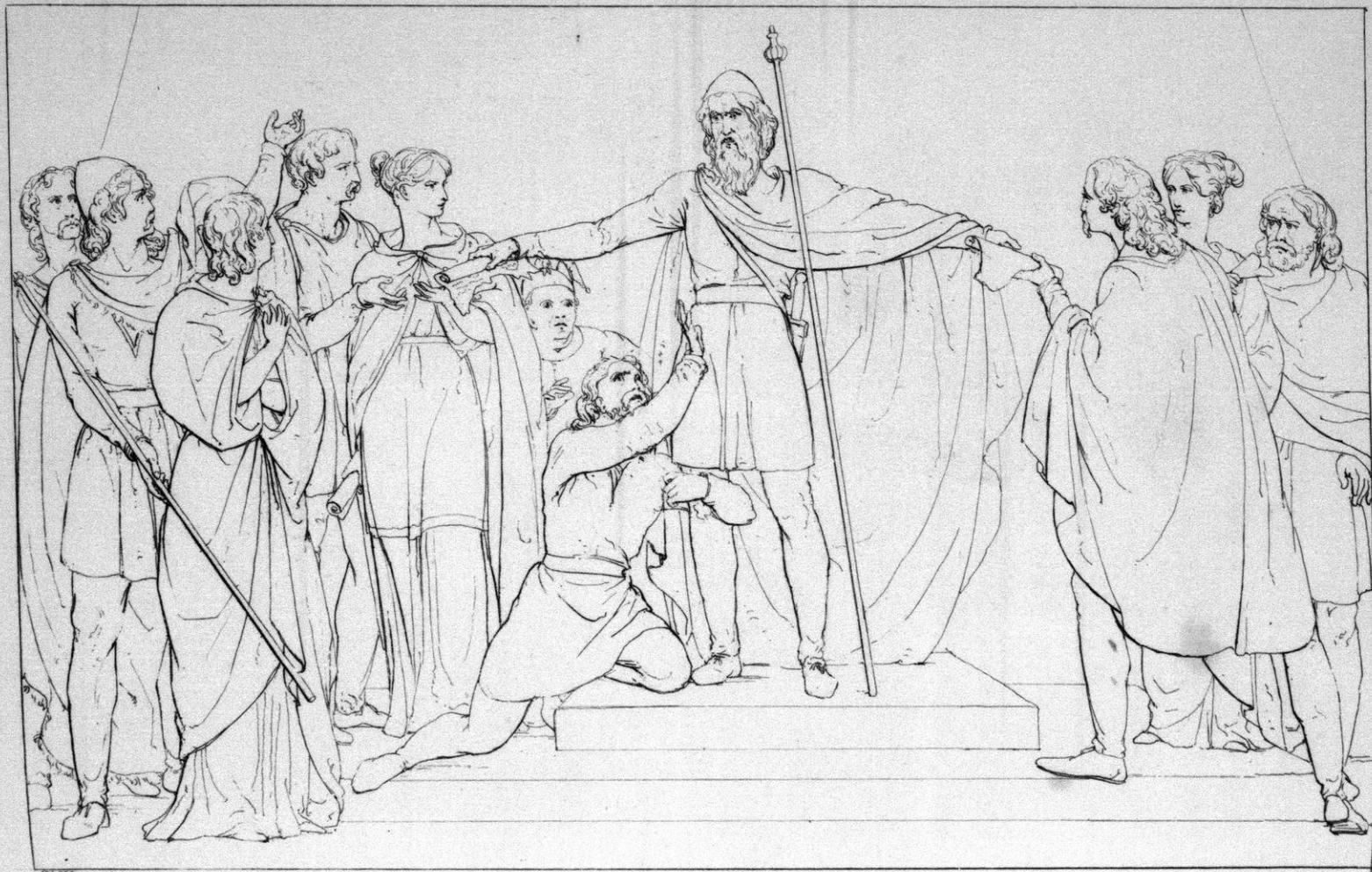
REFERENCES DESCRIPTIVE OF THE PLATES.

KING LEAR.

THE date assumed for the occurrences which form the plot of this celebrated tragedy is after the Romans had been in Britain, but before the arrival of the Saxons. The costume entails some disadvantages from want of variety and, in many instances, want of elegance; but it has been deemed right to complete these illustrations upon the principle laid down of strict antiquarian accuracy; and it is hoped that character will amply atone for casual inelegancies, and the want of variety in the individual instance be compensated by the much greater variety obtained in the whole work, in consequence of adhering to the truth, instead of reducing all costumes to one standard.

The first scene has been condensed. LEAR divides his kingdom between GONERIL and REGAN, and

curses CORDELIA ; KENT intercedes, and FRANCE claims his bride, at one moment, though in the play these events follow one another. This licence has been taken in some other plates, as in No. 3., where LEAR strikes the steward, GONERIL is supposed to see it, though in the text she does not enter for some time afterwards ; and EDGAR, after EDMUND has fallen, is made to discover himself immediately. These trifling adaptations are absolutely necessary to convey the spirit of the scene, when translating from poetry to painting.



B. Howard

King Lear No 1
London Published June 1. 1852 for T. Cadell Strand.

I.

LEAR *divides his kingdom between GONERIL and REGAN, fancying that CORDELIA had fallen short of her sisters in her love for him.*—KENT *in vain interposes.*

“LEAR. Peace, Kent !

Come not between the dragon and his wrath :
I loved her most, and thought to set my rest
On her kind nursery.—Hence, and avoid my sight !

(To CORDELIA.)

So be my grave my peace, as here I give
Her father’s heart from her !—Call France ;—Who stirs ?
Call Burgundy.—Cornwall, and Albany,
With my two daughters’ dowers digest this third :
Let pride, which she calls plainness, marry her.

.
FRANCE. Fairest Cordelia, that art most rich, being
poor ;

Most choice, forsaken ; and most loved, despised !
Thee and thy virtues here I seize upon.

.
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France :
Not all the dukes of wat’rish Burgundy
Shall buy this unprized precious maid of me.”

ACT I. S. 1.

II.

EDMUND *persuading* GLOSTER *that* EDGAR *intended to murder him.*

“EDM. I hope, for my brother’s justification, he wrote this but as an essay or taste of my virtue.

GLOS. (*reads*). *If our father would sleep till I waked him, you should enjoy half his revenue, and live the beloved of your brother, Edgar.—Humph!—Conspiracy!—Sleep till I waked him,—you should enjoy half his revenue.—My son Edgar! had he a hand to write this? a heart and brain to breed it in?—When came this to you? who brought it?*

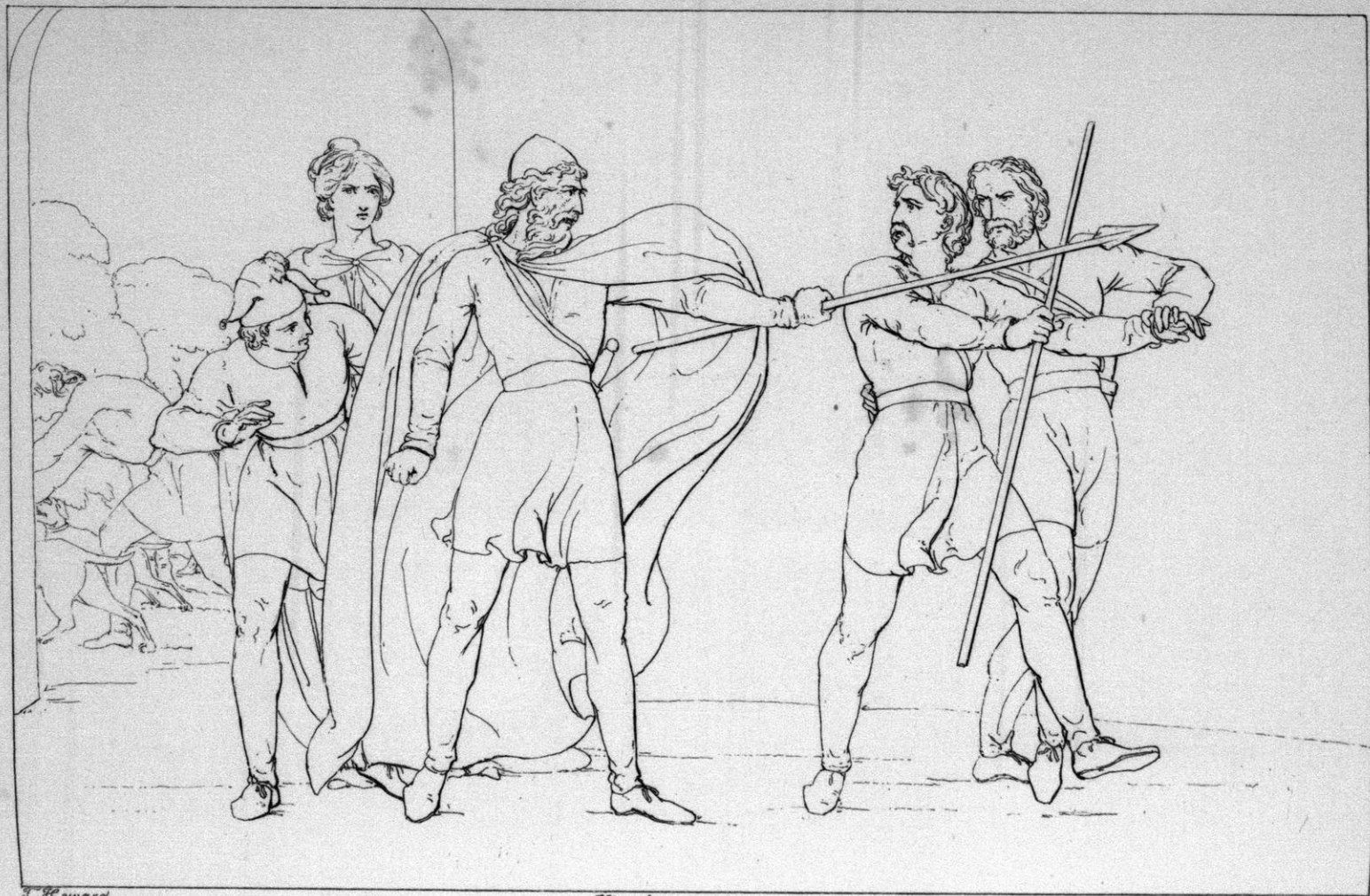
EDM. It was not brought me, my lord, there’s the cunning of it; I found it thrown in at the casement of my closet.”

ACT I. S. 2.



F. Howard

King Lear No 2
London. Published June 1. 1832. for J. Cadell, Strand.



J. Howard

King Lear No. 3.
London. Published Jano 1. 1832. for J. Cadell, Strand.

III.

KENT, *disguised as a servant, correcting the insolence of the Steward of GONERIL.*

“LEAR. O you sir, you sir, come you hither: Who
am I, sir?

STEW. My lady's father.

LEAR. My lady's father! my lord's knave: you whore-
son dog! you slave! you cur!

STEW. I am none of this, my lord; I beseech you,
pardon me.

LEAR. Do you bandy looks with me, you rascal?

(Striking him.)

STEW. I'll not be struck, my lord.

KENT. Nor tripped neither; you base foot-ball player.

(Tripping up his heels.)”

ACT I. S. 4.

IV.

LEAR *leaves GONERIL, who complained of his conduct.*

“LEAR.

Darkness and devils!

Saddle my horses; call my train together.—

Degenerate bastard! I'll not trouble thee;

Yet have I left a daughter.

GON. You strike my people; and your disorder'd rabble
Make servants of their betters.

Enter ALBANY.

ALB.

What's the matter, sir?

LEAR. I'll tell thee—life and death! I am ashamed
That thou hast power to shake my manhood thus:

(*To GONERIL.*)

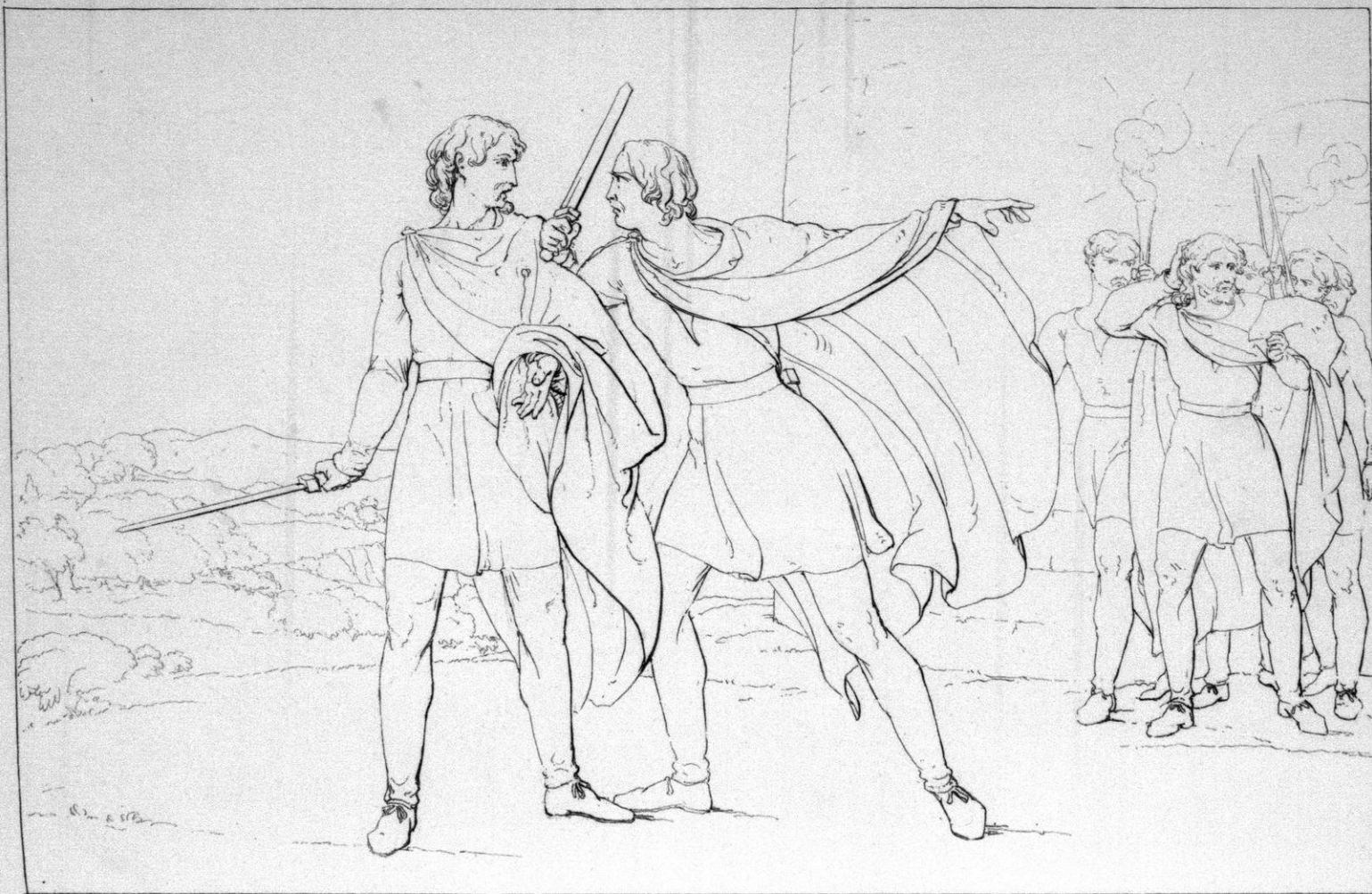
That these hot tears, which break from me perforce,
Should make thee worth them.—Blasts and fogs upon thee!
The untented woundings of a father's curse
Pierce every sense about thee!”

ACT I. S. 4.



T. Howard

King Lear No 4
London. Published June 1. 1832 for J. Cadell Strand



J. Howard

King Lear No 3
London Published June 1. 1832 for J. Cadell S^r and.



VII.

LEAR *cursing his daughters.*

“LEAR. O, Regan, wilt thou take her by the hand?

GON. Why not by the hand, sir? How have I offended?
All's not offence that indiscretion finds
Or dotage terms so.

LEAR. I gave you all—

REG. And in good time you gave it.

LEAR. Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number: what, must I come to you
With five and twenty, Regan? said you so?

REG. What need one?

LEAR. O, reason not the need: our basest beggars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life is cheap as beast's: thou art a lady;
If only to go warm were gorgeous,
Why nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm.—But, for true need,—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both!
If it be you that stir these daughters' hearts
Against their father, fool me not so much,—
O, let not women's weapons, water drops,



J. Howard.

King Lear No. 7
London. Published June 1. 1832 for J. Cadell Strand.

Stain my man's cheeks ! No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not ; but they shall be
The terrors of the earth. You think I'll weep :
No, I'll not weep :—

I have full cause of weeping ; but this heart
Shall break into a hundred thousand flaws
Or ere I'll weep :—O, fool, I shall go mad !”

ACT II. S. 4.

VIII.

LEAR *in the storm.*—EDGAR *disguised as a madman.*

“ KENT. What art thou that dost grumble there i’ the straw? Come forth.

EDG. Away! the foul fiend follows me!—
Through the sharp hawthorn blows the cold wind:
Go to thy cold bed and warm thee.

LEAR. Hast thou given all to thy two daughters?

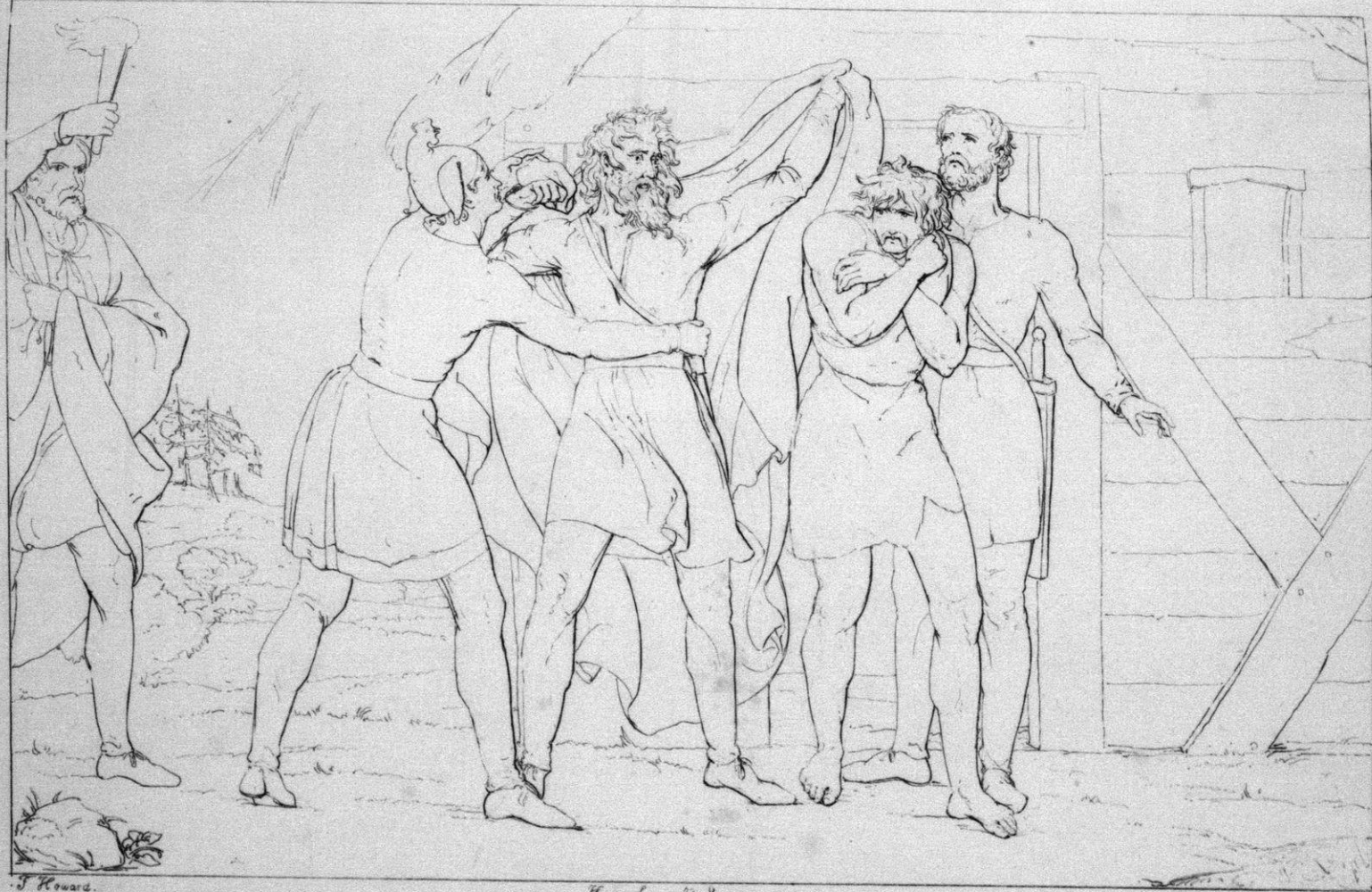
.
Why, thou wert better in thy grave, than to answer with thy uncovered body this extremity of the skies.—Is man no more than this? Consider him well: thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume:—ha! here’s three of us are sophisticated! Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings:—come; unbutton here.

(*Tearing off his clothes.*)

FOOL. Pr’ythee, nuncle, be contented; this is a naughty night to swim in.”

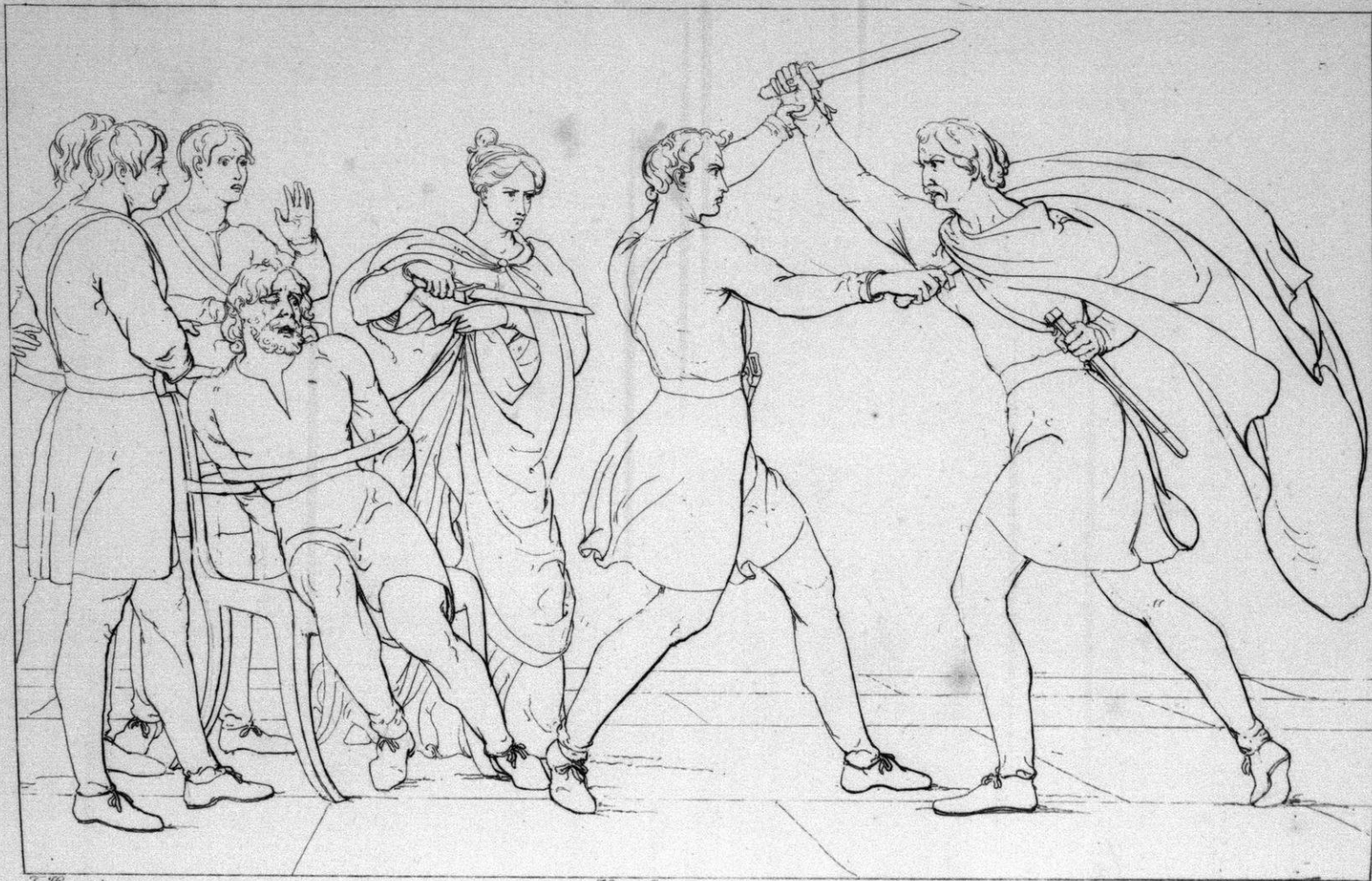
(GLOSTER *with a torch comes to seek LEAR.*)

ACT III. S. 4.



J. Howard.

King Lear No. 8.
London. Published June 1. 1832 for J. Cadell, Strand.



J. Howard.

King Lear No. 9
London Published June 1, 1832, for J. Cadell Strand.

IX.

GLOSTER *having assisted LEAR to join CORDELIA, who had landed at Dover, is punished by CORNWALL, who plucks out his eyes.*

“GLOS. He, that will think to live till he be old,
Give me some help:—O cruel! O, ye gods!

REG. One side will mock another; the other too.

SERV. Hold your hand, my lord:
I have served you ever since I was a child;
But better service have I never done you,
Than now to bid you hold.

CORN. My villain! (*Draws and runs at him.*)

SERV. Nay, then, come on, and take the chance of anger.
 (*They fight, CORNWALL is wounded.*)

REG. (*To another Servant*). Give me thy sword.—A
peasant stand up thus!

(*Snatches a sword, comes behind, and stabs him.*)”

ACT III. S. 7.

X.

GLOSTER *having had both eyes torn out, is committed by the servant to EDGAR's charge.*

"GLOS. Dost thou know Dover?

EDG. Ay, master.

GLOS. There is a cliff, whose high and bending head
Looks fearfully in the confined deep :
Bring me but to the very brim of it,
And I'll repair the misery thou dost bear,
With something rich about me : from that place
I shall no leading need.

EDG. Give me thine arm ;
Poor Tom shall lead thee."

ACT IV. S. 1.

XI.

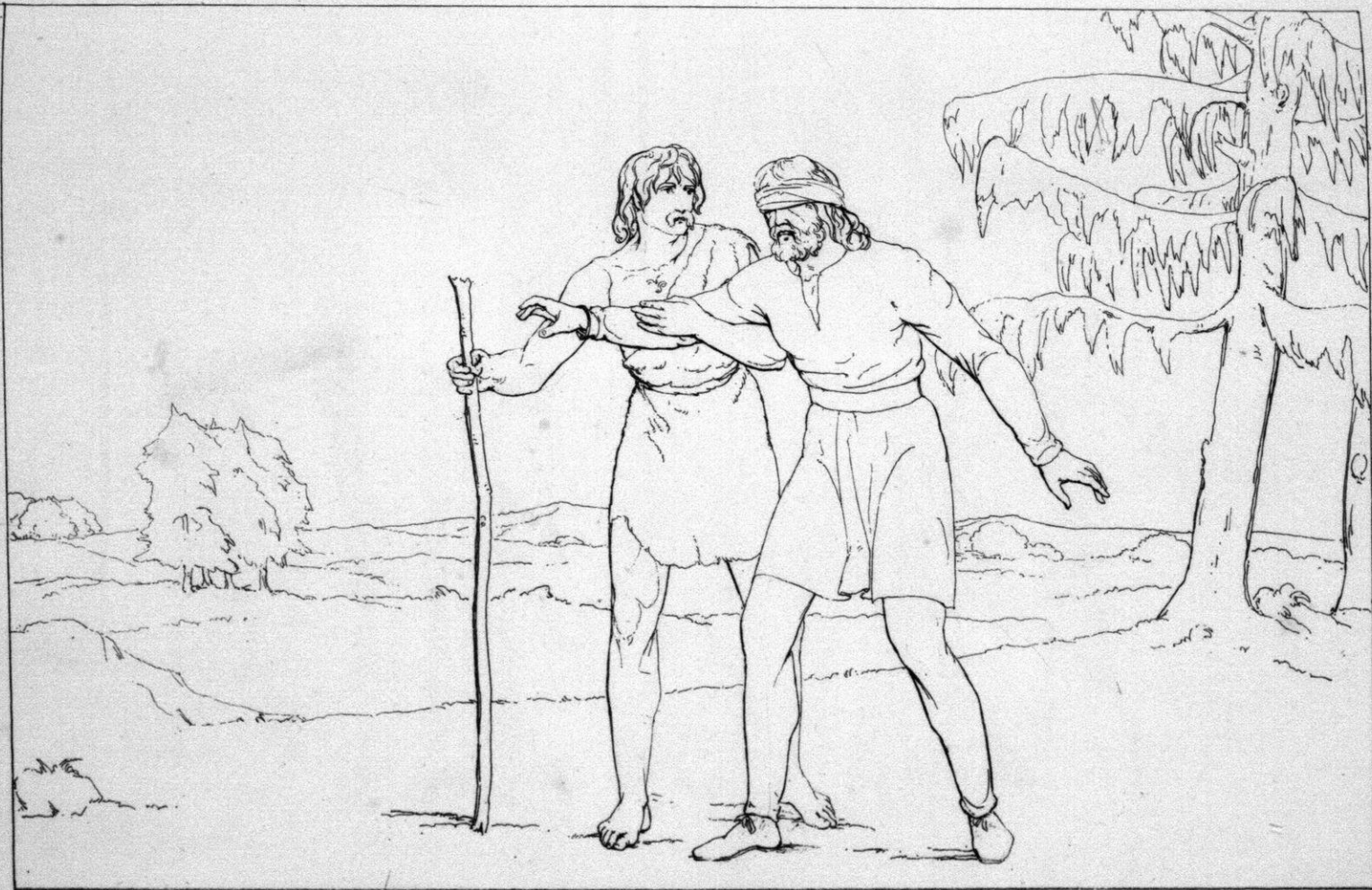
GONERIL, EDMUND, and Steward.

"GON. This trusty servant
Shall pass between us : ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this ; spare speech ;
(Gives a favour.)
Decline your head : this kiss, if it durst speak,
Would stretch thy spirits up into the air ;—
Conceive, and fare thee well.

EDM. Yours in the ranks of death.

GON. My most dear Gloster !"

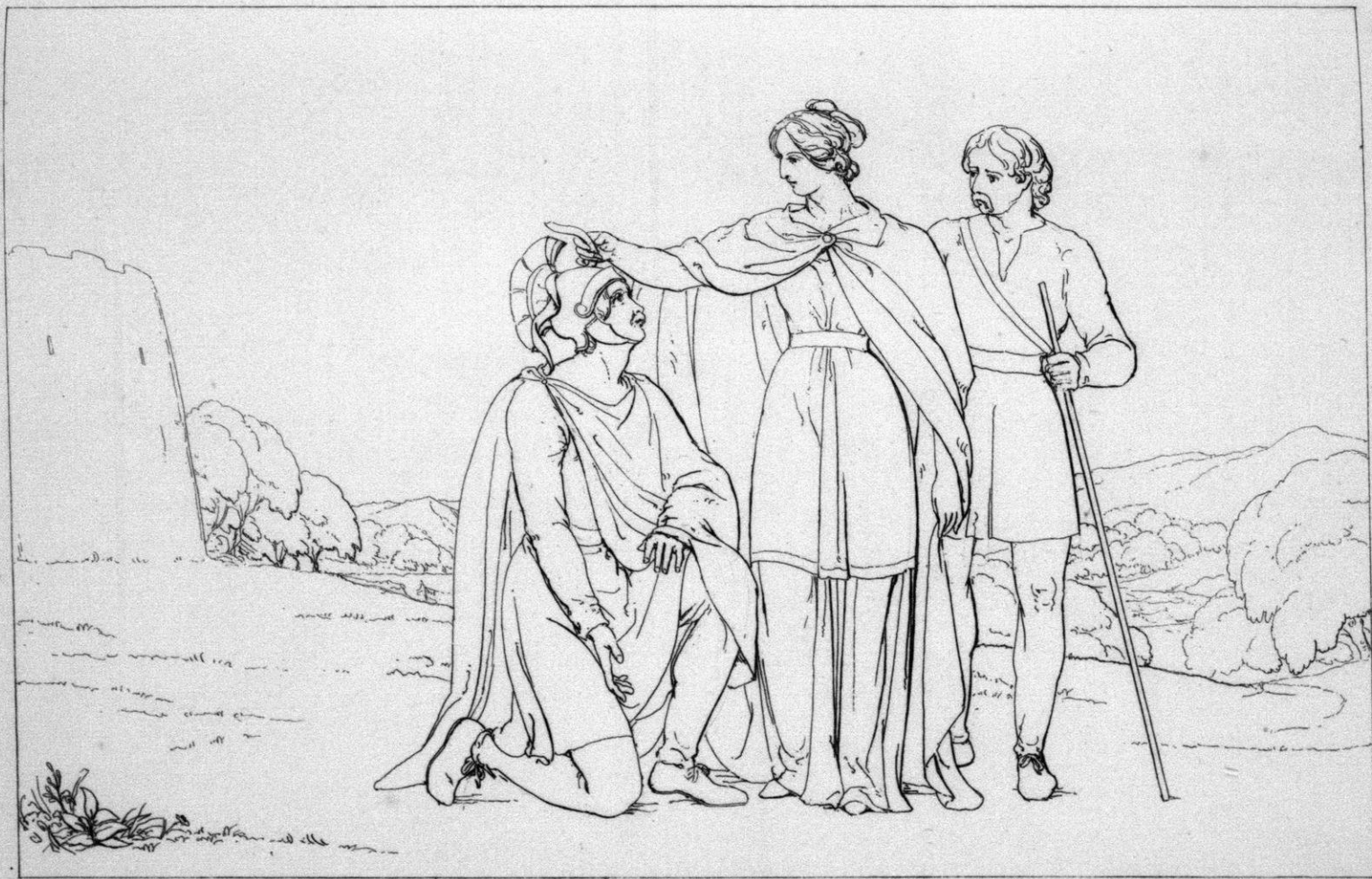
ACT IV. S. 2.



J. Howard.

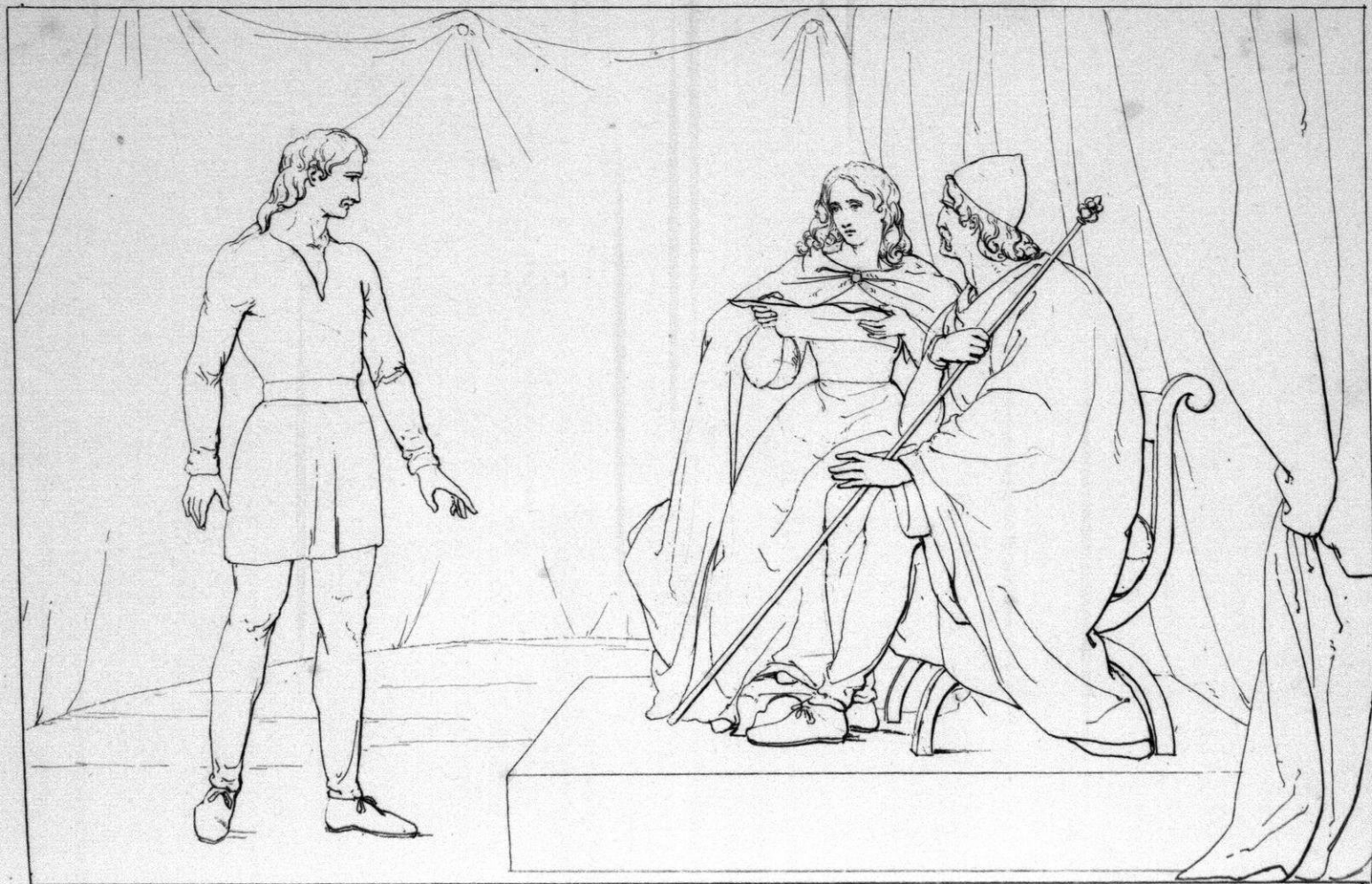
King Lear No. 10

London. Published. June 1. 1832. for J. Cadell. Strand.



J. Howard.

King Lear No 11
London. Published June 1/1832. for F. Cadell Strand.



J. Howard.

King Lear No. 12.
London. Published June 1, 1832, for J. Cadell, Strand.



J. Howard.

King Lear No 13
London. Published. June 1 1832 for J. Cadell Strand.

XII.

CORDELIA *receiving the account of her father's state.*

“ — once, or twice, she heaved the name of *further*
Pantingly forth, as if it press'd her heart ;
Cried, *Sisters ! sisters !—Shame of ladies ! sisters !*
Kent ! father ! sisters ! What ? i' the storm ? i' the night ?
Let it not be believed ! There she shook
The holy water from her heavenly eyes,
And clamour moisten'd.”

ACT IV. S. 3.

XIII.

LEAR, *mad, fantastically dressed up with flowers.*

“ LEAR. It were a delicate stratagem, to shoe
A troop of horse with felt : I'll put it to the proof ;
And when I have stolen upon these sons-in-law,
Then kill, kill, kill, kill, kill, kill.”

Enter a Gentleman, with Attendants.

GENT. O, here he is ; lay hands upon him.—Sir,
Your most dear daughter——”

ACT IV. S. 6.

XIV.

The Steward intending to kill GLOSTER, is killed by
EDGAR.

“ EDG. Nay, come not near the old man ; keep out, che vor’ye, or ise try whether your costard or my bat be the harder : Ch’ill be plain with you.

STEW. Out, dunghill !

EDG. Ch’ill pick your teeth, zir ; no matter for your foins. *(They fight ; and EDGAR knocks him down.)*

ACT IV. S. 6.

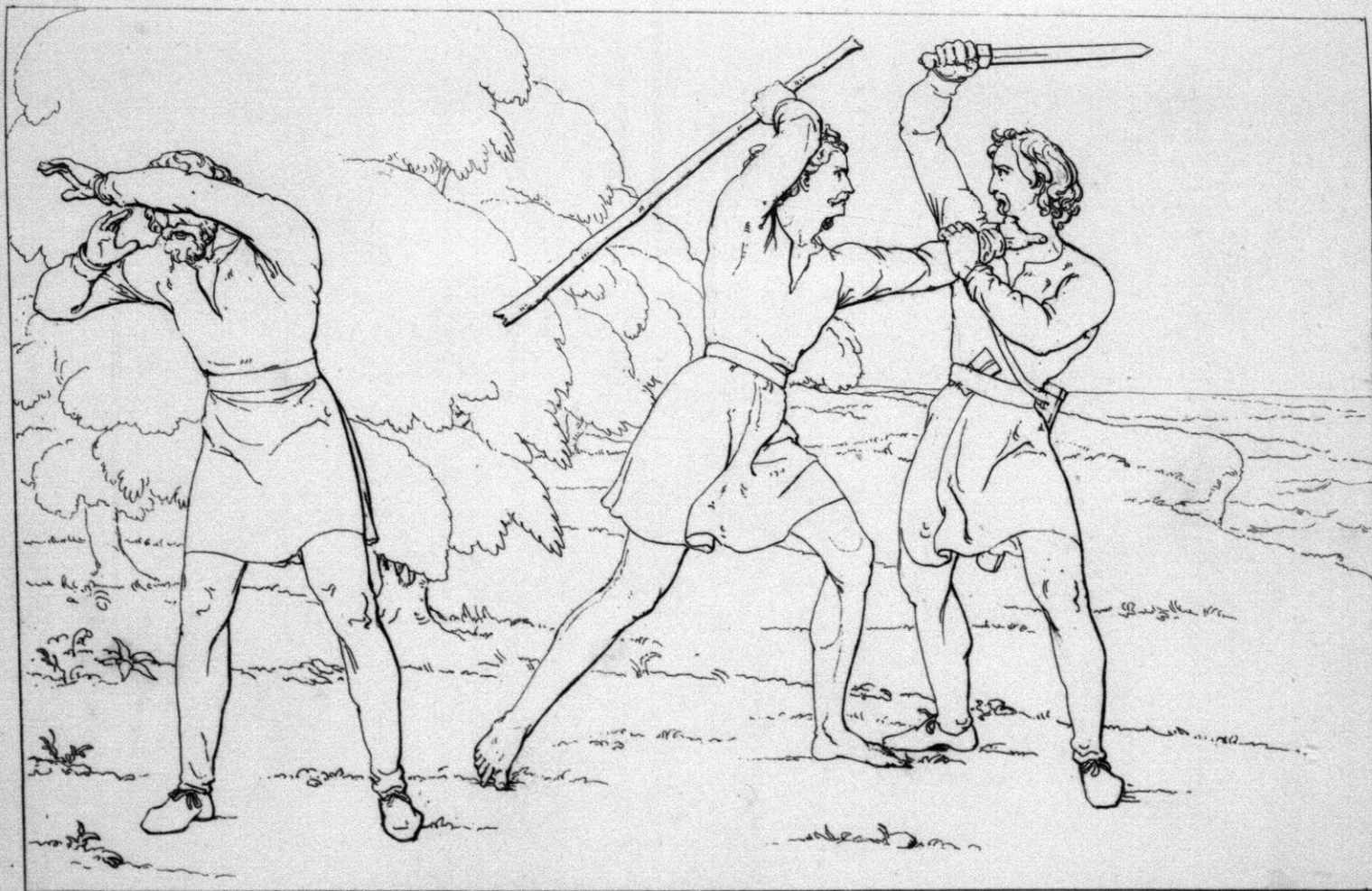
XV.

LEAR *and* CORDELIA.

LEAR. Do not laugh at me ;
For, as I am a man, I think this lady
To be my child Cordelia.

CORD. And so I am, I am.”

ACT IV. S. 7.



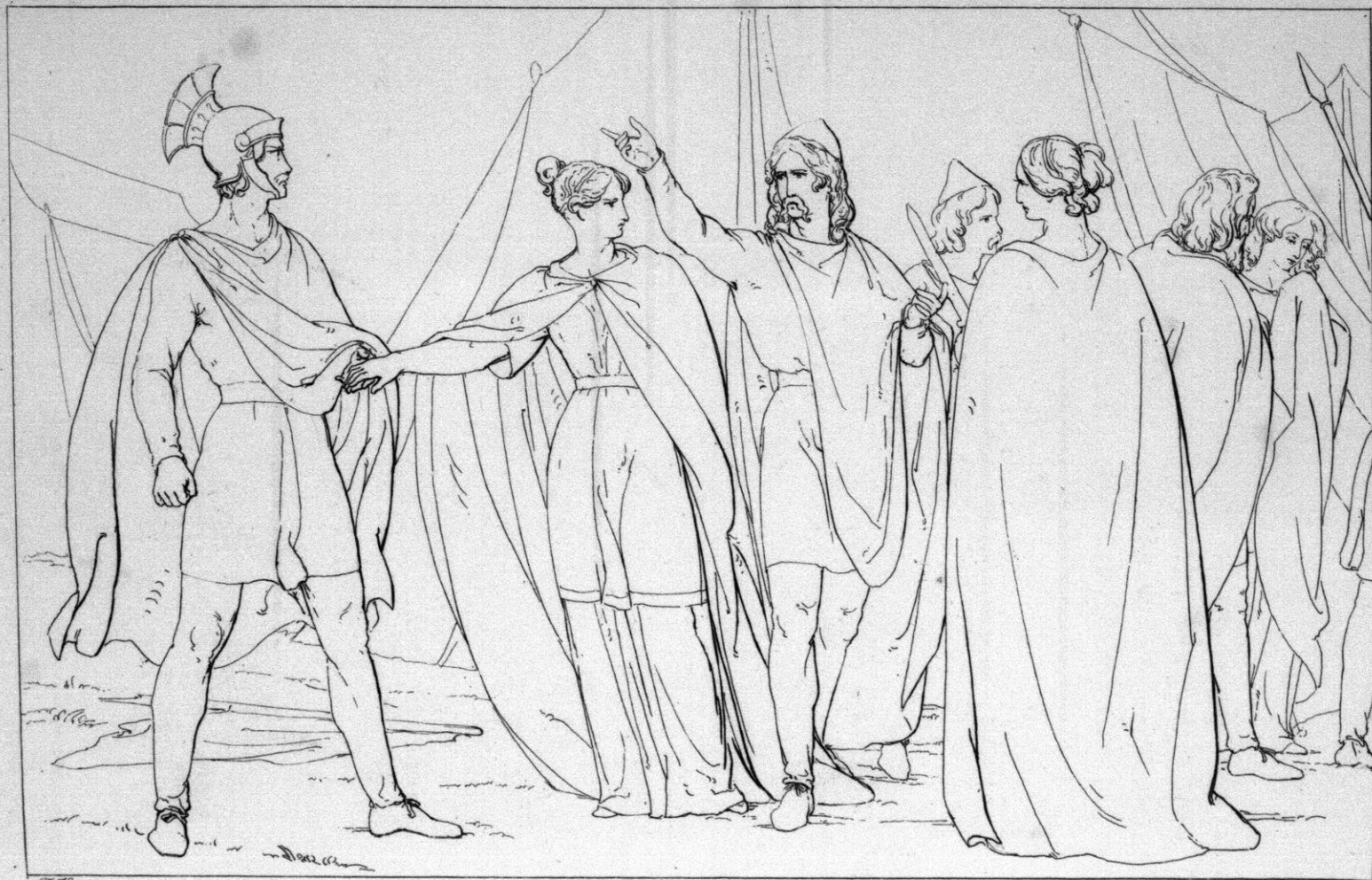
F. Howard

King Lear No 14
London Published June 1. 1832. for J. Cassell Strand



J. Howard.

King Lear. No 15
London. Published June 1 1832 for J. Cadell Strand.



S. Howard

*King Lear No 16
London. Published June 1 1832. for J. Cadell Strand.*

XVI.

REGAN *takes EDMUND as her husband, LEAR and CORDELIA having been defeated and made prisoners.*

“ REG.

General,

Take thou my soldiers, prisoners, patrimony ;
Dispose of them, of me ; the walls are thine :
Witness the world, that I create thee here
My lord and master.

GON.

Mean you to enjoy him ?

ALB. The let alone lies not in thy goodwill.

EDM. Nor in thine, lord.

ALB.

Half-blooded fellow, yes.

.

Edmund, I arrest thee

On capital treason ; and, in thy arrest,
This gilded serpent : (*pointing to GON.*)—for your claim,
fair sister,

I bar it in the interest of my wife ;
'Tis she is sub-contracted to this lord,
And I, her husband, contradict your banns.
If you will marry, make your love to me ;
My lady is bespoke.”

ACT V. S. 3.

XVII.

The death of EDMUND.—EDGAR, *having found a letter on the Steward from GONERIL, directing EDMUND to murder her husband and take his place, gives the letter to ALBANY, and meets his brother to prove his treason.—They fight, EDMUND falls.*

“ GON. This is mere practice, Gloster :
In the law of arms, thou wast not bound to answer
An unknown opposite ; thou art not vanquish'd,
But cozen'd and beguiled.

ALB. Shut your mouth, dame,
Or with this paper I shall stop it :

EDG. My name is Edgar, and thy father's son.”

(REGAN *is seen dying in the tent, poisoned by*
GONERIL.)

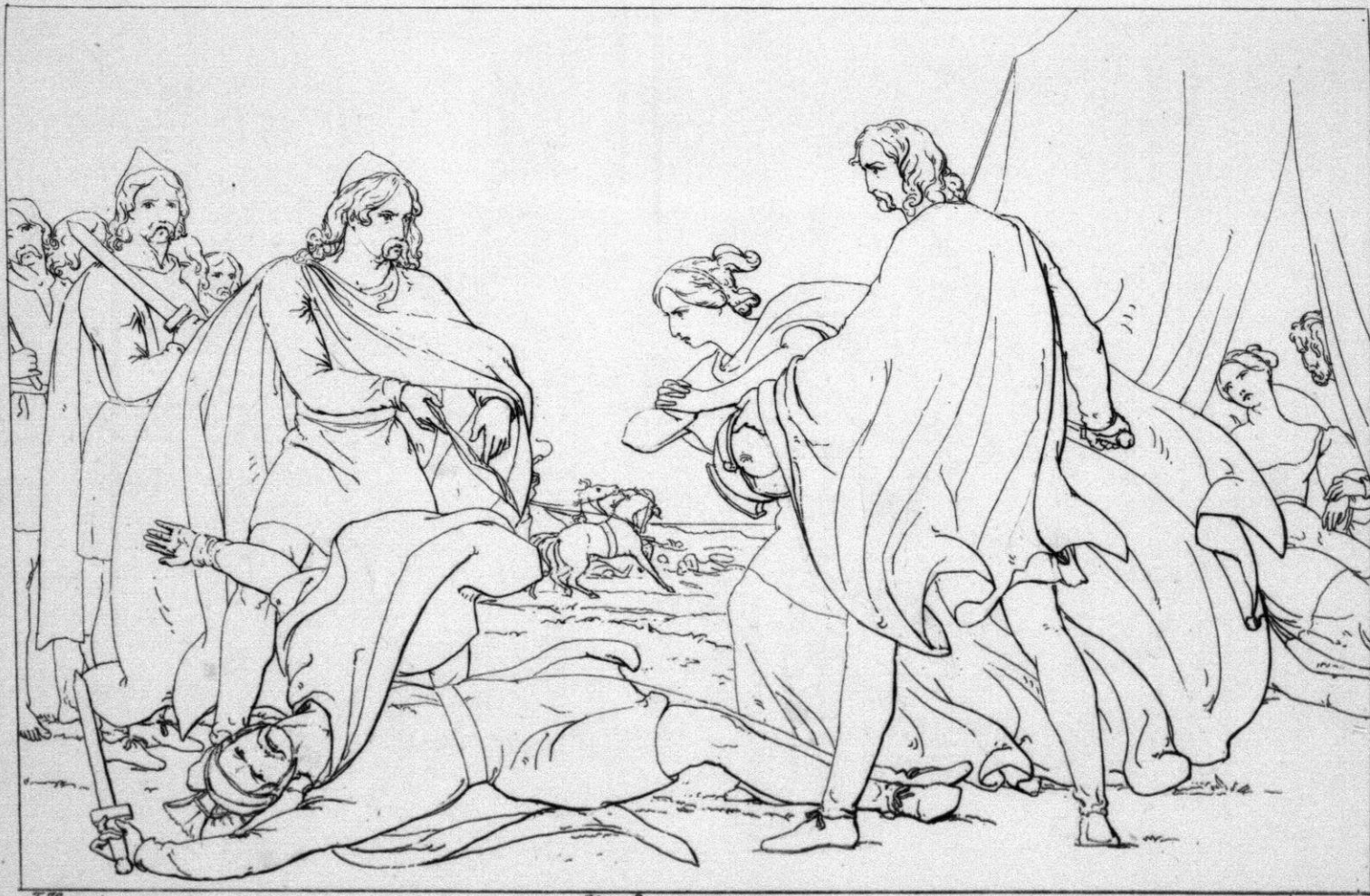
ACT V. S. 3.

XVIII.

LEAR *killing the officer who had charge from EDMUND*
to hang CORDELIA.

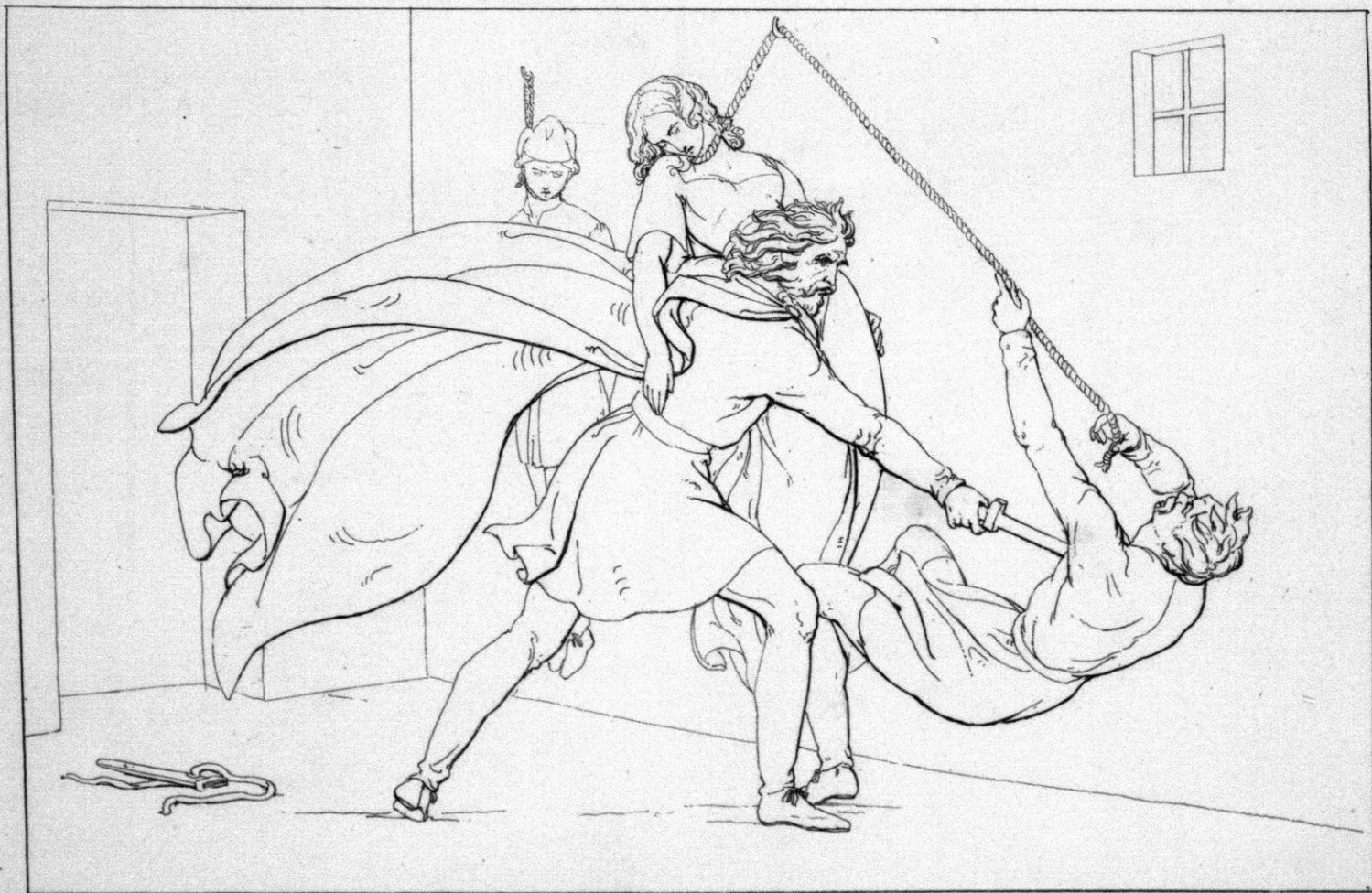
“ I kill'd the slave that was a hanging thee.”

ACT V. S. 3.



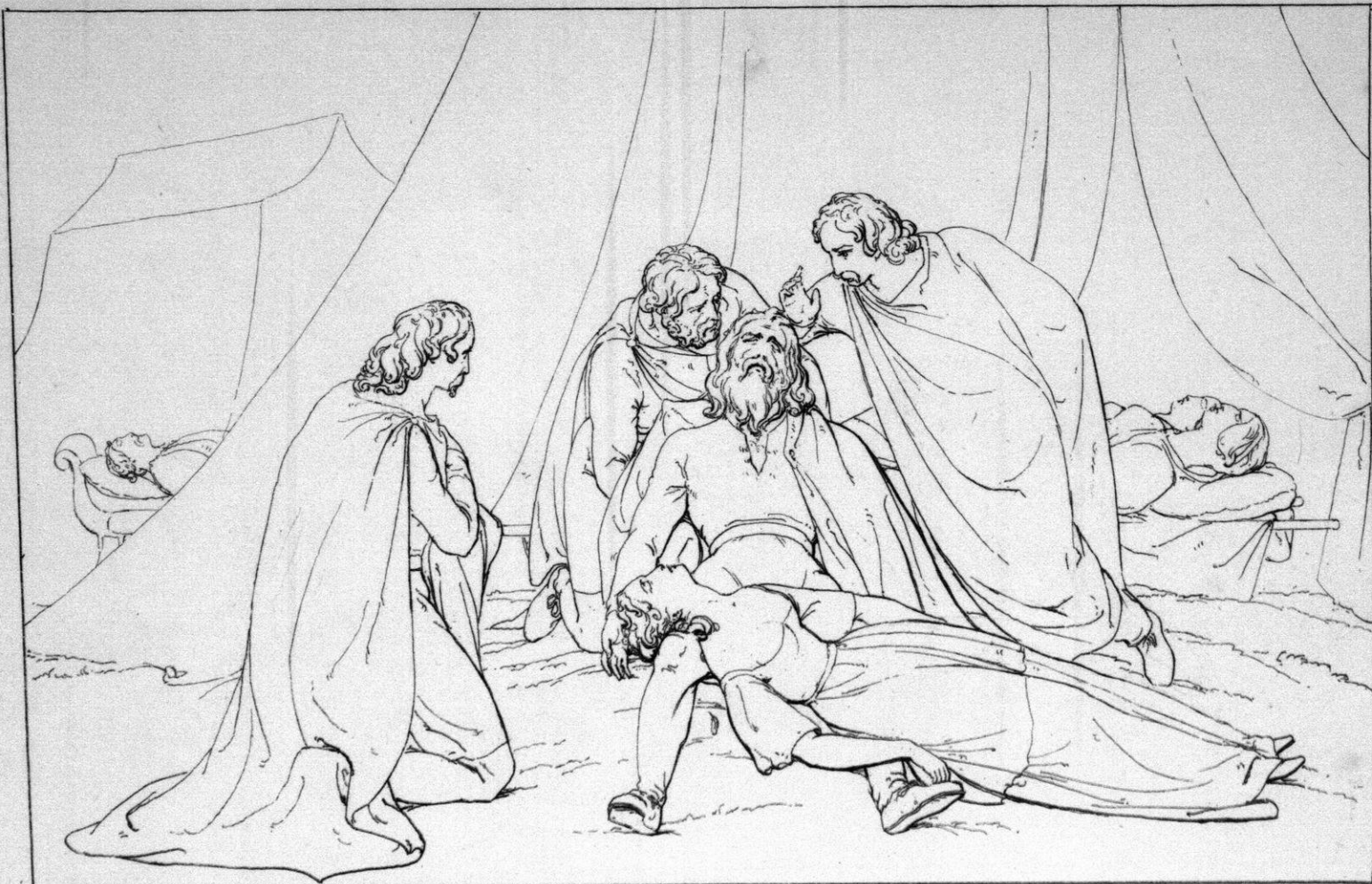
J. Howard.

King Lear No 17
London Published. June 1. 1832. for J. Cadell Strand.



J. Howard.

King Lear No 18
London. Published June 1. 1832. for J. Coddell. Strand.



J. Howard.

King Lear No. 19
London. Published June 1. 1832. for J. Cadell Strand.

XIX.

LEAR *and* CORDELIA *dead.*

“ EDG. He faints !—My lord, my lord !

KENT. Break, heart—I pr’ythee, break !

EDG. Look up, my lord.

KENT. Vex not his ghost :—O, let him pass !

EDG. O, he’s gone, indeed !”

ACT V. S. 3.

REGAN *and* GONERIL *both lying dead.*

“ EDM. The one the other poison’d for my sake,
And after slew herself.”

ACT V. S. 3.

EDMUND *also lies dead.*

ROMEO AND JULIET.

TWELVE PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

REFERENCES DESCRIPTIVE OF THE PLATES.

ROMEO AND JULIET.

THE Illustrator of Shakspeare has much to contend with in undertaking any of the plays which are retained on the stage, from the mutilated and altered shape in which they appear, and by which they are unfortunately most impressed on the minds of the public. But in none are the disadvantages to the artist greater than in the present subject, the favourite tragedy of Romeo and Juliet, where the catastrophe is so much embellished with stage effect, that the original dénouement, though by far the best in point of character and taste, appears flat and insipid, on comparison with its bedecked substitute. The artist can only refer to the text, by which he is bound, to which he has closely adhered. The fate of the hero and heroine have been selected as the subjects in these outlines, without the extraneous comic matter, which requires words to be made intelligible.

I.

The Masquerade.

“ROM. If I profane with my unworthy hand
This holy shrine, the gentle fine is this—
My lips two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.

JUL. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROM. Have not saints lips, and holy palmers too?

JUL. Ay, pilgrim, lips they must use in prayer.

ROM. O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.”

ACT I. S. 5.



J. Howard

Rome and Julius, No. 1.
London, Published Nov. 1, 1862, by J. Cassell, Strand.



S. Howard

Romeo and Juliet No 2
London Published Nov. 1, 1929 for S. Cowell, Strand

II.

JULIET *in the balcony*.—ROMEO *in the garden*.

“ ROM. But soft, what light through yonder window
breaks ?

It is the east, and Juliet is the sun !

.

O that I were a glove upon that hand,
That I might touch that cheek !

JUL. Ah me !

ROM. She speaks.

O, speak again, bright angel ! for thou art
As glorious to this night, being o’er my head,
As is a winged messenger of heaven
Unto the white-upturned wond’ring eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy pacing clouds,
And sails upon the bosom of the air.

JUL. O Romeo, Romeo ! wherefore art thou Romeo ?
Deny thy father, and refuse thy name ;
Or, if thou wilt not, be but sworn my love,
And I’ll no longer be a Capulet.”

ACT II. S. 2.

III.

ROMEO *and* JULIET *meet at* FRIAR LAWRENCE'S
cell to be married.

“ROM. Ah! Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air; and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

JUL. Conceit, more rich in matter than in words,
Braggs of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess,
I cannot sum up half my sum of wealth.”

ACT II. S. 6.

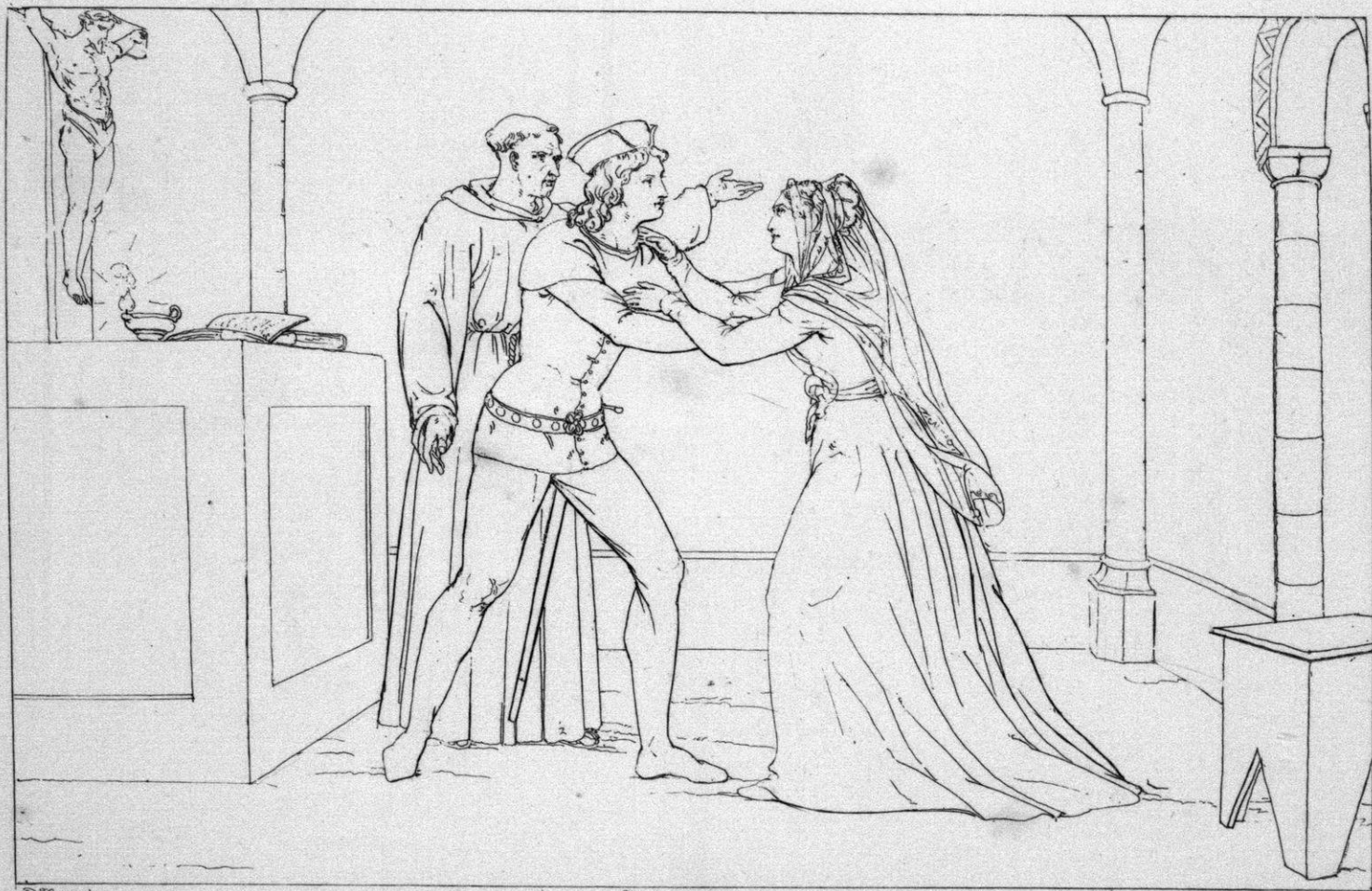
IV.

ROMEO *parting* TYBALT *and* MERCUTIO.

“ROM. Draw, Benvolio;
Beat down their weapons: gentlemen, for shame.
Forbear this outrage:—Tybalt—Mercutio—
The prince expressly hath forbid this bandying
In Verona streets: hold, Tybalt; good Mercutio.

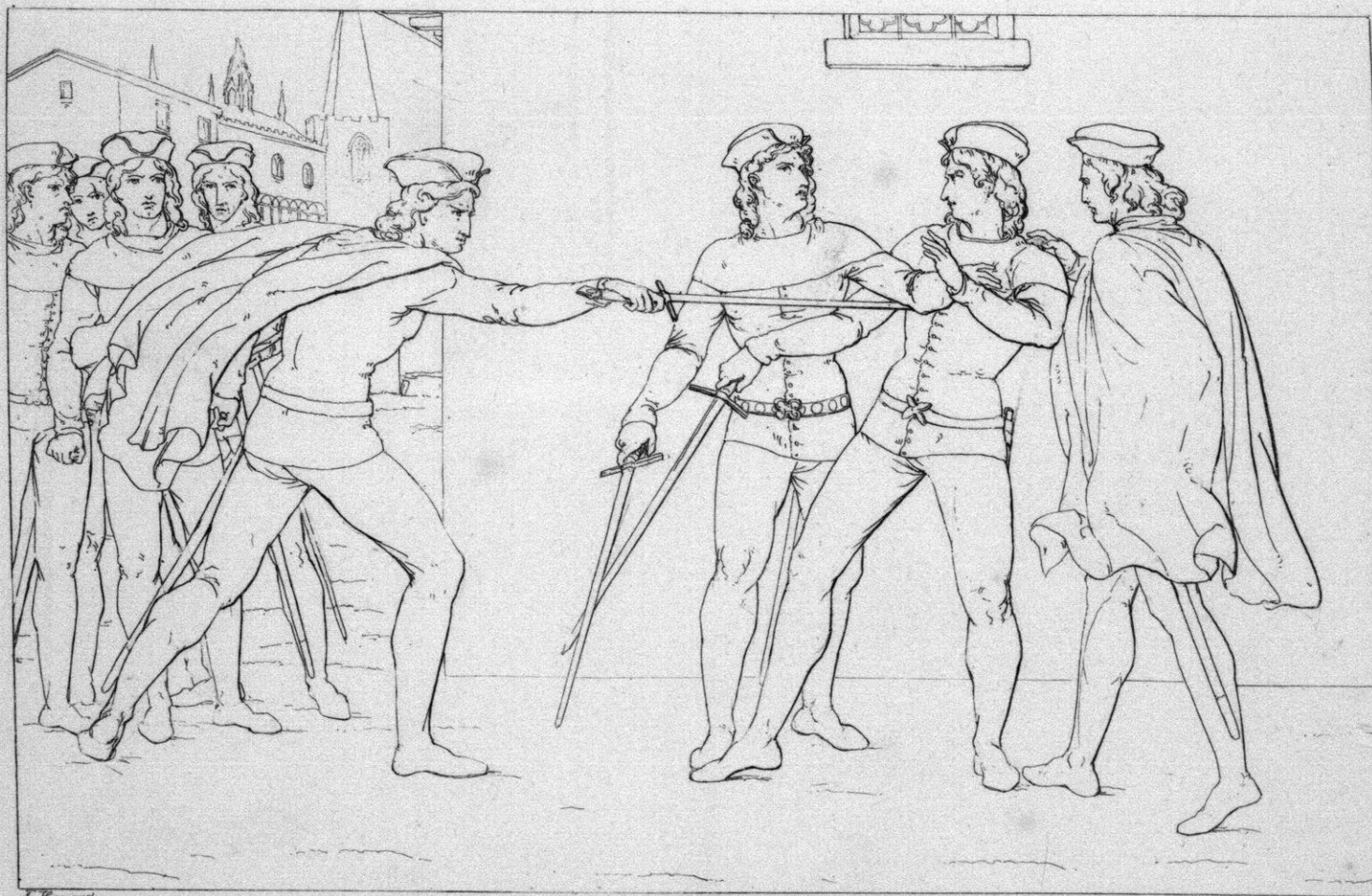
MER. I am hurt:—
A plague o' both your houses! I am sped:—
.
.
.
.
.
.
.
Why, the devil, came you between us? I was
Hurt under your arm.”

ACT III. S. 1.



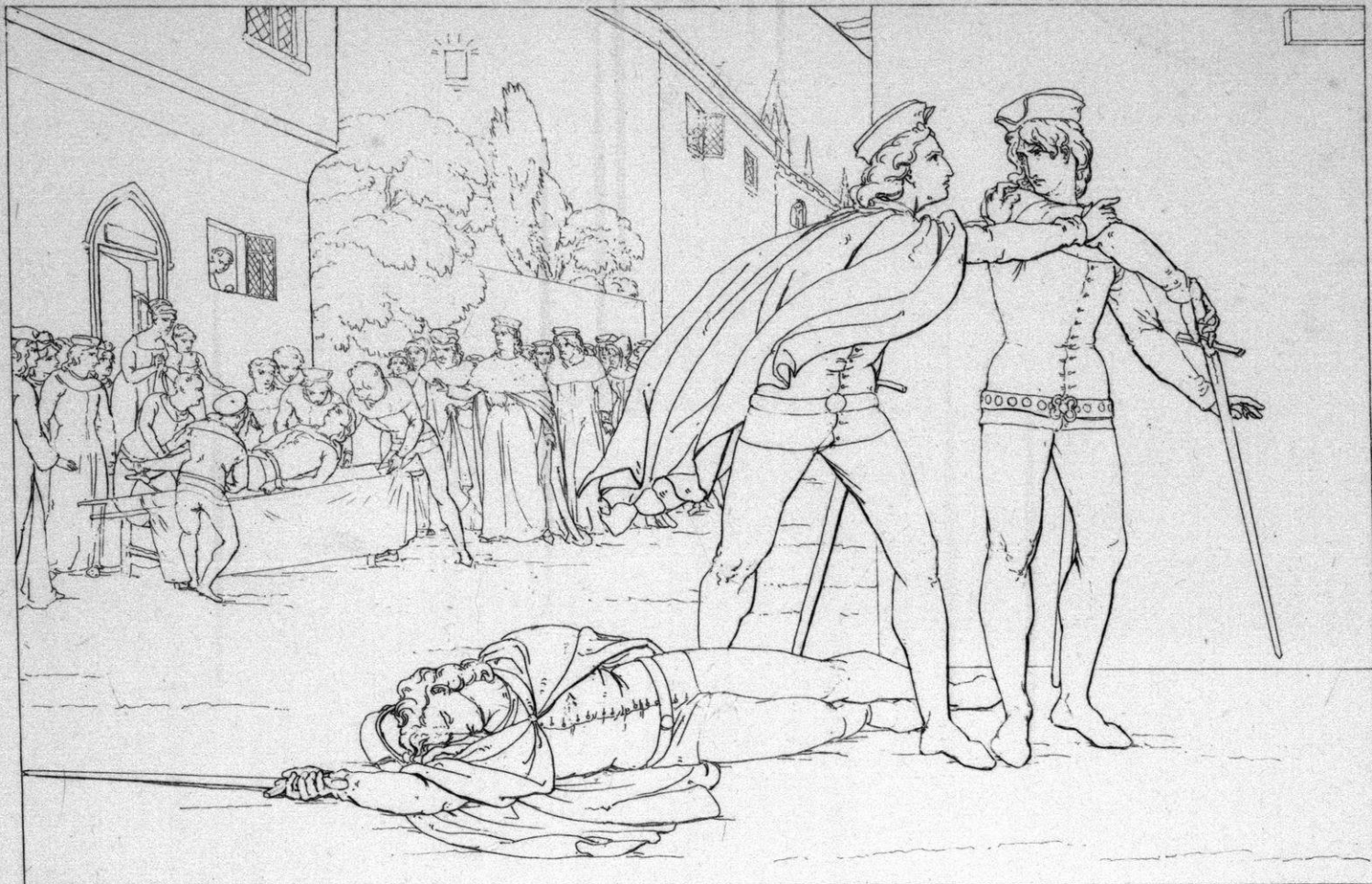
J. Howard

Romeo and Juliet No 3
London Published March 1. 1830 for J. Cadell Strand.



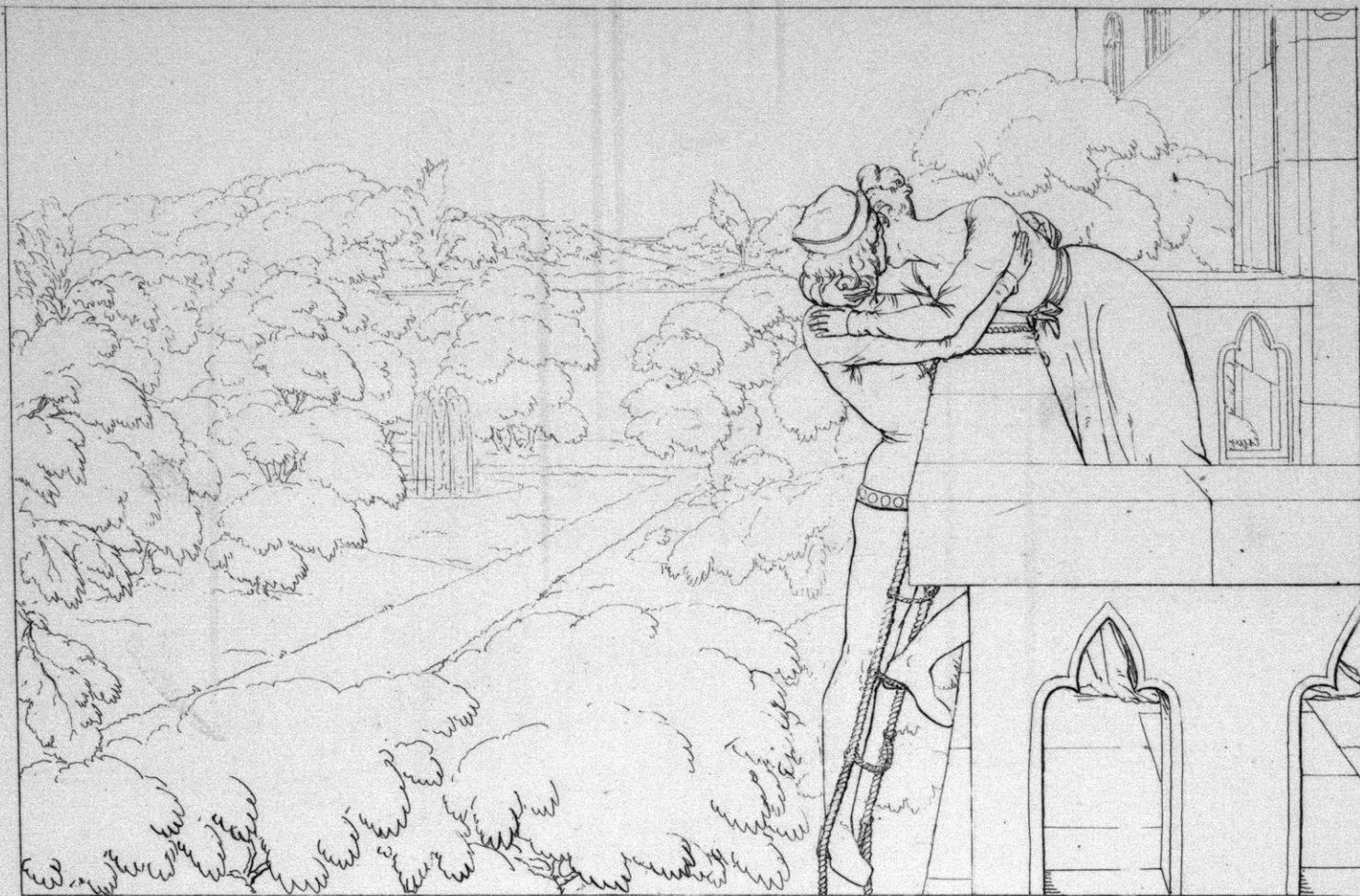
J. Howard

Roman and Juliet. No. 11.
London. Published March 1830 for J. Cadell, Strand.



J. Howard

Romeo and Juliet No 5
London. Published March 1. 1830 for J. Cadell Strand.



S. Howard

Romeo and Juliet No 6
London. Published March 1830 for J. Cudell Strand.

V.

ROMEO, *after the death of MERCUTIO, meets TYBALT, fights with, and kills him.*

“BEN. Romeo, away ! begone !
The citizens are up, and Tybalt slain.
Stand not amazed :—the prince will doom thee death
If thou art taken :—hence !—begone !—away !

ROM. O ! I am fortune’s fool !

BEN.

Why dost thou stay ?”

ACT III. S. 1.

In the back-ground, the citizens are bringing MERCUTIO out from the house he had been carried to, and are placing him upon a bier. The PRINCE, CAPULET, MONTAGUE, and their wives, coming up.

VI.

ROMEO, *banished for killing TYBALT, takes leave of JULIET.*

“ROM. Farewell, Farewell ! one kiss, and I’ll descend.”

ACT III. S. 5.

VII.

JULIET takes a sleeping draught to avoid the marriage with the County PARIS, determined by her father and mother.

“JUL. Farewell!—God knows, when we shall meet
again;

I have a faint cold fear thrills through my veins,

That almost freezes up the heat of life:

I'll call them back again to comfort me.

Nurse!—what should she do here?

My dismal scenes I needs must act alone.—

Come, phial.—

What if this mixture do not work at all,

Must I of force be married to the county?

No, no;—this shall forbid it: lie thou there.”

(Laying down a dagger.)

ACT IV. S. 3.



J. Howard

Romeo and Juliet No 7
London. Published March 1. 1839. for G. Colwell Strand.



J. Howard

Romeo and Juliet No 8
London. Published March 1/1850. for J. Cassell Strand.

VIII.

JULIET *discovered.*

“NURSE. What, dress’d! and in your clothes! and
down again!

I needs must wake you: lady! lady! lady!

Alas! alas!—help! help! my lady’s dead!

O! well aday that ever I was born!

Some aqua vitæ, ho!—my lord! my lady!

LADY C. Alack the day! she’s dead, she’s dead, she’s
dead!

CAP. Ha! let me see her.

PAR. Have I thought long to see this morning’s face,
And doth it give me such a sight as this?”

ACT IV. S. 5.

IX.

ROMEO, *having been told of JULIET's death, buys poison, and comes to her tomb to die. PARIS, who has come to strew the monument with flowers, attempts to prevent his breaking open the door.*

“ROM. Thou detestable maw, thou womb of earth,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to ope.

(Breaks open the door of the monument.)

And, in despite, I'll cram thee with more food!

PAR. This is that banish'd haughty Montague,
That murder'd my love's cousin;—with which grief,
It is supposed, the fair creature died;—
And here is come to do some villanous shame
To the dead bodies: I will apprehend him.
Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey and go with me; for thou must die.

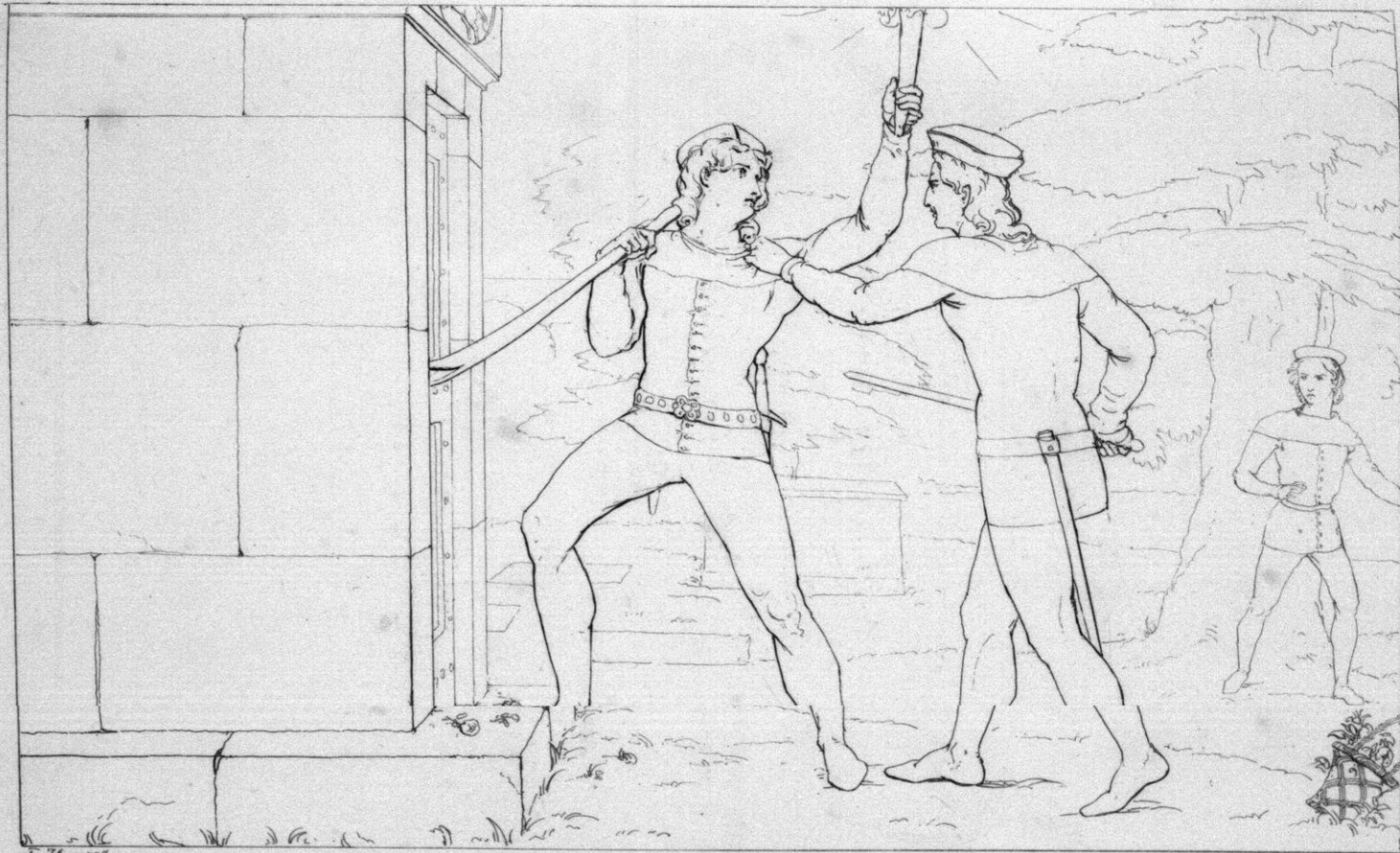
ROM. I must, indeed, and therefore came I hither.
Good gentle youth, tempt not a desperate man;
Fly hence and leave me;—think upon these gone;
Let them affright thee.

PAR. I do defy thy conjurations,
And do attach thee as a felon here.

ROM. Wilt thou provoke me? then have at thee, boy.

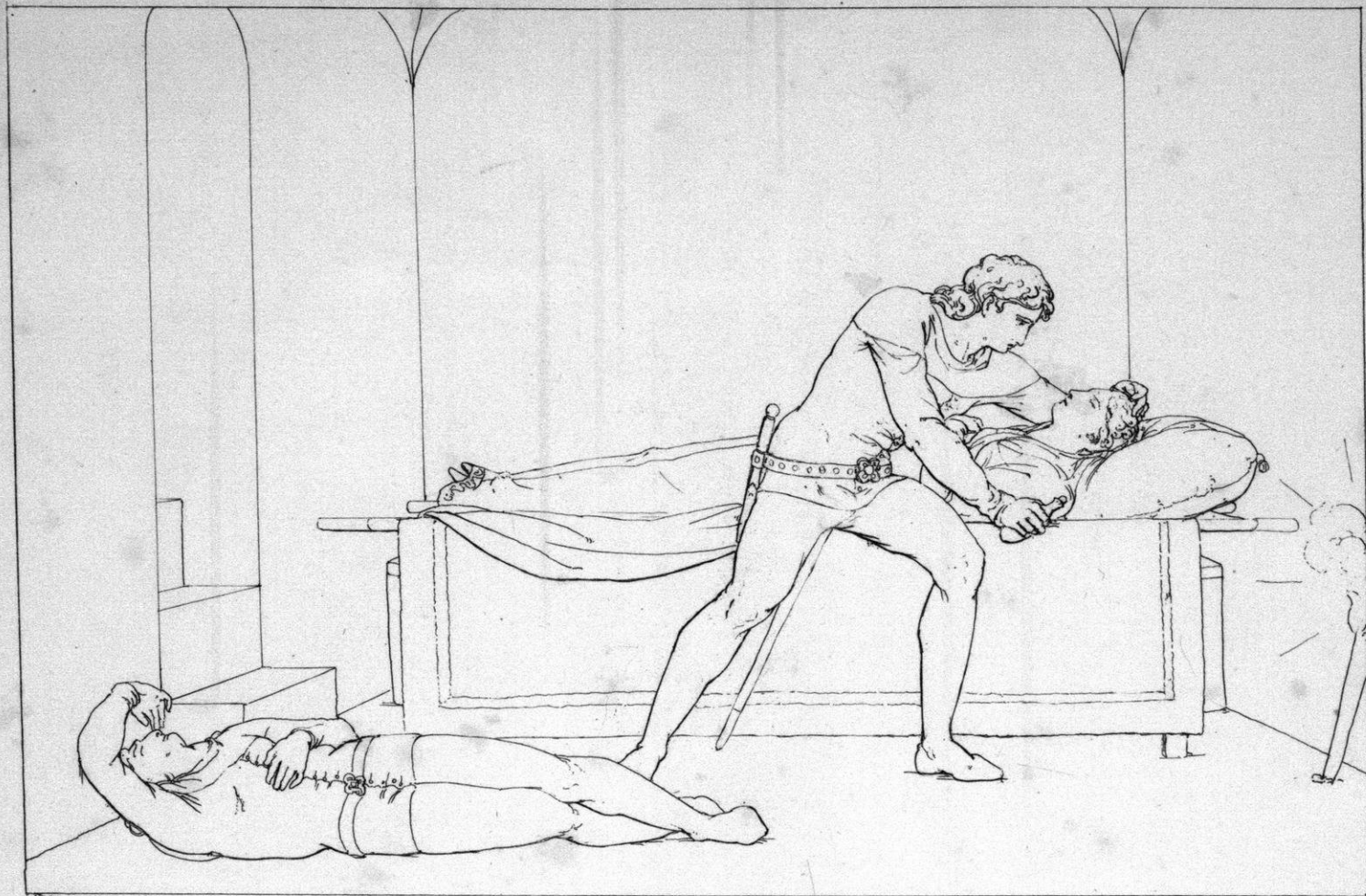
PAGE. O Lord! they fight: I will go call the watch.”

ACT V. S. 3.



J. Howell

Romeo and Juliet No 9
London Published March 1. 1830. for J. Cadell, Strand.



J. Howard

Romeo and Juliet Act 10
London, Published March 1, 1830, for J. Cadell, Strand.

X.

ROMEO *in the tomb, having brought down the body of*
PARIS. JULIET

“In her best robes uncover’d on the bier.”

ACT IV. S. 1.

“ ROM. O, my love ! my wife !
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquer'd ; beauty's ensign yet
Is crimson in thy lips, and in thy cheeks,
And death's pale flag is not advanced there.

Eyes, look your last !

Arms, take your last embrace ! and lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death !”

ACT V. S. 3.

XI.

FRIAR LAWRENCE *comes to the monument*: JULIET
wakes.

“FRIAR. Romeo! O, pale!—Who else? what, Paris
too?

And steep’d in blood? ah! what an unkind hour

Is guilty of this lamentable chance!—

The lady stirs

(JULIET *wakes and stirs.*)

JUL. O comfortable friar! where is my lord?

I do remember well where I should be,

And there I am;—where is my Romeo?

(*Noise within.*)

FRIAR. I hear some noise,—lady, come from that nest
Of death, contagion, and unnatural sleep:

A greater power than we can contradict

Hath thwarted our intents: come, come away:

Thy husband in thy bosom there lies dead!

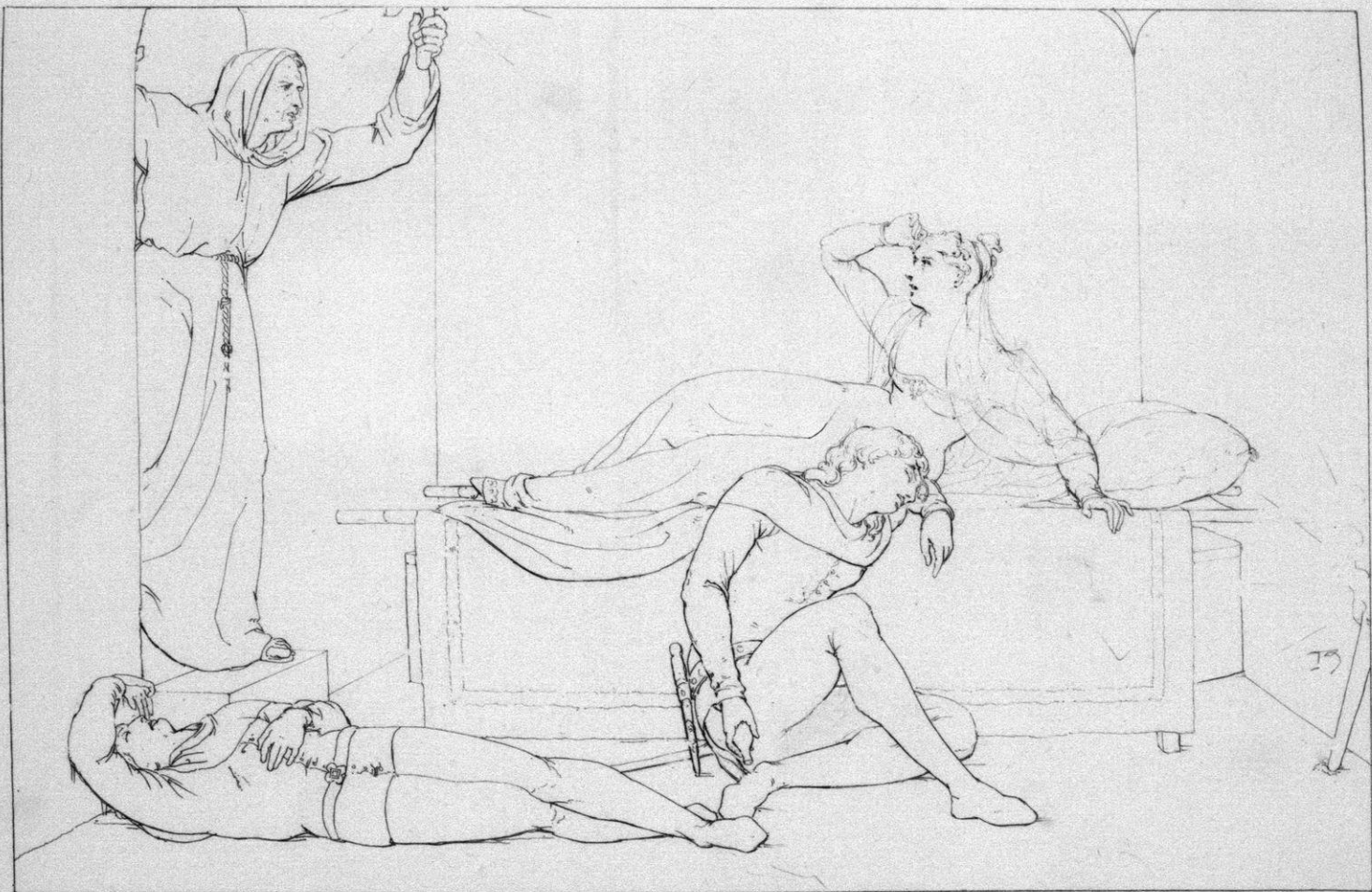
And Paris too. Come, I’ll dispose of thee

Among a sisterhood of holy nuns:

Stay not to question, for the watch is coming:

Come go, good Juliet—(*noise again*)—I dare stay no
longer.”

ACT V. S. 3.



J. Howard

Romeo and Juliet No 11
London Published March 1/1830 for J. Cadell Strand.



F. Howard

Romeo and Juliet. Act 5.
London. Published March 1. 1830. for F. Cadell. Strand.

XII.

“JUL. Go, get thee hence, for I will not away.—
 What’s here? a cup closed in my true love’s hand!
 Poison, I see, hath been his untimely end:—
 O churl! drink all; and leave no friendly drop
 To help me after?—I will kiss thy lips;
 Haply some poison yet doth hang on them
 To make me die with a restorative.

(*Kisses him.*)

Thy lips are warm.

WATCH. (*Within.*) Lead, boy;—which way?

JUL. Yea, noise? then I’ll be brief.—O happy dagger!
 (*Snatching ROMEO’s dagger.*)

This is thy sheath—(*stabs herself*)—there rust, and let me
 die.”

ACT V. S. 3.

H A M L E T.

TWELVE PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

REFERENCES DESCRIPTIVE OF THE PLATES.

HAMLET.

THE chief beauties of this celebrated tragedy being the soliloquies and dialogues, it cannot be expected to furnish so many subjects for the pencil as others perhaps inferior in poetical merit; nor can it be expected that so much of the spirit of the original should be kept up. Many of the most striking scenes are so dependent upon the reasoning and philosophy of *HAMLET*, and are so totally without action, that it is not possible to represent them; nor would they be of any interest if attempted. Such scenes, therefore, have been taken as are necessary to the conduct of the story, and are adapted to the art of the painter. The sea adventure has been omitted for the above-mentioned reasons, the subject in itself being totally inexplicable without the words of the *KING*'s message to England, and affording no scope for the pencil. The *GRAVE-DIGGERS* have been omitted for the same reason.

I.

CLAUDIUS *poisoning the KING in the garden.*—*The QUEEN anxiously watching the event.*

“ GHOST. Sleeping within mine orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of mine ears did pour
The leperous distilment.

Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once despatch'd.”

ACT I. S. 5.

II.

LAERTES *leaving the court.*

“ KING. And now, Laertes, what's the news with
you?
You told us of some suit: what is 't, Laertes?

LAERT. My dread lord,
Your leave and favour to return to France;
From whence, though willingly, I came to Denmark,
To show my duty in your coronation;
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.

KING. Have you your father's leave? What says
Polonius?

POL. He hath, my lord.”

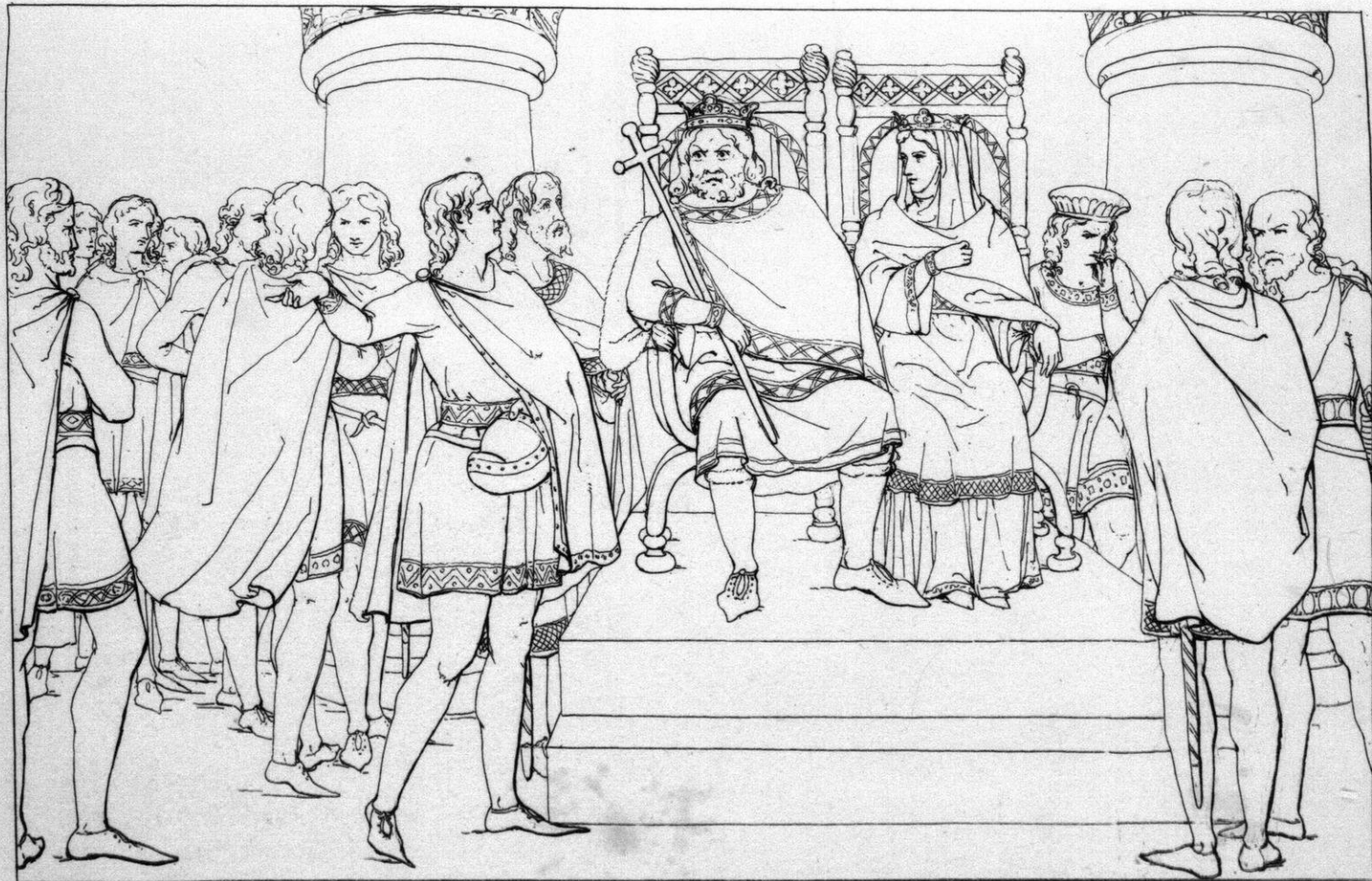
ACT I. S. 2.



J. Howard

Hamlet. No 1

London. Published Sept. 1. 1827. for T. Cadell, Strand.



T. Howard

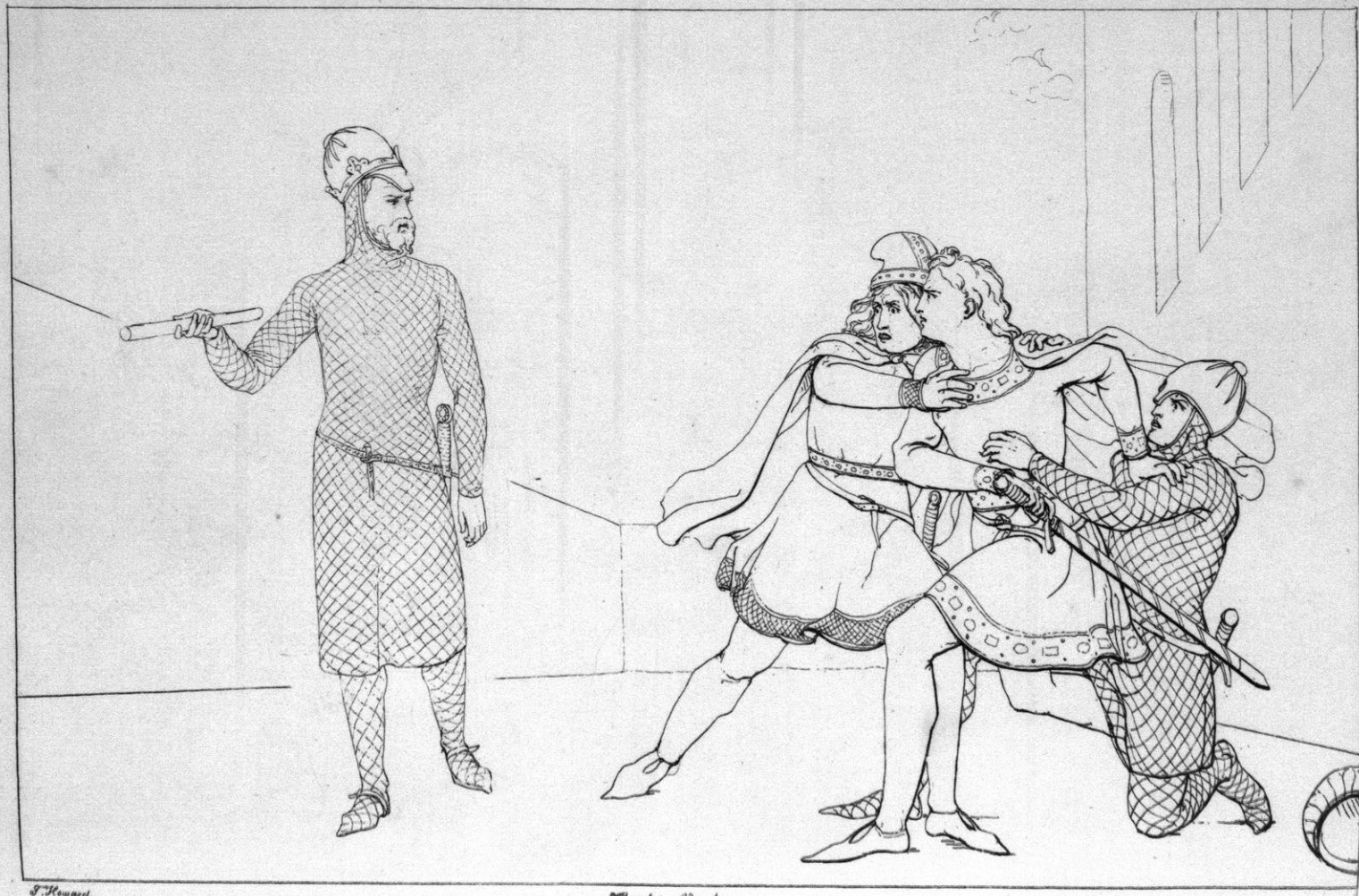
Hamlet No 2

London Published Sept. 1. 1895 for J. Cadell, Strand.



J. Haworth.

Hamlet No. 3.
London Published Sept. 1. 1897. for J. Codd. Strand



J. Howard.

Hamlet. No. 4
London. Published Sept. 1. 1827 for T. Cadell, Strand.

III.

LAERTES *takes leave of* OPHELIA.

“ OPH. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven ;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own read.

LAERT. Oh, fear me not.
I stay too long:—But here my father comes.

POL. Yet here, Laertes !—Aboard, aboard, for shame !
The wind sits in the shoulder of your sail,
And you are staid for.”

ACT I. S. 3.

IV.

"HAM. It waves me still :—
Go on, I'll follow thee.

MAR. You shall not go, my lord.

HAM. Hold off your hands!

HOR. Be ruled,—you shall not go.

HAM. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.

[GHOST *beckons.*

Still am I call'd :—unhand me, gentlemen :
By heaven, I'll make a ghost of him that lets me !”

ACT I, S. 4.

V.

“OPH. My lord, as I was sewing in my closet,
 Lord Hamlet,—with his doublet all unbraced,
 No hat upon his head, his stockings foul'd,
 Ungarter'd, and down-gyved to his ancle,
 Pale as his shirt, his knees knocking each other,
 And with a look so piteous in purport,
 As if he had been loosed out of hell,
 To speak of horrors,—he comes before me.

He took me by the wrist, and held me hard ;
 Then goes he to the length of all his arm ;

And falls to such perusal of my face,
 As he would draw it.”

ACT II. S. 1.

VI.

HAMLET *and* OPHELIA.—KING, POLONIUS,
and QUEEN *in the background.*

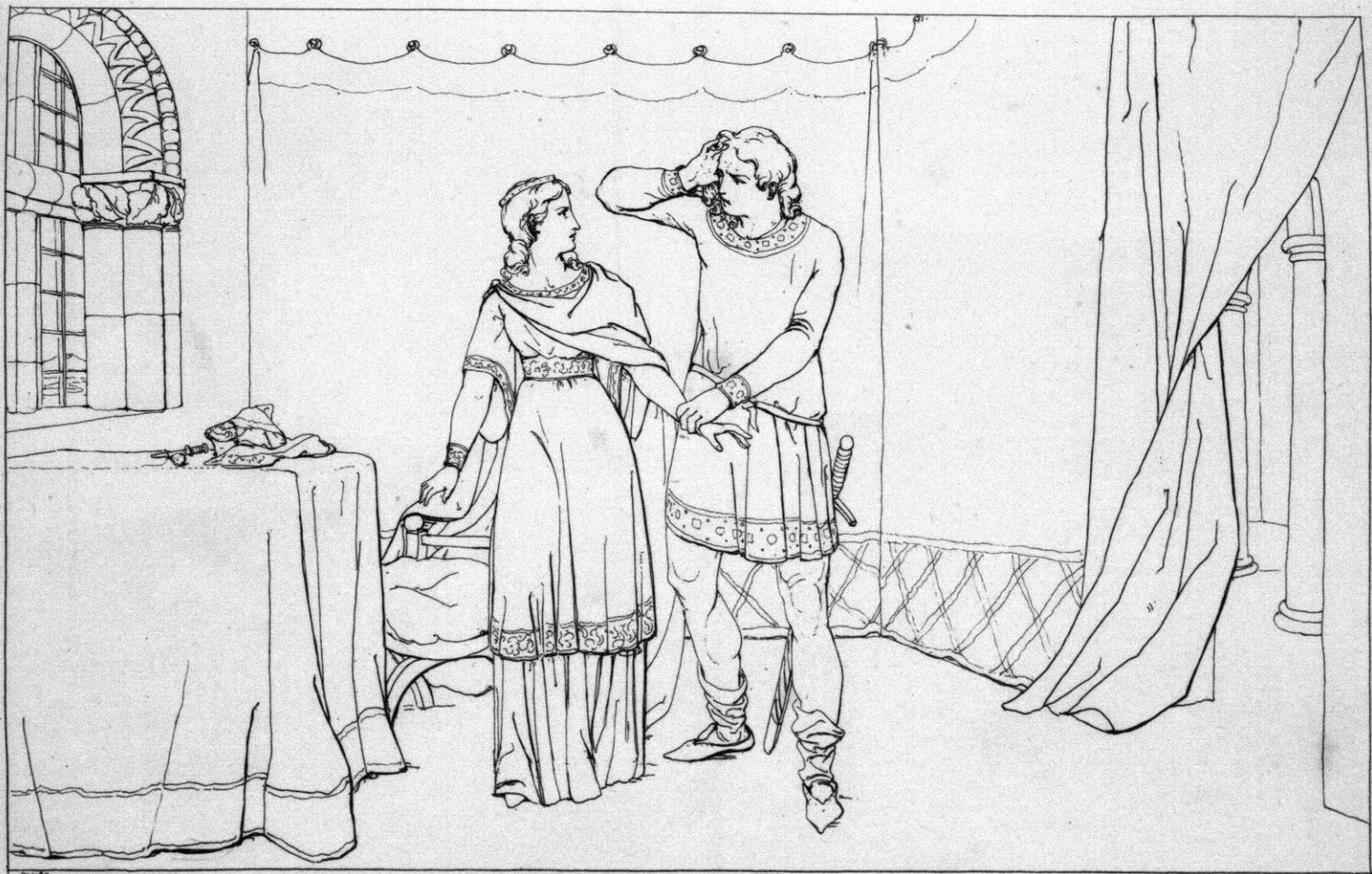
“HAM. Get thee to a nunnery : we are arrant
 knaves all ; believe none of us :—Go thy ways to a
 nunnery. Where's your father ?

OPH. O, help him, you sweet heavens !

KING. Love ! his affections do not that way tend ;
 Nor what he spake, though it lack'd form a little,
 Was not like madness.
 He shall with speed to England.

POL. It shall do well : but yet do I believe
 The origin and commencement of his grief
 Sprung from neglected love.”

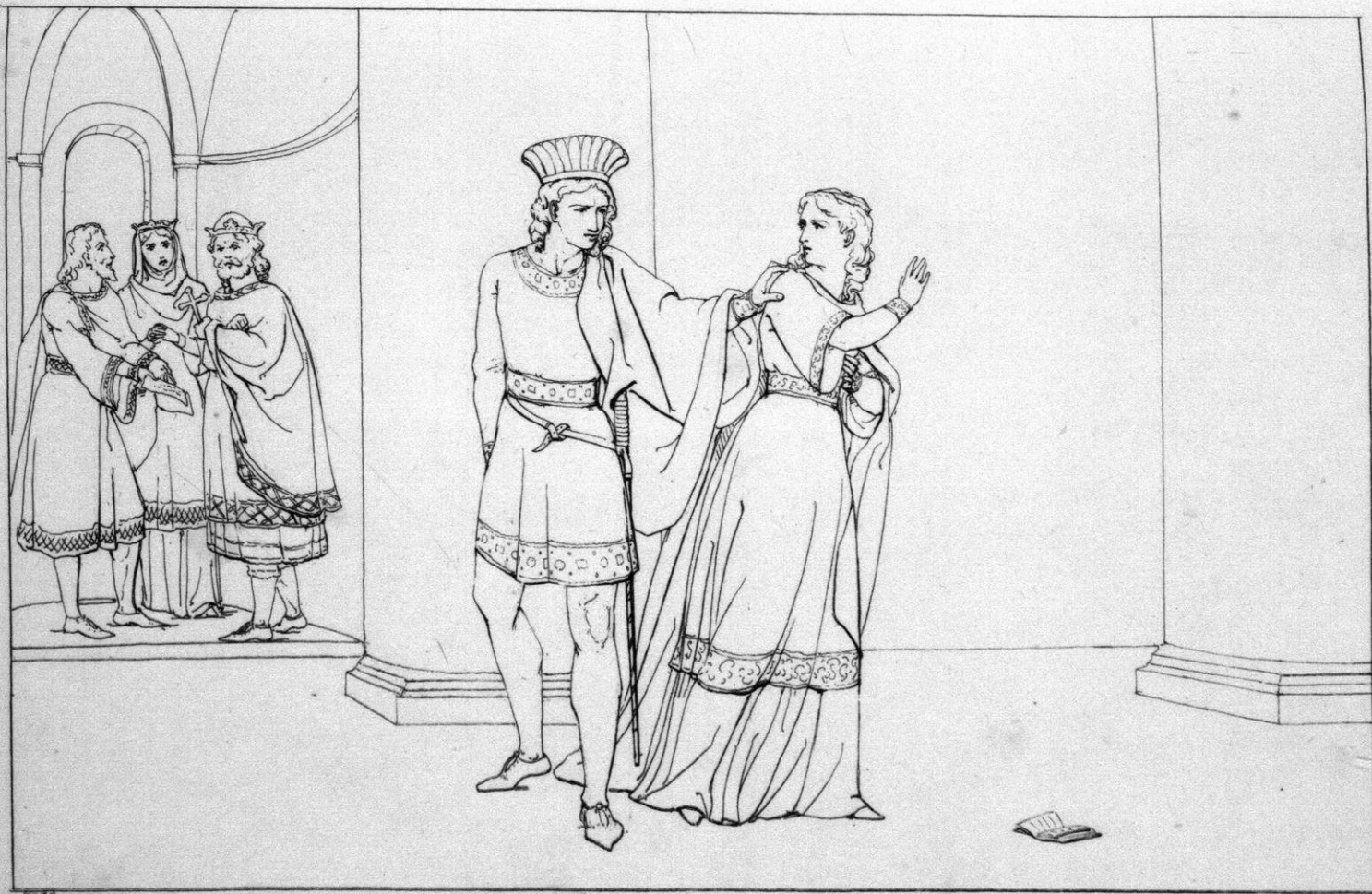
ACT III. S. 1.



T. Howard

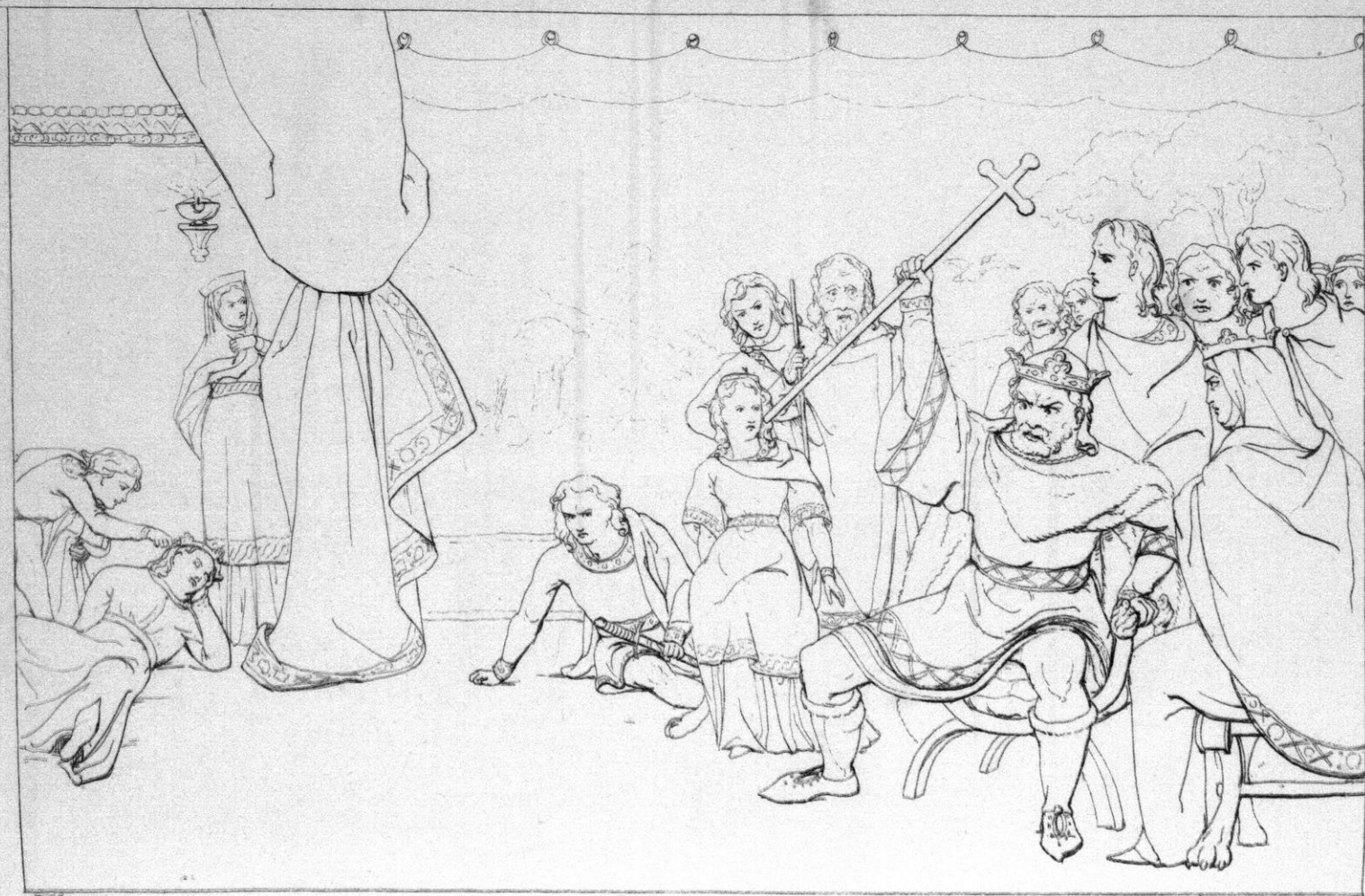
Hamlet. No. 5.

London. Published. Sept. 1. 1827 for J. Cadell. Strand



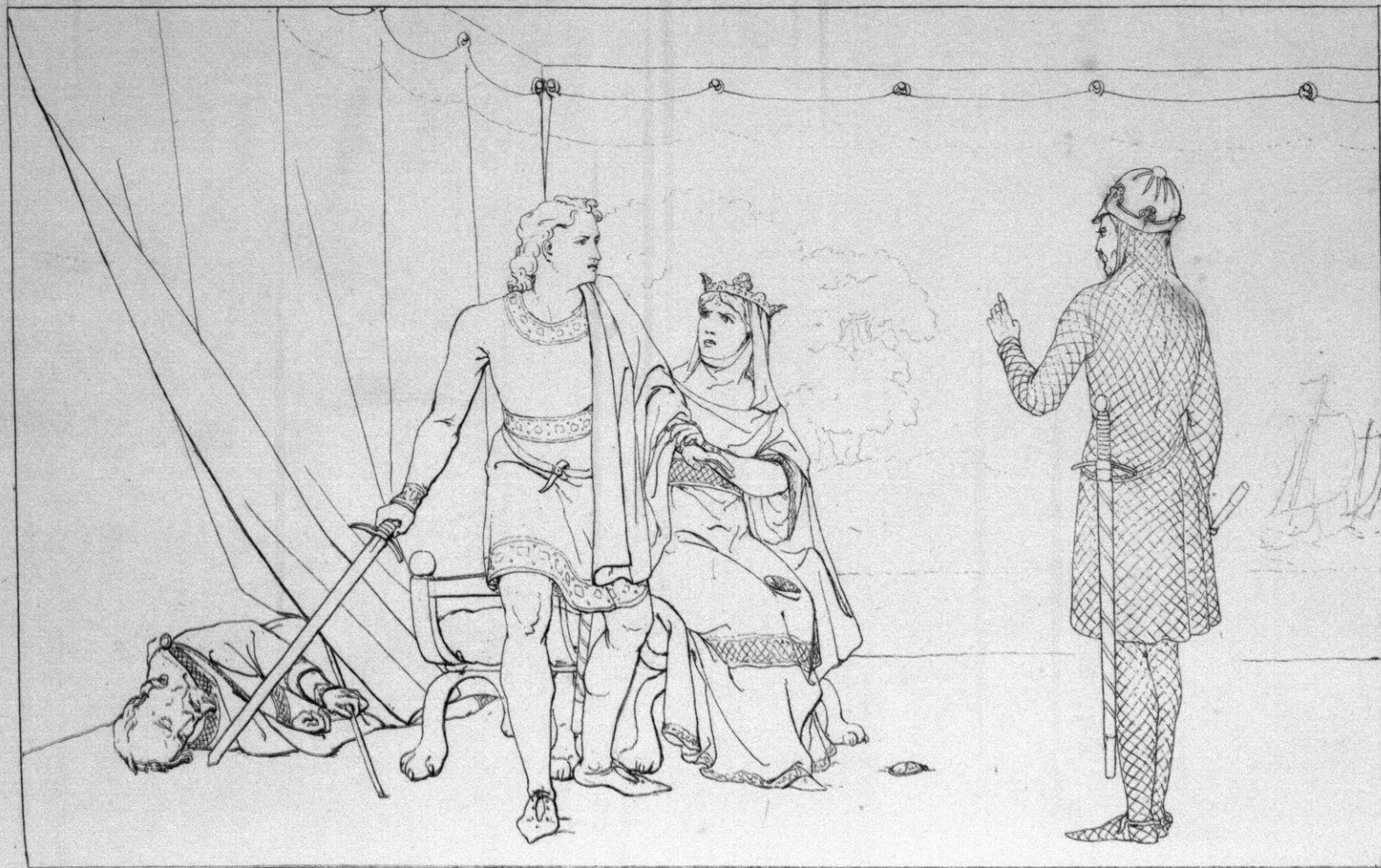
H. P. C. 1827

Hamlet No. 6
London Published Sept. 1. 1827 for J. Cadell, Strand.



J. Howard

Hamlet, No 7
London. Published Sept. 1 1847 for J. Cadell, Strand



VII.

The play.

“HAM. He poisons him i' the garden for his estate. His name's Gonzago: the story is extant, and written in very choice Italian. You shall see anon, how the murderer gets the love of Gonzago's wife.

OPH. The king rises.

HAM. What! frighted with false fire!

QUEEN. How fares my lord?

POL. Give o'er the play.

KING. Give me some light:—Away!”

ACT III. S. 2.

VIII.

QUEEN, HAMLET, GHOST.

“HAM. Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure?

QUEEN. Alas! he's mad.

HAM. Do you not come your tardy son to chide,
That, lapsed in time and passion, lets go by
The important acting of your dread command?
O say!

QUEEN. Alas! how is't with you,
That you do bend your eye on vacancy,
And with the incorporal air do hold discourse?”

ACT III. S. 4.

IX.

OPHELIA *mad.*

“ LAERT. O heat, dry up my brains ! tears, seven
times salt,

Burn out the sense and virtue of mine eye !
By heaven ! thy madness shall be paid with weight,
Till our scale turn the beam. O rose of May !
Dear maid, kind sister, sweet Ophelia !

.
Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

.
OPH. There's rosemary, that's for remembrance ; pray
you, love, remember : and there is pansies, that's for
thoughts. There's rue for you ; and here's some
for me.”

ACT IV. S. 5.

X.

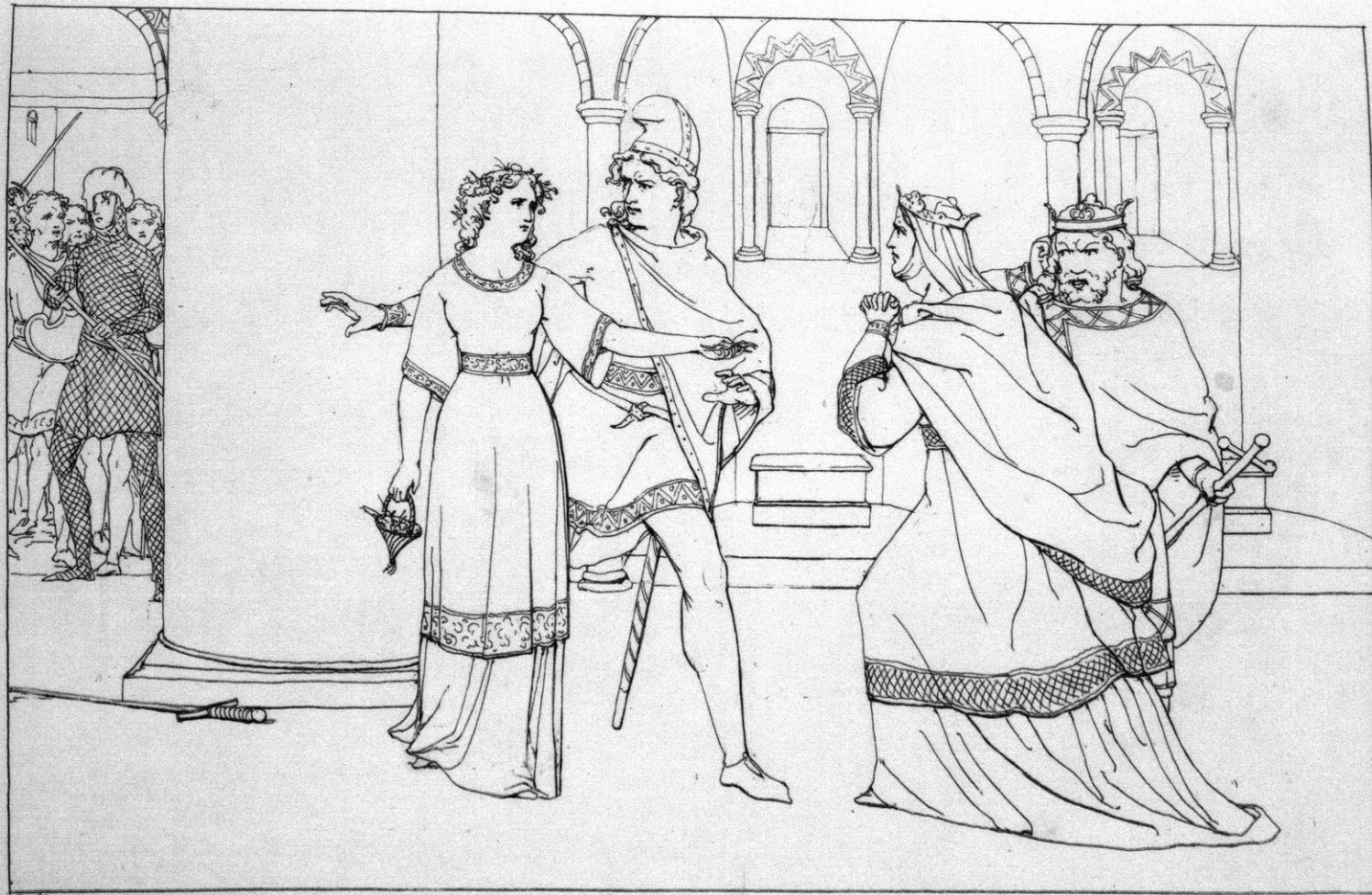
Death of OPHELIA.

“ QUEEN. Your sister's drown'd, Laertes.

.
There is a willow grows ascant the brook,
That shows his hoar leaves in the glassy stream :

.
There on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke ;
When down her weedy trophies, and herself,
Fell in the weeping brook.”

ACT IV. S. 7.



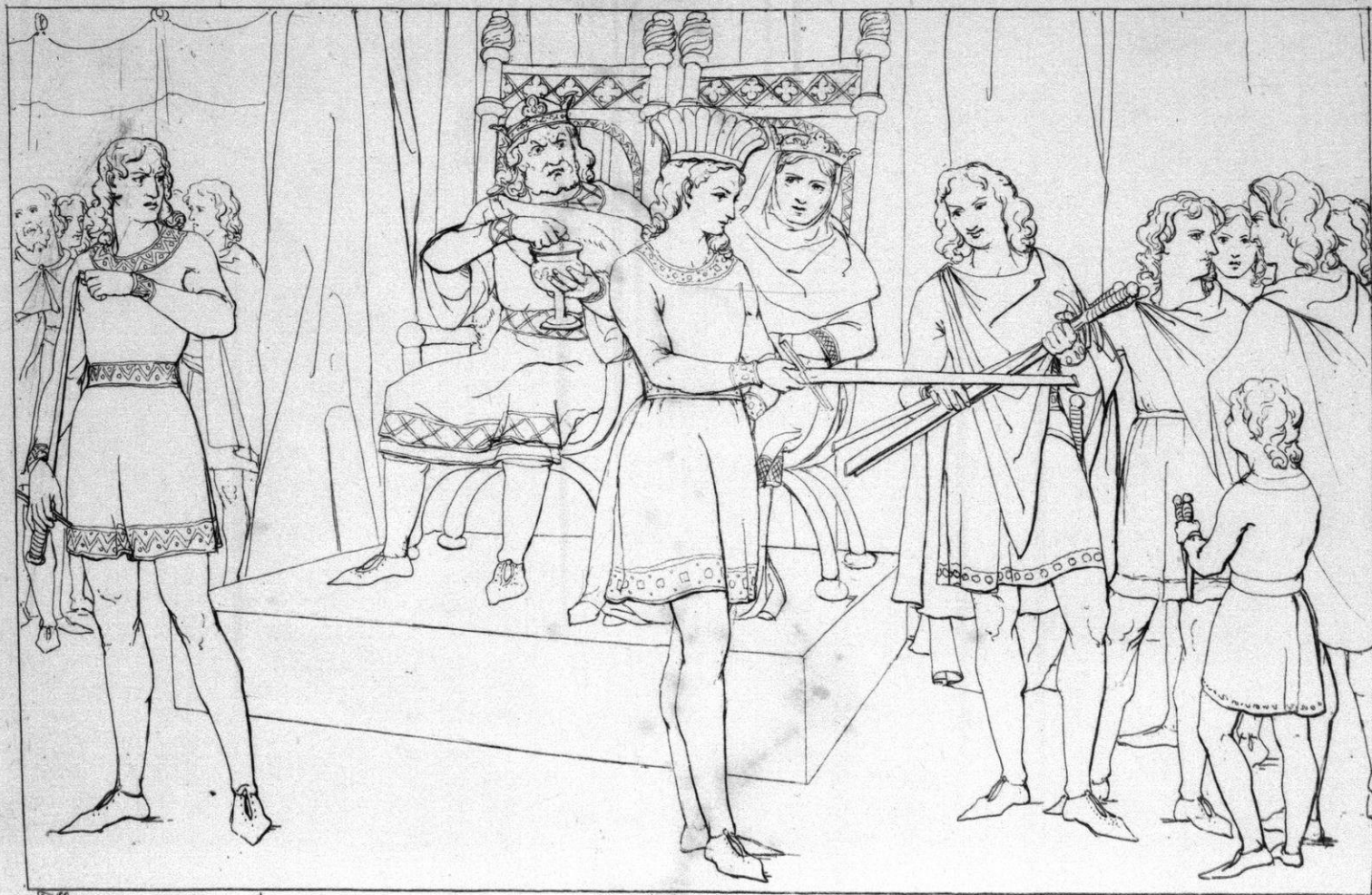
F. H. Hann

Hamlet No. 9
London Published Sept. 1. 1927 for F. Cadell, Strand.



J. Howard

Hamlet No 10
London Published Sept. 1, 1927 for F. Cadell, Strand.



J. Howard

Hamlet. No. 11.

London Published Sept. 1. 1827 for T. Cadell. Strand.

XI.

The KING having suggested to LAERTES that
HAMLET

(“ Being remiss,
 Most generous, and free from all contriving,
 Will not peruse the foils ; so that, with ease,
 Or with a little shuffling, you may choose
 A sword unbated, and, in a pass of practice,
 Requite him for your father.”)

And the following arrangement having been made by them,

“ **LAERT.** I will do ’t :
 And, for the purpose, I ’ll anoint my sword.
 I bought an unction of a mountebank,
 So mortal,
 I ’ll touch my point
 With this contagion, that, if I gall him slightly,
 It may be death.

KING. When in your motion you are hot and dry,
 (As make your bouts more violent to that end,)
 And that he calls for drink, I ’ll have preferr’d him
 A chalice for the nonce ; whereon but sipping,
 If he by chance escape your venom’d stuck,
 Our purpose may hold there.”

ACT IV. S. 7.

“ **LAERT.** This is too heavy : let me see another.

HAM. This likes me well.—These foils have all a
 length ?

OSRIC. Ay, my good lord.”

ACT V. S. 2.

XII.

“ OSRIC. How is 't, Laertes ?

LAERT. Why, as a woodcock to my own springe,
Osric ;

I am justly killed with mine own treachery.

HAM. How does the queen ?

KING. She swoons to see them bleed.

QUEEN. No, no,—the drink, the drink !—O my dear
Hamlet !

The drink, the drink !—I 'm poison'd !

HAM. O villany !—Ho ! let the door be lock'd.
Treachery ! seek it out.

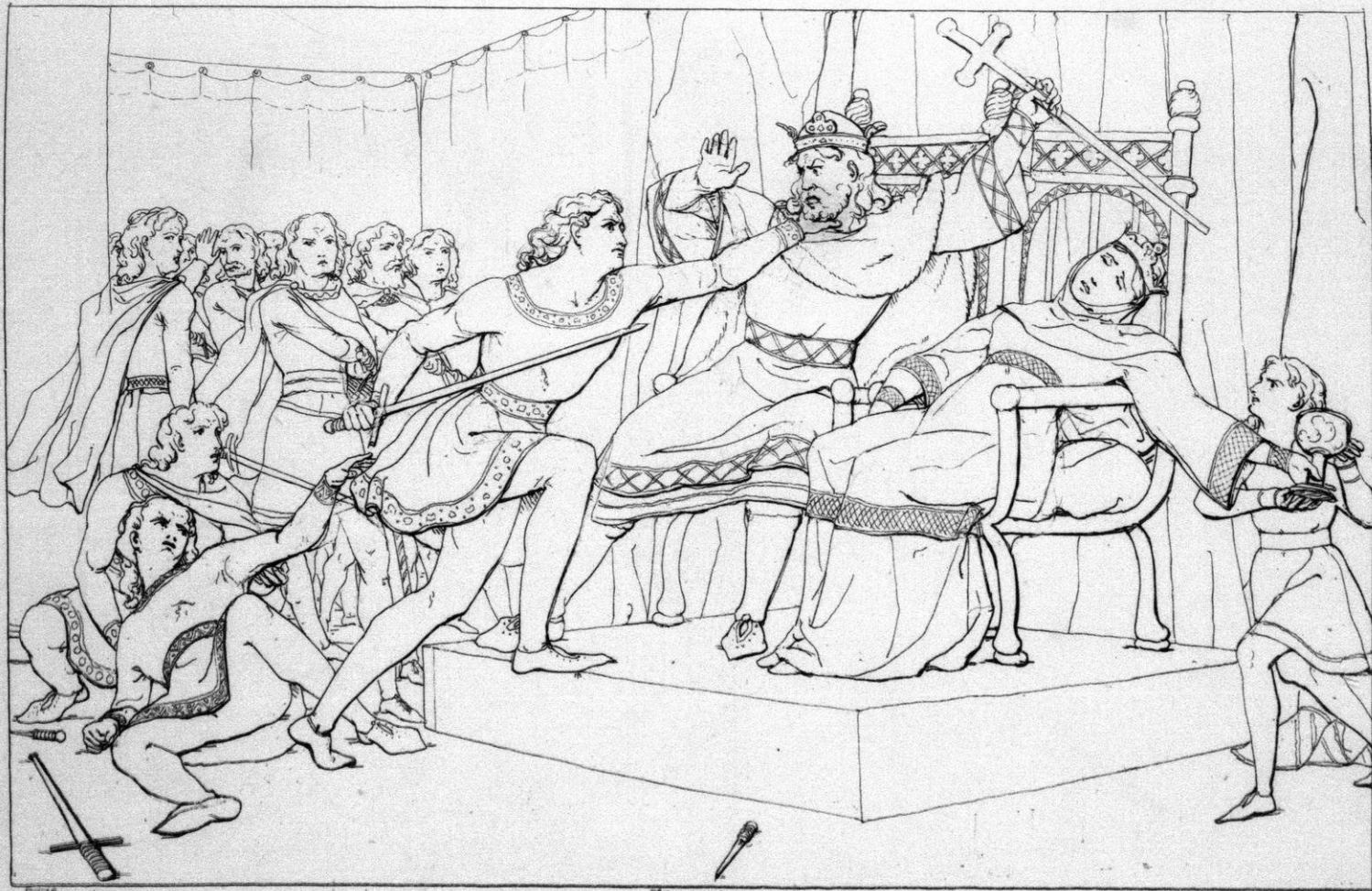
LAERT. It is here, Hamlet :—Hamlet, thou art slain ;
No medicine in the world can do thee good :
In thee there is not half an hour's life ;
The treacherous instrument is in thy hand,
Unbated, and envenom'd :—

.
. Thy mother's poison'd ;
I can no more ; the king—the king's to blame.

HAM. The point
Envenom'd too ! Then, venom, do thy work.

ALL. Treason ! treason !”

ACT V. S. 2.



J. Howard.

Hamlet No 12

London Published Sept 1. 1837 for J. Cadell Strand.

O T H E L L O.

TEN PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

REFERENCES DESCRIPTIVE OF THE PLATES.

OTHELLO.

THE hero of this celebrated tragedy has hitherto been represented as a negro, with a woolly head. I have some time since pointed out the error of this, as well as the disadvantage to the performer of the character on the stage; viz.—that all expression but that of ferocity is annihilated by the blackness of the complexion. The present Illustrations being in outline, the objection of colour would not be perceived; but the physiognomy of the negro would entirely prevent the nobleness of the character being expressed. Moreover, it is wrong, as *OTHELLO* is a native of Barbary, and not of the coast of Guinea.

It has been thought right to give him the costume of the general of the Venetians, rather than the Moorish dress; except in the first two plates, where his dress is of the form common to both countries. In Cyprus, the Venetian costume has also been given to the principal persons, *MONTANO* and the gallants; whilst *OTHELLO*'s attendants are in the Greek dress.

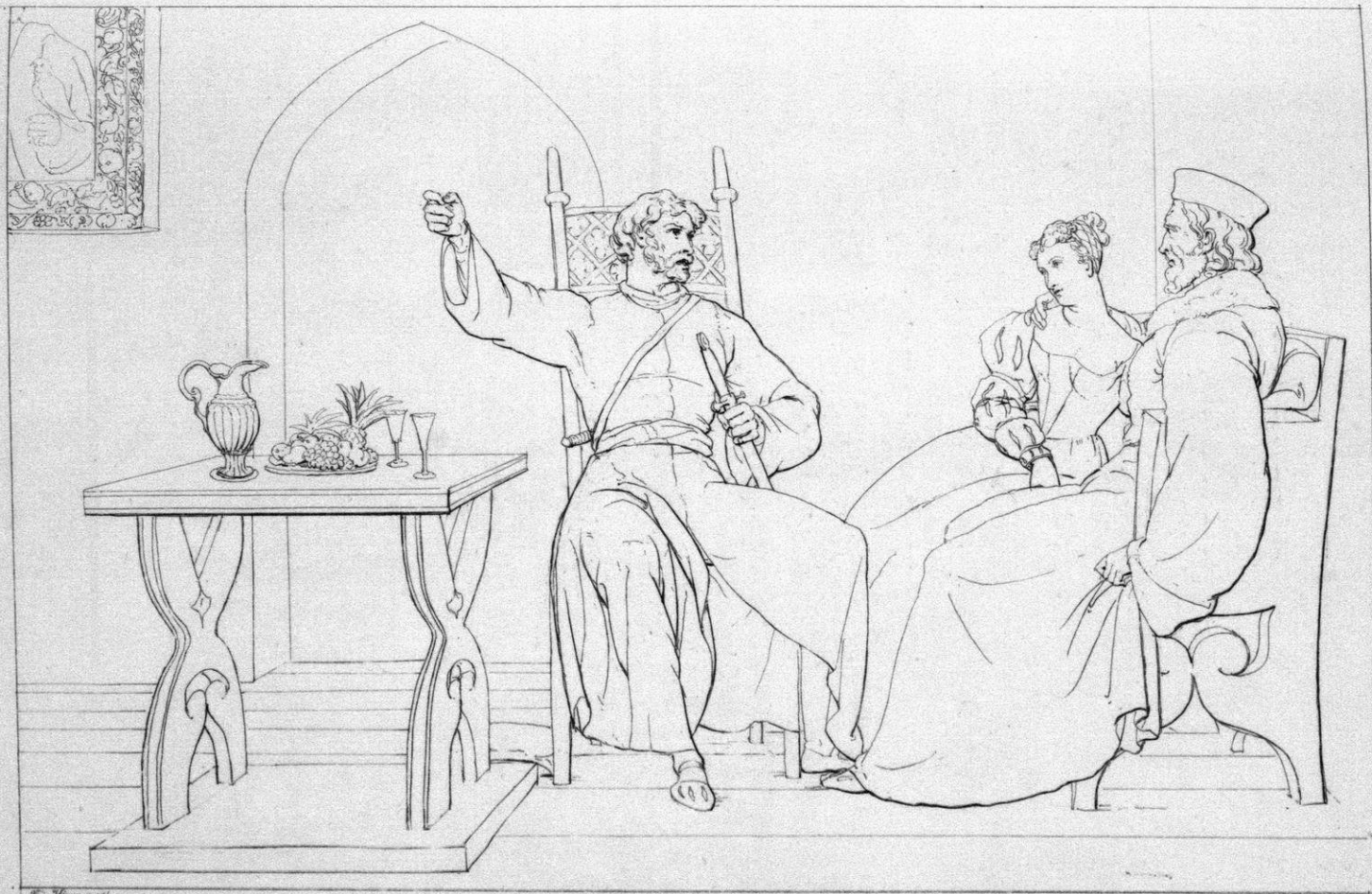
I.

OTHELLO *relating his adventures to* BRABANTIO
and DESDEMONA.

“ OTH. Her father loved me ; oft invited me ;
Still question'd me the story of my life.

.
I ran it through, even from my boyish days.
. These things to hear
Would Desdemona seriously incline.”

ACT I. S. 3.



J. Howard

Othello No. 2

London. Published Nov. 1. 1829 for S. Cadell, Strand



II.

OTHELLO *pleading before the DOGE to BRABANTIO's accusation of having beguiled the affections of DESDEMONA.*

“ OTH. My story being done,
 she thank'd me;
 And bade me, if I had a friend that loved her,
 I should but teach him how to tell my story,
 And that would woo her. Upon this hint I spake.

(IAGO, *in the back ground, is persuading RODE-
 RIGO to renew his suit to DESDEMONA.*)

ROD. I will incontinently drown myself.

IAGO. Well, if thou dost, I shall never love thee after it.

.
 Come, be a man. Drown thyself? drown cats and blind
 puppies!
 It cannot be that Desdemona should long continue her
 love to the Moor.
 If sanctimony and a frail vow, betwixt an erring barbarian
 and a supersubtle Venetian, be not too hard for my wits
 and all the tribe of hell, thou shalt enjoy her.
 Put money enough in thy purse.”

ACT I. S. 3.

III.

CASSIO's *drunken squabble with RODERIGO, contrived
by IAGO.*

"CAS. A knave!—teach me my duty!
I'll beat the knave into a twiggen bottle.

ROD. Beat me!

CAS. Dost thou prate, rogue?

(Striking him.)

MON.

Nay, good lieutenant;

I pray you, sir, hold your hand.

CAS.

Let me go, sir,

Or I'll knock you o'er the mazzard.

IAGO to ROD. Away, I say! go out, and cry—a mutiny!

Enter OTHELLO and Attendants.

OTH. What's the matter here?"

ACT II. S. 3.



J. Howard

Othello. Pt. 3.
London Published Novr 1. 1829 for J. Cadell. Strand.



V. Howard

Obit. 1744
London. Published Nov. 1833 for J. Powell & Sons

IV.

IAGO "*abusing OTHELLO's ear, that he*" (CASSIO)
"*is too familiar with his wife.*"—CASSIO *entreating*
DESDEMONA's *assistance to obtain his reinstatement*
as lieutenant, of which office he had been deprived for
his drunkenness.

"DES. Be thou assured, good Cassio, I will do
All my abilities in thy behalf.

CASS. Madam, I'll take my leave.

(The fatal handkerchief is seen in the hands of
DESDEMONA.)

IAGO. Ha! I like not that.

OTH. What dost thou say?

IAGO. Nothing, my lord: or if—I know not what.

OTH. Was not that Cassio parted from my wife?"

ACT III. S. 3.

CASS. So hangs, and lolls, and weeps upon me; so hales, and pulls me: ha, ha, ha!—

OTH. Now he tells how she pluck'd him to my chamber.

Enter BIANCA.

BIAN. What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the whole work? There,—give it your hobby-horse: wheresoever you had it, I'll take out no work on't.

OTH. By Heaven, that should be my handkerchief!"

ACT IV. S. 1.

VI.

OTHELLO *taxes* DESDEMONA *with misconduct.*

" ОН.
Look in my face.

Let me see your eyes ;

DES. What horrible fancy's this?

OTH. O Desdemona!—away! away! away!

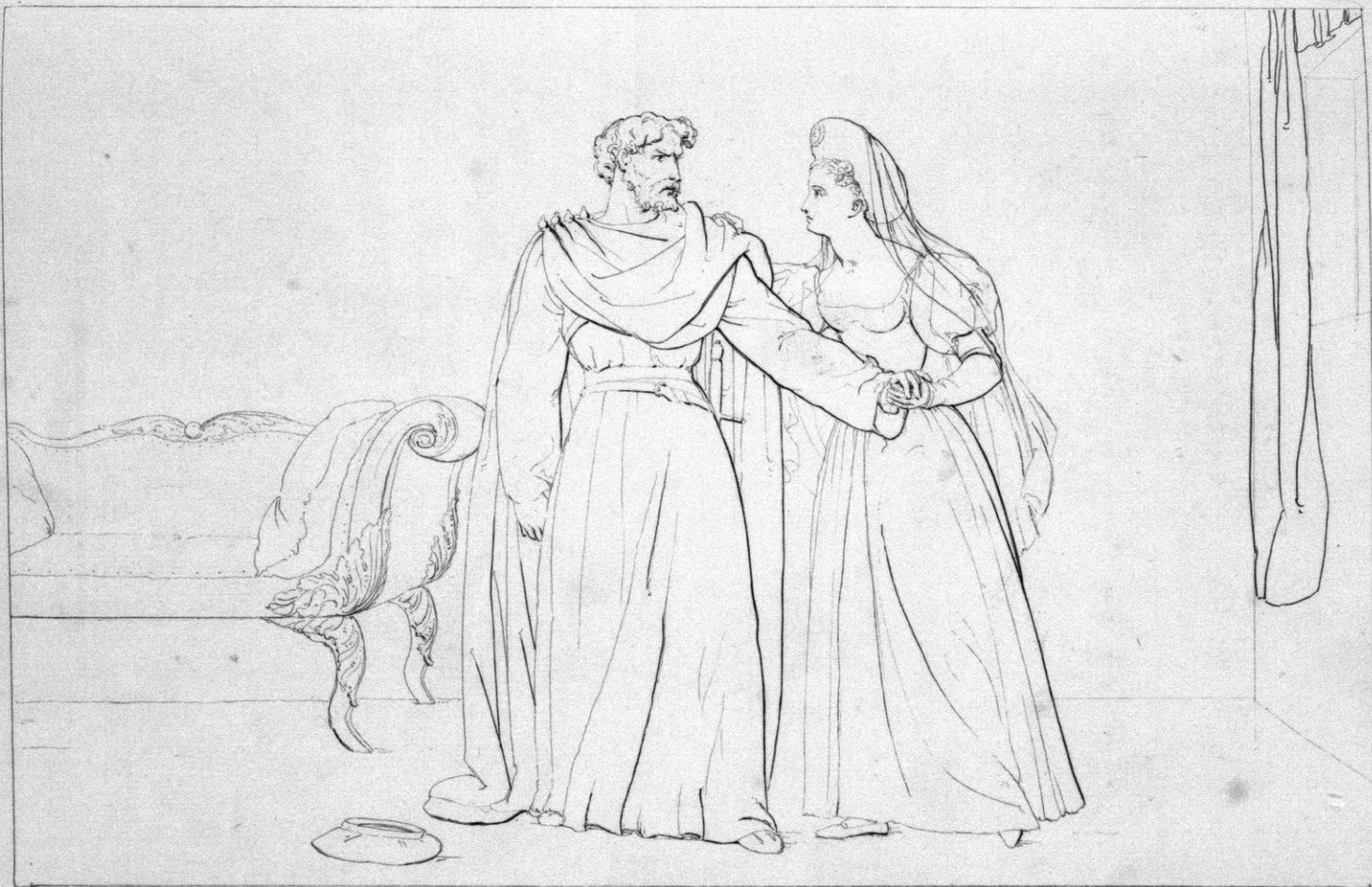
. Had it pleased Heaven
To try me with affliction; had he rain'd
All kind of sores and shames on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some part of my soul
A drop of patience: but, alas! to make me
A fixed figure, for the time of scorn
To point his slow unmoving finger at,—
O! O!—

Yet could I bear that too ; well, very well :
But there, where I have garner'd up my heart ;
Where either I must live, or bear no life ;
The fountain from the which my current runs,
Or else dries up ; to be discarded thence !

DES. I hope my noble lord esteems me honest.

OTH. O, ay ! as summer flies are in the shambles,
That quicken even with blowing. O thou weed !”

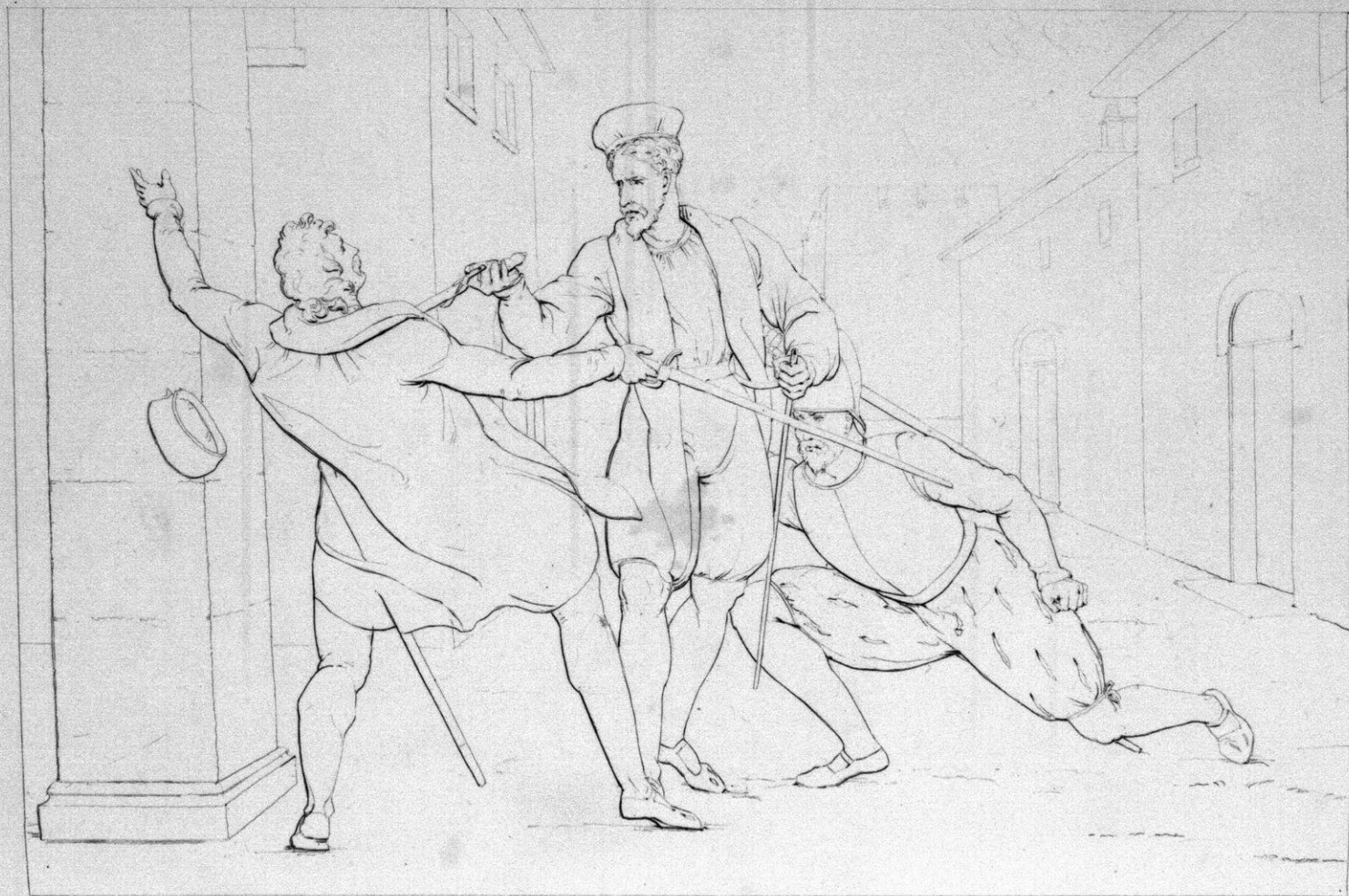
ACT IV. S. 2.



J. Howard

Orchestra No 6

London, Published Nov. 1, 1829, for J. Cadell, Strand



J. Howard

Othello No 1
London, Published Jan'y 1829 for J. Carroll, Stationer



J. H. 1840

Obit No 8
London Published Nov. 1840 for J. B. Ballantyne.

VII.

RODERIGO, *urged by IAGO, attacks CASSIO.*

“ ROD. I know his gait : 'tis he.—Villain, thou diest.
(Rushes from his post, and makes a pass at CASSIO.)

CASS. That thrust had been mine enemy indeed,
 But that my coat is better than thou think'st :
 I will make proof of thine.

(Draws, and wounds RODERIGO.)

ROD. O, I am slain !”

(IAGO rushes from his post, cuts CASSIO behind in the leg, and exit.)

ACT V. S. 1.

VIII.

OTHELLO *about to murder DESDEMONA.*

“ OTH. It is the cause, it is the cause, my soul,—
 Let me not name it to you, you chaste stars !—
 It is the cause.—Yet I'll not shed her blood,
 Nor scar that whiter skin of hers than snow,
 And smooth as monumental alabaster.

(Takes off his sword.)

Yet she must die, else she 'll betray more men.”

ACT V. S. 2.

IX.

EMILIA *undeceiving* OTHELLO.

“ OTH. Cassio confess'd it :

And she did gratify his amorous works
With that recognizance and pledge of love
Which I first gave her ; I saw it in his hand.
It was a handkerchief, an antique token
My father gave my mother.

EMIL. O thou dull Moor ! that handkerchief thou
speak'st of

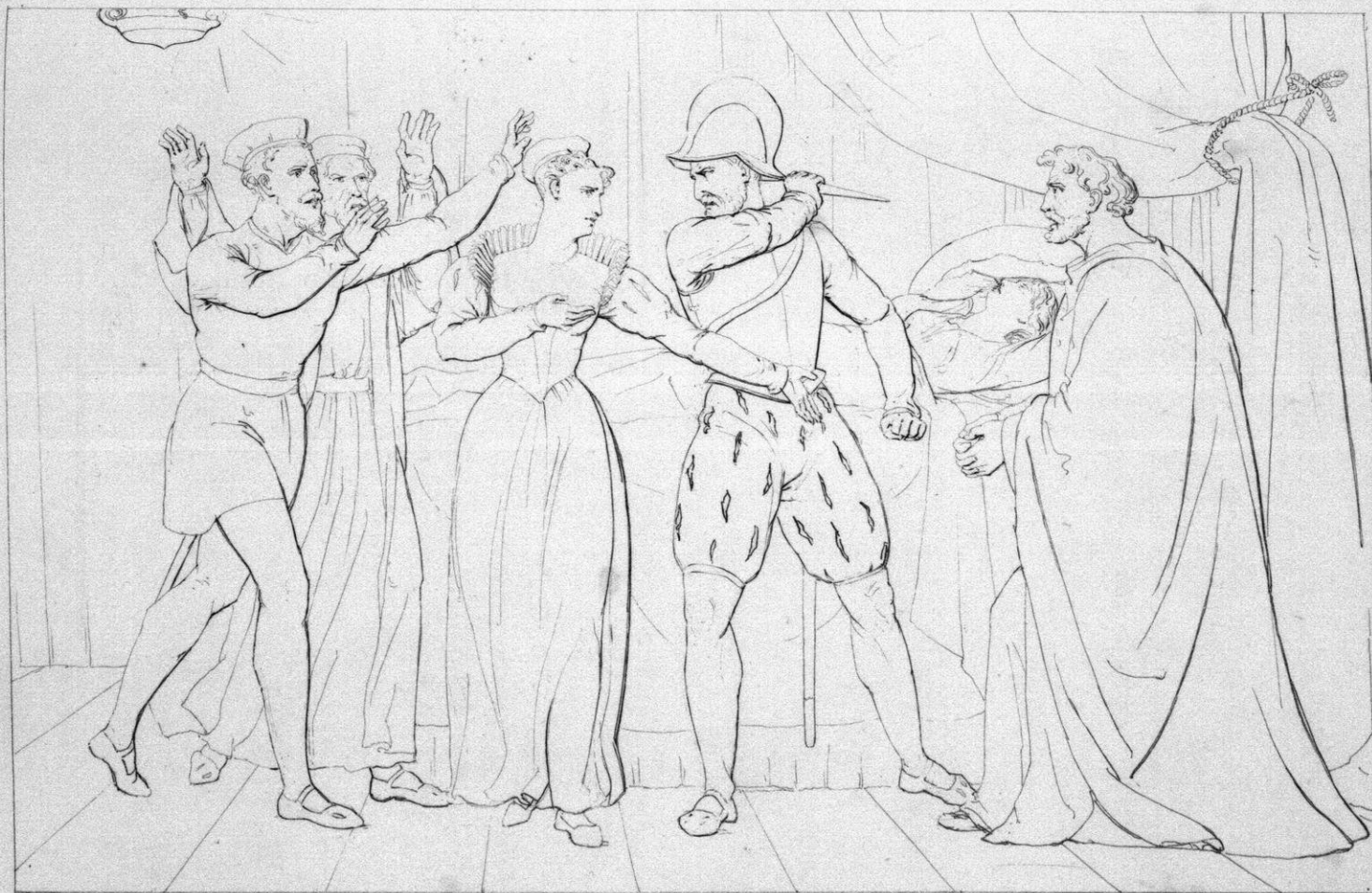
I found by fortune, and did give my husband ;
For often, with a solemn earnestness,
(More than, indeed, belong'd to such a trifle)
He begg'd of me to steal it.
She give it to Cassio ! no, alas ! I found it,
And I did give't my husband.

IAGO. Filth, thou liest.

EMIL. By Heaven, I do not ; I do not, gentlemen.
O murderous coxcomb ! what should such a fool
Do with so good a wife ?”

(IAGO *stabs* EMILIA, *then runs out.*)

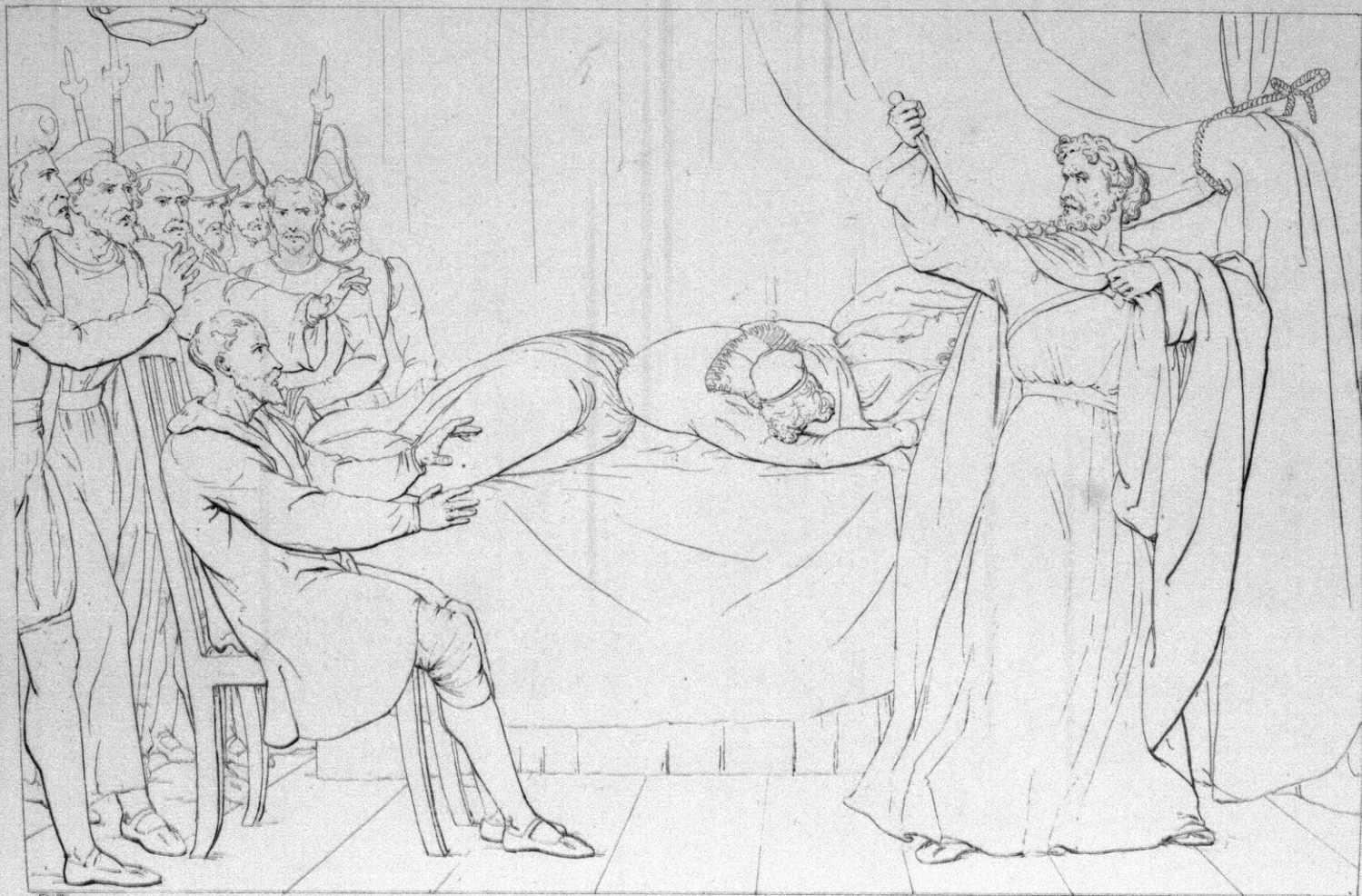
ACT V. S. 2.



J. Howard

Othello. No 9

London Published Nov. 1. 1829 for J. Cadell Strand.



F. H. Russell

Shells No. 12

London, Published Decr. 1 1839 for J. Cottle, Printer

X.

IAGO *in custody, and CASSIO brought in in a chair,
with his leg bound up.*

“ OTH. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am ; nothing extenuate,
Nor set down aught in malice : then must you speak
Of one that lov'd not wisely, but too well.

. Set you down this :

And say, besides,—that in Aleppo once,
Where a malignant and a turban'd Turk
Beat a Venetian, and traduced the state,
I took by the throat the circumcised dog,
And smote him—thus.

(Stabs himself.)

LOD. O bloody period !”

ACT V. S. 2.

TITUS ANDRONICUS.

THIRTEEN PLATES.

DRAWN AND ENGRAVED

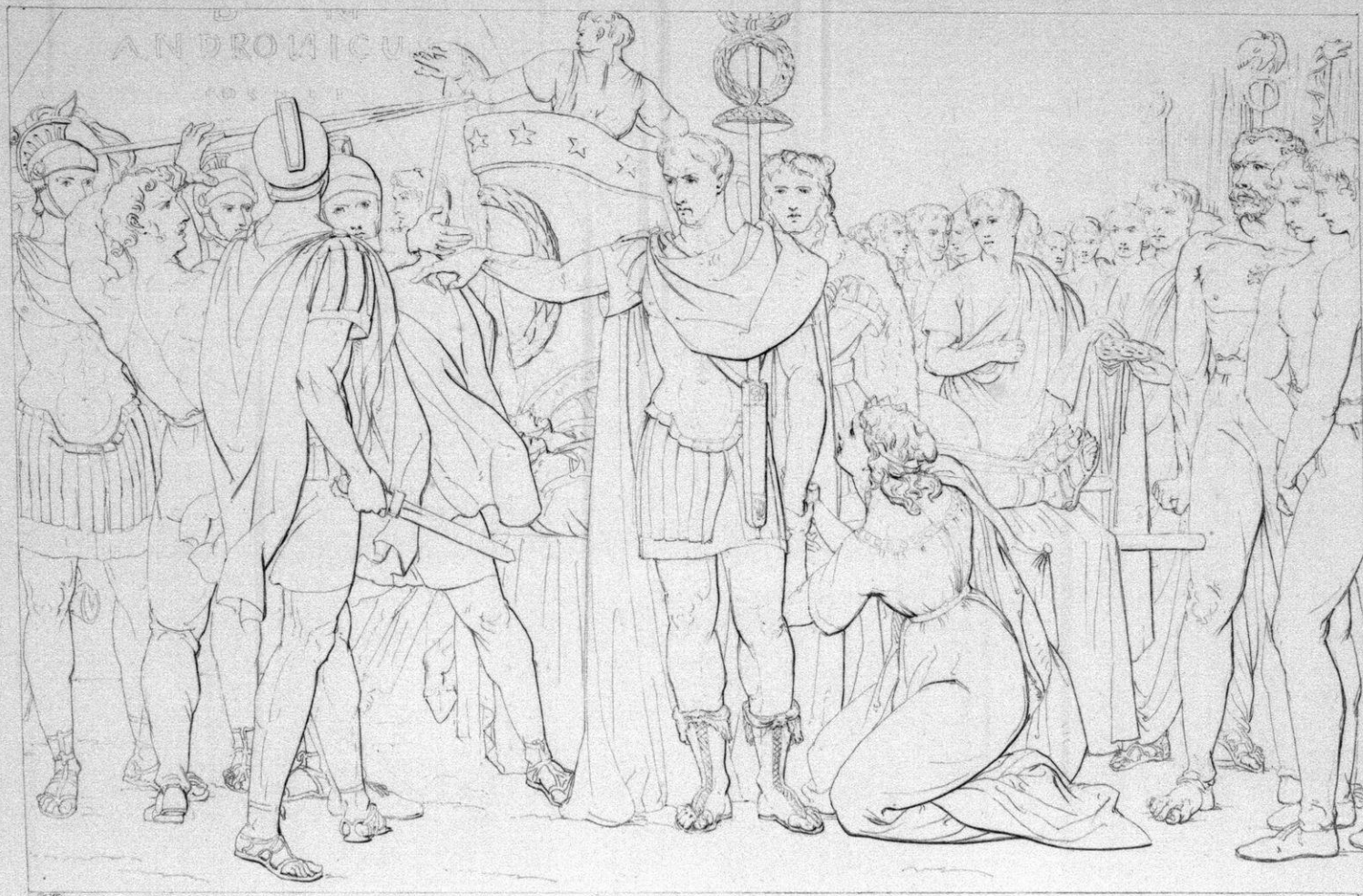
BY FRANK HOWARD.

REFERENCES DESCRIPTIVE OF THE PLATES.

TITUS ANDRONICUS.

THE universal horror excited by the incidents of this dreadful tragedy has induced a hope among the admirers of Shakspeare, that it did not really come from his pen; but there are so many marks of transcendent power in the writing, that the doubt cannot be cherished. And there is another merit of the highest quality in the present subject, which ought to obtain for it a more patient and favourable examination. Paradoxical as it may appear, it is, perhaps, the most moral of all the dramas attributed to our great poet. The misfortunes of each party, dreadful or disgusting as they may be deemed, are all the consequence of their own misconduct. The cruelty of TITUS and his sons, in sacrificing ALARBUS, excited the enmity of TAMORA. TITUS's disregard of the betrothal of LAVINIA to BASSIANUS furnished the pretext for SATURNINUS's persecution of him. LAVINIA would have escaped her dreadful fate had she not, with BASSIANUS, vented her taunts and reproaches upon TAMORA. TAMORA,

CHIRON, and DEMETRIUS did their utmost to deserve their fate; and SATURNINUS was justly punished for his ingratitude to TITUS. The punishment of AARON, the instigator and reveller in all the mischief and misery, seems hardly adequate to his crimes; but from his insensibility to suffering, and atrocious disposition, he is probably meant as a personification of “the Tempter walking to and fro upon the earth, seeking whom he may devour.”



J. Pearson

Scene Andronicus No. 1
London. Patience No. 1829 for S. Cadell, Strand

I.

TITUS ANDRONICUS *delivering* ALARBUS *to be sacrificed to the manes of his sons, killed in battle with the Goths.* TAMORA *entreats for her son's life.*—SATURNINUS and BASSIANUS, *at the head of their respective parties, coming to ask the suffrage of* TITUS *for the empire.* SATURNINUS *is admiring* TAMORA.

“LUC. Give us the proudest prisoner of the Goths,
That we may hew his limbs, and, on a pile,
Ad manes fratrum sacrifice his flesh,
Before this earthly prison of their bones;
That so the shadows be not unappeas'd,
Nor we disturb'd with prodigies on earth.

TIT. I give him you; the noblest that survives,
The eldest son of this distressed queen.

TAM. Stay, Roman brethren!—Gracious conqueror,
Victorious Titus, rue the tears I shed,
A mother's tears in passion for her son.

.
Sweet mercy is nobility's true badge;
Thrice noble Titus, spare my first-born son.

TIT. Patient yourself, madam, and pardon me.
These are their brethren, whom you Goths beheld
Alive, and dead; and for their brethren slain
Religiously they ask a sacrifice.
To this your son is mark'd; and die he must,
To appease their groaning shadows that are gone.”

ACT I. S. 2.

II.

SATURNINUS, *having been chosen emperor at the instance of TITUS, offers his hand to LAVINIA; but immediately pays his court to TAMORA.—BASSIANUS, assisted by MARCUS ANDRONICUS, and the sons of TITUS, claims LAVINIA as his betrothed. TITUS resists, and kills MUTIUS, his son, who opposes him.*

" SAT. A goodly lady, trust me; of the hue
That I would choose, were I to choose anew.—
Clear up, fair queen, that cloudy countenance;
Though chance of war hath wrought this change of cheer,
Thou comest not to be made a scorn in Rome:
Princely shall be thy usage every way.
Rest on my word, and let not discontent
Daunt all your hopes: Madam, he comforts you,
Can make you greater than the queen of Goths.

BASS. Lord Titus, by your leave, this maid is mine.

(*Seizing LAVINIA.*)

MAR. *Suum cuique* is our Roman justice:
This prince in justice seizeth but his own.

LUC. And that he will, and shall, if Lucius live.

TIT. Traitors, avaunt! Where is the emperor's guard?
Treason, my lord! Lavinia is surprised.

SAT. Surprised! by whom?

BASS. By him that justly may
Bear his betrothed from all the world away.

MUT. My lord, you pass not here.

TIT. What, villain boy!
Barr'st me my way in Rome?"

(*Kills MUTIUS.*)

ACT I. S. 2.

ANDRONICUS

POSUIT



J. P. Howard

Titus Andronicus No. 2
London Published. Nov. 1, 1829 for J. Cassell. Strand.



J. Howard

Titus Andronicus No 3
London, Published Nov^r 1829 for J. Cadell Strand.

III.

The murder of BASSIANUS by CHIRON and DEMETRIUS.

“TAM. But straight they told me, they would bind
me here

Unto the body of a dismal yew,
And leave me to this miserable death.
And then they call'd me foul adulteress,
Lascivious Goth, and all the bitterest terms
That ever ear did hear to such effect.
Revenge it, as you love your mother's life,
Or be ye not from henceforth call'd my children.

DEM. This is a witness that I am thy son.

(*Stabs BASSIANUS.*)

CHI. And this for me, struck home to show my strength.

(*Stabs him likewise.*)

LAV. For my father's sake,
That gave thee life when well he might have slain thee,
Be not obdurate, open thy deaf ears.

TAM. Had'st thou in person ne'er offended me,
Even for his sake am I pitiless:—
Remember, boys, I pour'd forth tears in vain
To save your brother from the sacrifice;
But fierce Andronicus would not relent:
Therefore away with her, and use her as you will;
The worse to her, the better loved of me.”

ACT II. S. 3.

IV.

AARON *leading* MARTIUS *and* QUINTUS *to the pit into which* CHIRON *and* DEMETRIUS *had thrown the body of* BASSIANUS.

“AAR. Come on, my lords; the better foot before :
Straight will I bring you to the loathsome pit
Where I espied the panther fast asleep.

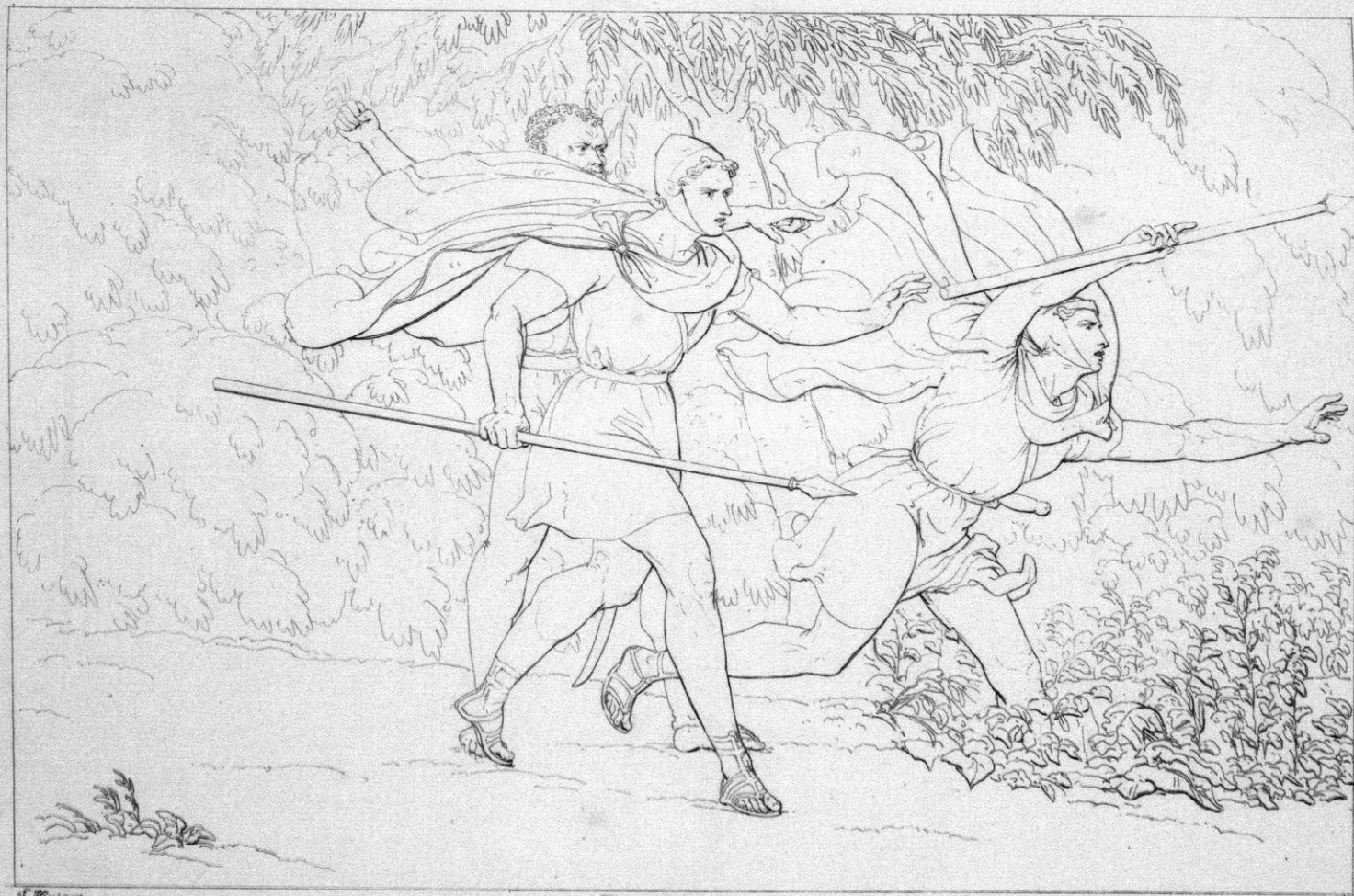
(MARTIUS *falls into the pit.*)

QUIN. What, art thou fallen? What subtle hole is
this?

AAR. (*Aside.*) Now will I fetch the king to find
them here;

That he thereby may give a likely guess
How these were they that made away his brother.”

ACT II. S. 4.



J. Howard

From Anaximenes Plot
London. Published Nov. 1, 1829, for J. Cassell, Strand.



S. Howard

Atlas Antiquus No. 5
London, Published Nov. 7, 1929, for S. Conall Thomas.

V.

MARTIUS *and* QUINTUS *being found in the pit with the body of* BASSIANUS, *are condemned to death as his murderers.*

“TIT. High emperor, upon my feeble knee
I beg this boon, with tears not lightly shed,
That this fell fault of my accursed sons—
Accursed, if the fault be proved in them——

SAT. If it be proved ! you see, it is apparent.

.
TIT. Yet let me be their bail.

SAT. Thou shalt not bail them ; see thou follow me.
Some bring the murder’d body, some the murderers :
Let them not speak a word ; their guilt is plain ;
For, by my soul, were there worse end than death,
That end upon them should be executed.”

ACT II. S. 4.

AARON *is producing the bag of gold hid by himself, stated in a letter, forged by himself also, to be for the reward of a huntsman for the murder of* BASSIANUS.

VI.

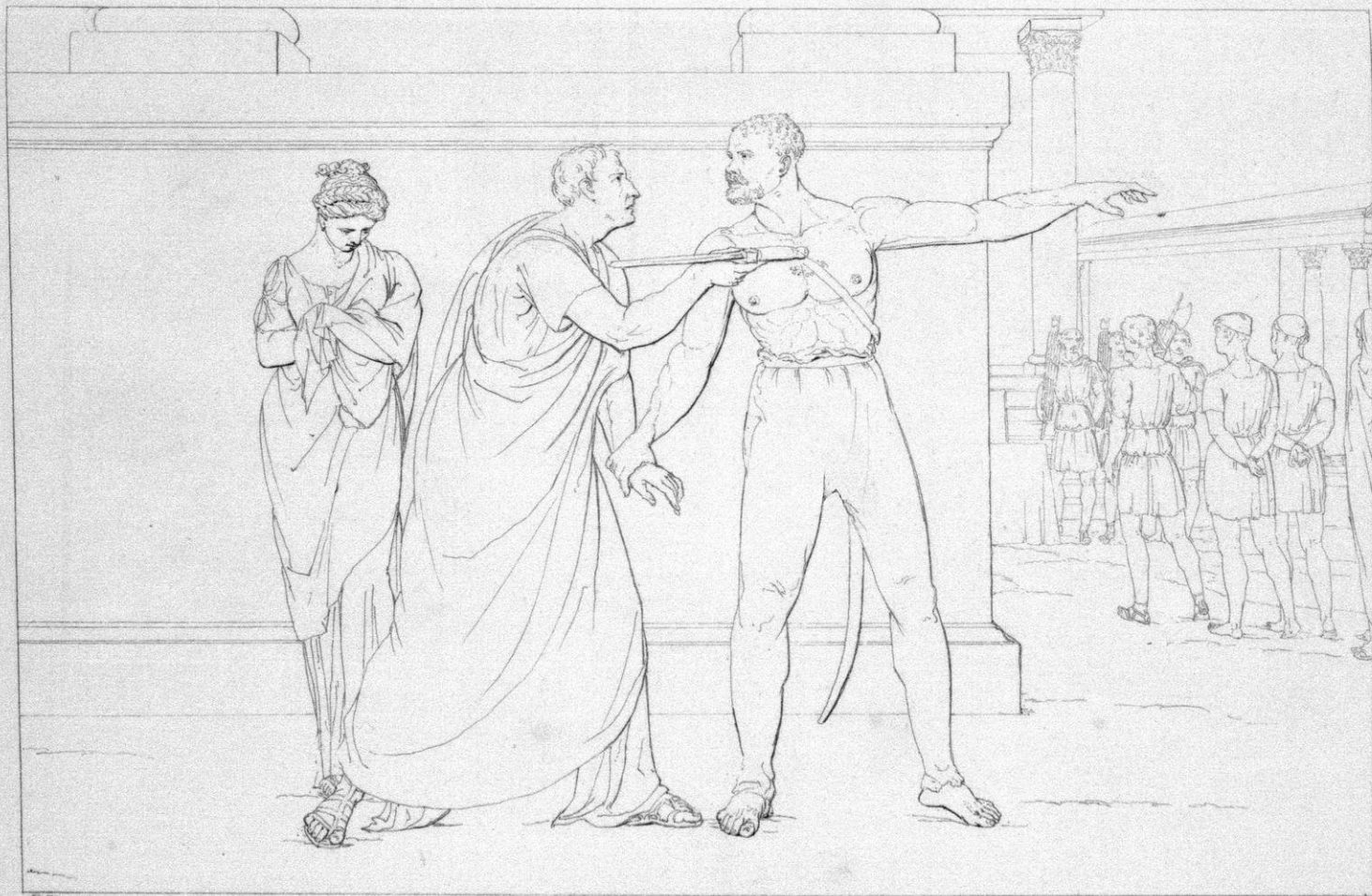
AARON *pretends a message to have been sent from SATURNINUS, offering to pardon ANDRONICUS's sons, on condition of TITUS, MARCUS, or LUCIUS sending a hand as a ransom for their faults. Whilst MARCUS and LUCIUS go for an axe, TITUS asks AARON to cut his hand off.*

“TIT. Come hither, Aaron; I'll deceive them both;
Lend me thy hand, and I will give thee mine.”

(AARON *cuts off TITUS's hand.*)

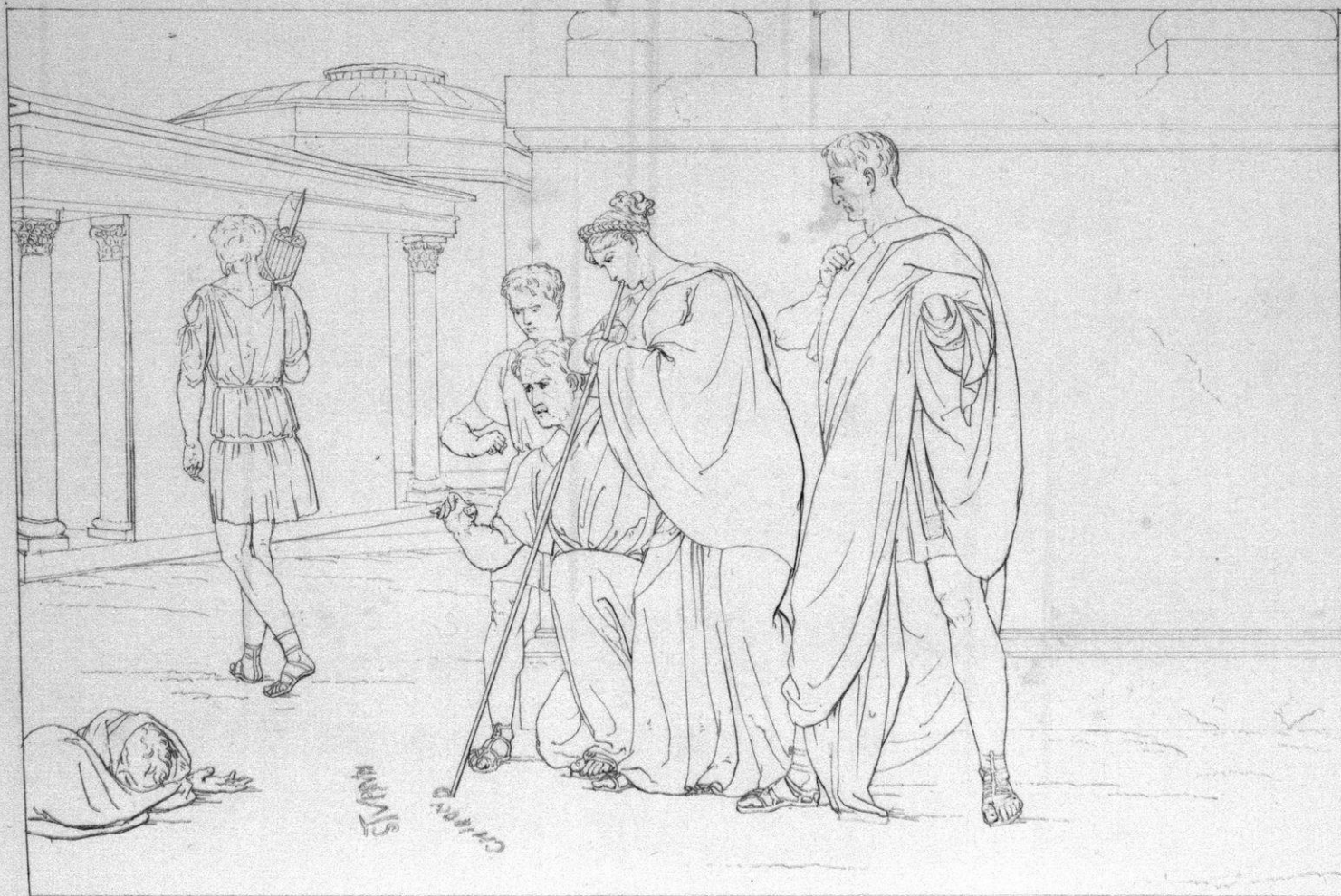
ACT III. S. 1.

MARTIUS and QUINTUS *are seen going to execution.*
LAVINIA, *with her hands cut off and tongue cut out, is standing near.*



J. Howard.

Atlas Antiquarius No. 6
London, Published Nov. 1, 1829, for J. Cassell, Strand.



F. Howard

of the Ambrosianus Plot
London, Published Nov '1 1839 for J. Cadell, Strand

VII.

LAVINIA *making known her sufferings.*—*The heads of MARTIUS and QUINTUS have been sent with TITUS's hand, returned in scorn.*

“MESS. Worthy Andronicus, ill art thou repaid
For that good hand thou send'st the emperor.
Here are the heads of thy two noble sons;
And here's thy hand, in scorn to thee sent back.
Thy grief's their sport; thy resolution mock'd;
That woe is me to think upon thy woes,
More than remembrance of my father's death.”

ACT III. S. 1.

LAVINIA *takes the staff in her mouth, and guides it with her arms, and writes.*

“TIT. O, do you read, my lord, what she hath writ?
Stuprum—Chiron—Demetrius.

MAR. What, what!—the lustful sons of Tamora
Performers of this heinous bloody deed?”

ACT IV. S. 1.

VIII.

*The NURSE bringing a blackamoor child, the son of
AARON and TAMORA.*

NURSE. O gentle Aaron, we are all undone :
Now help, or woe betide thee evermore.

AAR. Why, what a caterwauling dost thou keep ?

NURSE. Here is the babe, as loathsome as a toad
Amongst the fairest breeders of our clime.
The empress sends it thee, thy stamp, thy seal,
And bids thee christen it with thy dagger's point.

CHI. It shall not live.

AAR. It shall not die.

NURSE. Aaron, it must : the mother wills it so.

AAR. What, must it, nurse ? Then let no man but I
Do execution on my flesh and blood.

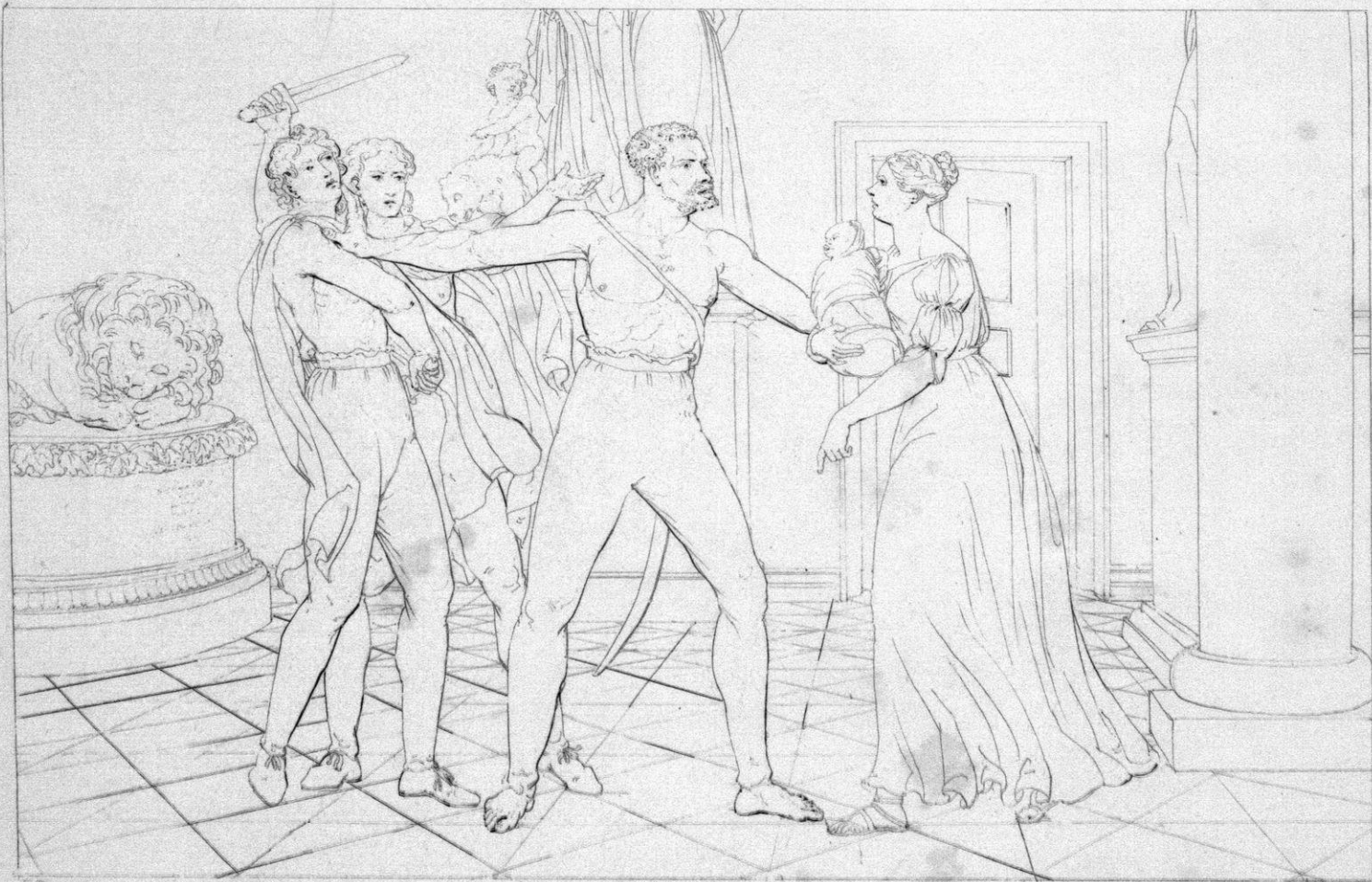
DEM. I'll broach the tadpole on my rapier's point :
Nurse, give it me ; my sword shall soon despatch it.

AAR. Sooner this sword shall plough thy bowels up.

(Takes the child from the Nurse, and draws.)

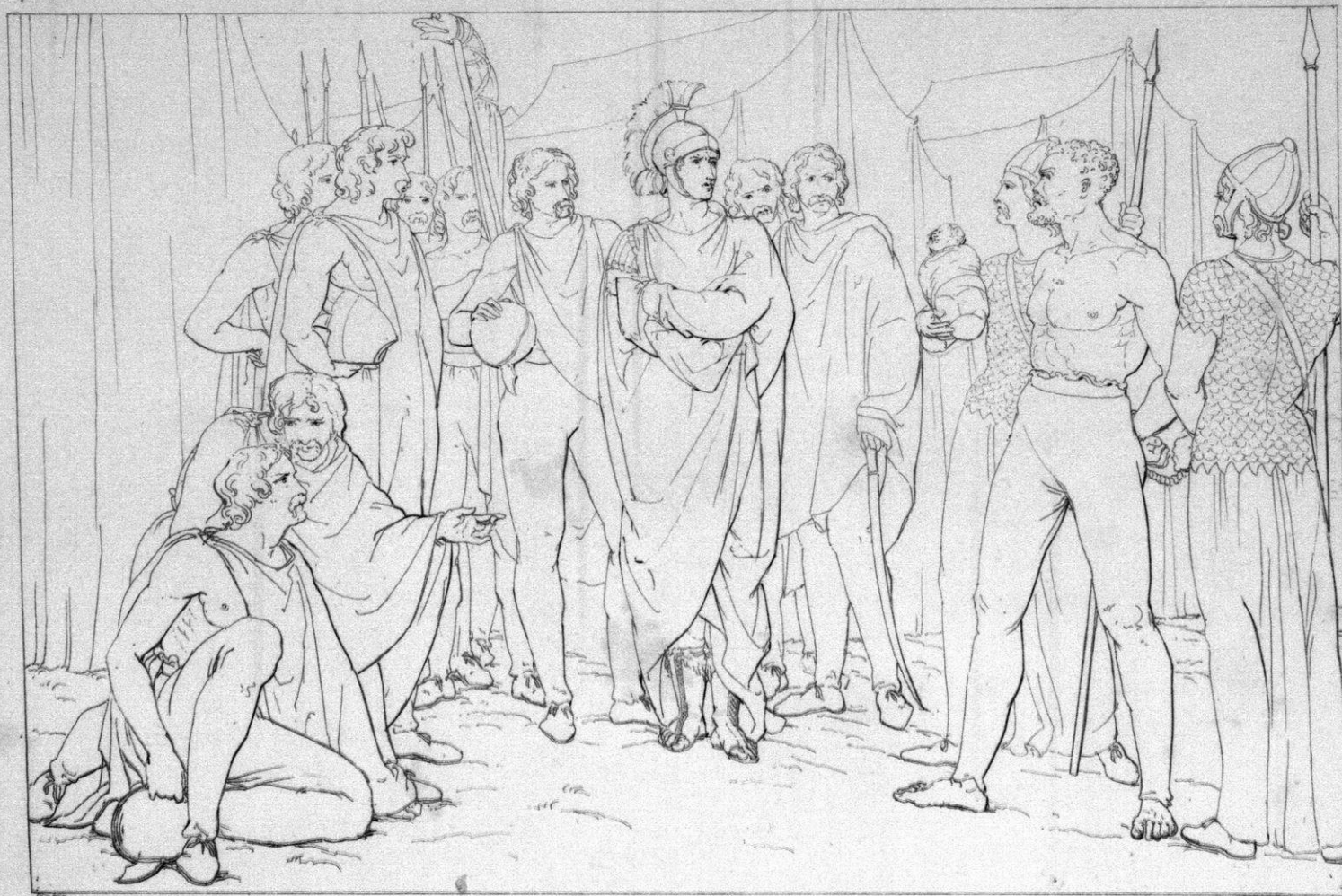
Stay, murderous villains ! will you kill your brother ?"

ACT IV. S. 2.



H. R. 1829

Andromache No. 1
London, Published Nov. 1. 1829 for J. Cadell, Strand.



J. Howard

Stew. Anderson No. 9
London, Published Nov. 1839, for J. Howell, Strand

IX.

AARON *and his child brought before* LUCIUS, *who is become general of the Goths, "and threats, in course of this revenge, to do as much as ever CORIOLANUS did."*

"GOTH. Renowned Lucius, from our troops I stray'd,
To gaze upon a ruinous monastery;
And as I earnestly did fix mine eye
Upon the wasted building, suddenly
I heard a child cry underneath a wall.
I made unto the noise; when soon I heard
The crying babe controll'd with this discourse:
Peace, tawny slave, half me and half thy dam!

.
*For I must bear thee to a trusty Goth,
Who, when he knows thou art the empress' babe,
Will hold thee dearly for thy mother's sake.*
With this, my weapon drawn, I rush'd upon him,
Surprised him suddenly, and brought him hither,
To use as you think needful of the man.

LUC. O worthy Goth! this is the incarnate devil
That robb'd Andronicus of his good hand:
This is the pearl that pleased your empress' eye;
And here's the base fruit of his burning lust.—
First hang the child, that he may see it sprawl;
A sight to vex the father's soul withal.

AAR. Lucius, save the child;
And bear it from me to the empress.
If thou do this, I'll show thee wondrous things,
That highly may advantage thee to hear:
If thou wilt not, befall what may befall,
I'll speak no more; but vengeance rot you all!"

ACT V. S. I.

X.

TAMORA, *with* CHIRON *and* DEMETRIUS, *come disguised as Revenge, Rapine, and Murder, to* TITUS ANDRONICUS.

“TAM. Thus, in this strange and sad habiliment,
I will encounter with Andronicus;
And say, I am Revenge, sent from below
To join with him, and right his heinous wrongs. (*Knocks.*)

TITUS *appears above.*

TIT. Who doth molest my contemplation?

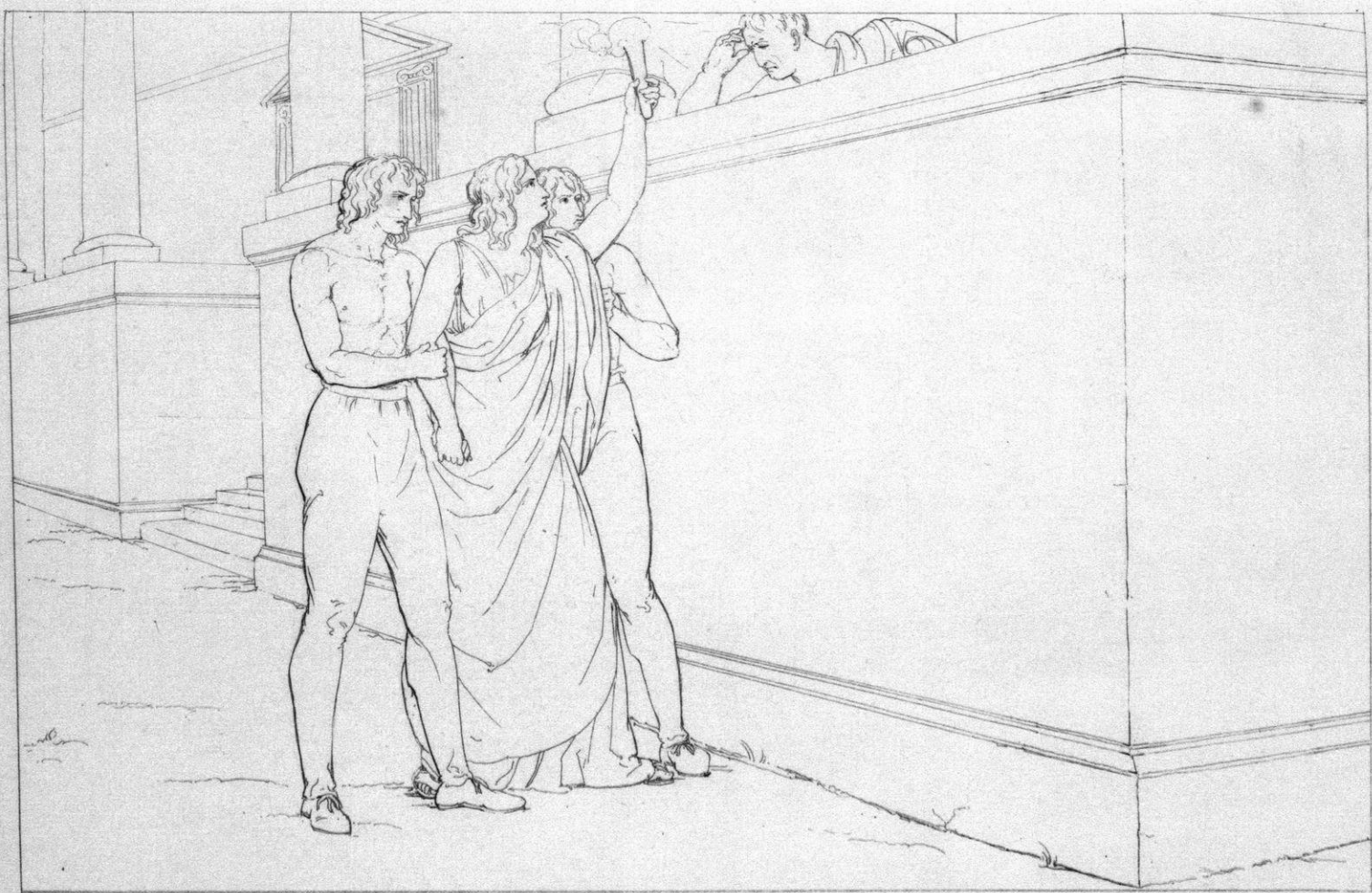
TAM. I am Revenge, sent from the infernal kingdom
To ease the gnawing vulture of thy mind,
By working wreakful vengeance on thy foes.

TIT. Art thou Revenge?

.
TAM. Send for Lucius, thy thrice valiant son,
Who leads towards Rome a band of warlike Goths,
And bid him come and banquet at thy house.

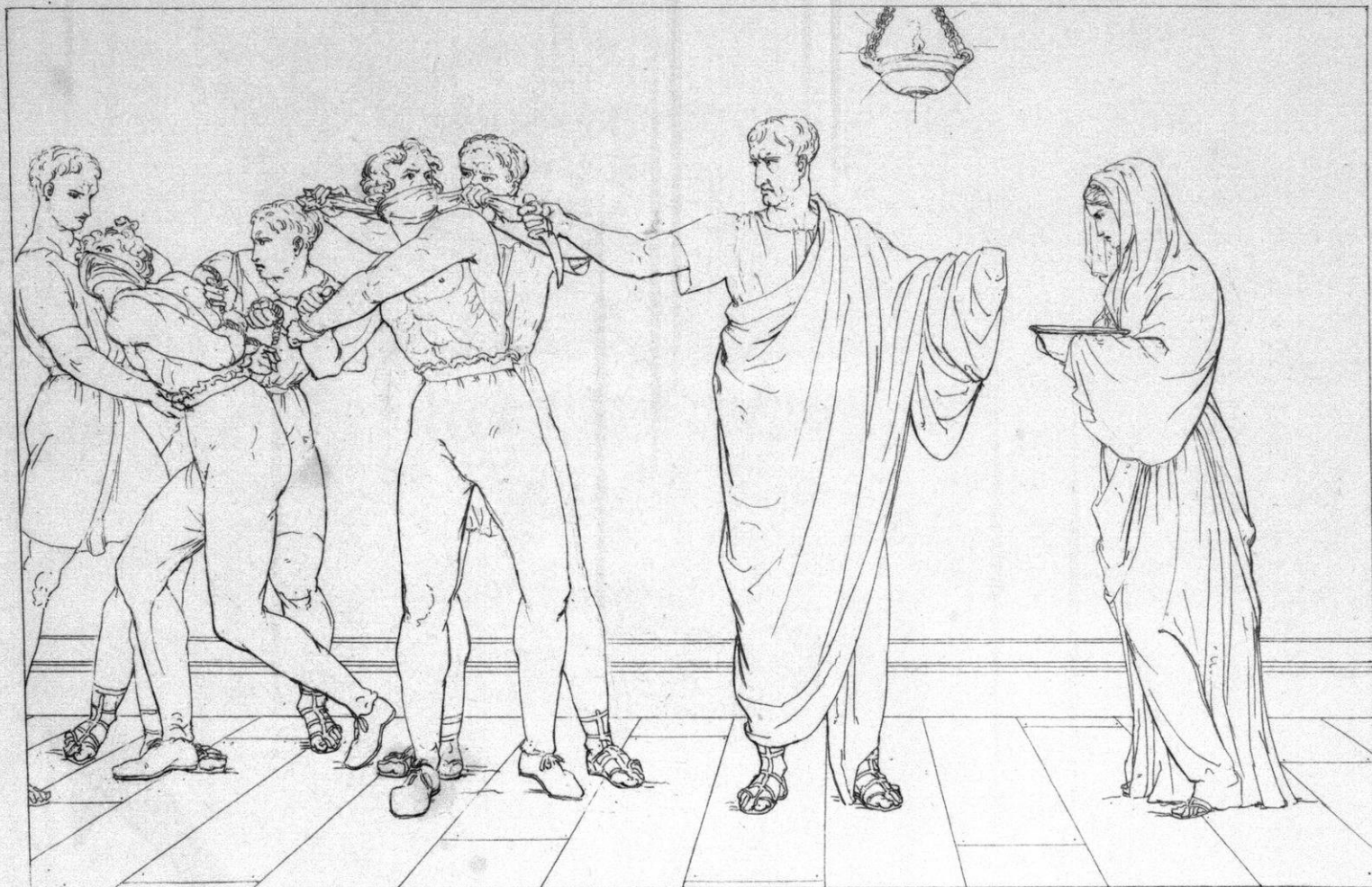
TIT. (*Aside.*) I know them all, though they suppose
me mad;
And will o'erreach them in their own devices;
A pair of cursed hell-hounds, and their dam.”

ACT V. S. 2.



J. Howard

Titus Othobonius Rex
London. Published Nov. 1. 1829. for J. Cadell, Strand.



Raward

Jesus Anthonius No 11
London Publisher Nov 1 1829 for J. Endell, Strand.

XI.

CHIRON *and* DEMETRIUS *having been left, under the names of Rapine and Murder, TITUS orders them to be bound.*

“ CHI. Villains, forbear ! we are the empress’ sons.

PUB. And therefore do we what we are commanded.—
Stop close their mouths, let them not speak a word.

*Enter TITUS, with LAVINIA ; she bearing a basin,
and he a knife.*

TIT. O villains, Chiron and Demetrius !
Here stands the spring whom you have stain’d with mud ;
This goodly summer with your winter mix’d.
You kill’d her husband ; and for that vile fault
Two of her brothers were condemn’d to death,
My hand cut off, and made a merry jest.
You know your mother means to feast with me,
And calls herself Revenge, and thinks me mad.—
Hark, villains ; I will grind your bones to dust,
And with your blood and it I’ll make a paste ;
And of the paste a coffin I will rear,
And make too pasties of your shameful heads ;
And bid that strumpet, your unhallow’d dam,
Like to the earth, swallow her own increase.
This is the feast that I have bid her to,
And this the banquet she shall surfeit on ;
For worse than Philomel you used my daughter,
And worse than Progne I will be revenged.”

ACT V. S. 2.

XII.

The Banquet.

TITUS, *as a cook, waits upon* SATURNINUS *and*
TAMORA.

“TIT. My lord, the emperor, resolve me this :
Was it well done of rash Virginius,
To slay his daughter with his own right hand,
Because she was enforced, stain’d, and deflower’d?

SAT. It was, Andronicus.

TIT. Your reason, mighty lord.

SAT. Because the girl should not survive her shame.

TIT. Die, die, Lavinia, and thy shame with thee.

(*He kills LAVINIA.*)

TAM. Why hast thou slain thine only daughter thus?

TIT. Not I; ’twas Chiron and Demetrius :
They ravish’d her, and cut away her tongue,
And they, ’twas they that did her all this wrong.

SAT. Go, fetch them hither presently.

TIT. Why, there they are both, baked in that pie ;
Whereof their mother daintily hath fed,
Eating the flesh that she herself hath bred.

’Tis true, ’tis true ; witness my knife’s sharp point.

(*Killing TAMORA.*)

SAT. Die, frantic wretch, for this accursed deed.

(*Killing TITUS.*)

LUC. Can the son’s eye behold his father bleed ?
There’s meed for meed, death for a deadly deed.”

(*Kills SATURNINUS.*)

ACT V. S. 3.



F. Howard

Albus Antonius, Act II
London, Published, Nov. 1 1829, for J. Cadell & Strand.



H. Howard

Titus Andronicus No. 13
London. Published Nov. 1829, for J. Cadell, Strand.

XIII.

LUCIUS *is chosen emperor, and condemns* AARON.

“ LUC. Set him breast-deep in earth, and famish him ;
There let him stand, and rave, and cry for food :
If any one relieves or pities him,
For the offence he dies.

AAR. O, why should wrath be mute, and fury dumb ?
I am no baby, I, that with base prayers
I should repent the evils I have done ;
Ten thousand worse than ever yet I did
Would I perform, if I might have my will ;
If one good deed in all my life I did,
I do repent it from my very soul.”

ACT V. S. 3.

POSTSCRIPT.

THIS number concludes the most extensive and, I trust, the most complete series of illustrations of any poet ever published. Every subject afforded by the action of the plays, whether intended to be performed on the stage or only to be related in the course of the dialogue, has been given with the closest attention to costume and character; so that each connected series of plates should develop a narrative, and that narrative be SHAKSPEARE.

The different sets of designs commence with the representation of those situations whence the difficulties, or other circumstances leading to the plots of the plays, have arisen; and the dramatis personæ are carried through all their vicissitudes, till the poet leaves them. For example, in the *TEMPEST* are given the imprisonment of *ARIEL* by *SYCORAX*, and the banishment of *PROSPERO* by his brother, which lead to and explain the adventures selected by Shakspeare as best fitted for the stage.

This plan was adopted, as giving much greater scope to the delineator, by affording many fine subjects for the pencil; whilst, at the same time, it taxes his powers more severely, and puts to the proof his capacity for what he has undertaken—how far he is able to enter into the spirit of the poet, and to fill up the blanks he has left.

I have in no instance consulted theatrical effect, or what would be adapted to the stage; but have only considered how I could best produce, by pictorial representation, the

same impression on the mind as is excited by reading the poet. I have not strained after novelty, or affected originality, but have carefully investigated the text, studying human nature as my guide, and have aimed at giving the full spirit of the author in the vigour and simplicity of truth, the best evidence of which will, perhaps, be found in the designs, though so numerous, and the work of one hand, being as varied as the author they profess to illustrate.

History, as far as it would agree with Shakspeare's version, and every thing else that could give interest consistently with strict accuracy, has been made available; and I trust that both originality and novelty have been the result.

The greatest pains have been taken to give the costume with correctness, and it may be relied on, with one or two trifling exceptions. I was misled by a great antiquary respecting SHYLOCK's cap, having since been informed that, in the Adriatic, turbans are prescribed to the Jews by law, white spotted with black, or the reverse. Steeple head-dresses are introduced rather earlier than they were worn, as I am now of opinion; but I have found them in a manuscript in the British Museum, stated by the author to have been completed and illuminated as early as A.D. 1410. The introduction of tartan in MACBETH is stated by Scottish antiquaries to be incorrect: but it bears so close an analogy to the striped dresses worn by the ancient Britons, and it is so characteristic of the nation, that I shall probably be forgiven for having fallen into the popular error, if error it be. In the heraldic bearings I have, in one instance, unintentionally reversed the quarterings of the royal arms; I have once omitted checking the field in the standard of Clifford; and have introduced, as distinctions of the sons of Henry the Fourth, the crescent and the mullet, which were not at that period used for such purposes. But these are, I

believe, the only exceptions to the strictest accuracy, and I trust will not be deemed an unpardonable number of oversights in a work of such magnitude, entirely conceived and executed within so short a space of time by a single individual.

To enumerate all the authorities that I have consulted, and to instance the use I have made of each, would hardly be possible. Ancient monuments and MSS. (particularly a contemporaneous history of Richard the Second, in which several of the scenes introduced by Shakspeare have been represented by an eye-witness), Vecellio's *Costumi*, Jost. Ammon's *Book of Trades*, old wood-cuts, and the works of the early Florentine, Roman, Venetian, and German schools are among the principal sources whence I have derived my costume and decorations, in all of which I have been particular, even to the pattern of hangings and furniture: *e. g.* those in the death of EDWARD THE FOURTH are from an illumination in a MS. in the British Museum, representing that king receiving the book from the author. I have trusted to Meyrick and Strutt for my early British and Danish costume, but went to Lynn to inspect an enamelled cup given to the corporation of that city by King John, from which the dresses of the females of that period have been taken.

When it was impossible to be correct, owing to anachronisms of my author, as in the case of the *Fool* in *LEAR*, I have felt it right to adhere to the dress of the period, making any necessary distinctions such as appeared most nearly allied to the general character of the costume. On the same principle, the nasal guard of the Danish helmet has been considered as sufficient to answer to the term of "beaver." Beavers, used here for visors, were not worn at the time of *HAMLET*; but the nasal guard, if the headpiece had been down, would have disguised, though it only partially concealed, the face of the wearer.

In the remarks prefixed to the plays I have generally

touched on any great departure from the received opinion of the characters ; but, before I take leave of the subject, I must address to the reader a few words in further explanation and vindication of my views ; especially as it will develop the principle on which I profess, in these designs, to give the Spirit of Shakspeare.

Throughout the tragedy of HAMLET, Shakspeare endeavours to give, in the character of CLAUDIUS, the idea of a dissolute drunken debauchee of the grossest habits ; and in every respect he holds him up to detestation and disgust. I have, therefore, taken the only means of exciting the same impression, by showing, in his person, the effect of his vices, for which, in HAMLET'S descriptions and allusions, there is ample authority, particularly in his scene with his mother in the closet, “ Let the bloat king,” &c. &c. And it is further to be remarked, that, though these abusive epithets are solely to be found in the mouth of the indignant HAMLET, yet there is not the slightest attempt at denying them on the part of the QUEEN ; nor does she, in any instance, manifest an affection for him, but appears to submit to his overbearing villany with a passiveness that argues her being conscious of the situation in which she had placed herself, perhaps by a momentary infatuation.

I have ventured to differ from the general conception of the character of FALSTAFF. Hitherto he has been considered as the prince of good fellows,—smooth, easy, good-natured, witty, and fat to unwieldiness. I conceive him to be cunning, artful, impudent enough to put a bold face on any matter, but always on the watch to see its effect on those whom he intended to over-reach, or from whom he hoped for advantage. When he discovers that he is detected by PRINCE HENRY, he *pretends* that he has been *joking*, and that he was aware of the part the Prince had acted :—“ By the lord, I knew ye as well as he that made ye !” He is deceitful and treacherous—mark his letter to

PRINCE HENRY respecting POINS, and his abuse of the Prince when absent. He is selfish and dishonest, and, as PRINCE HENRY characterizes him, "the father of lies"—witness his ungrateful and fraudulent usage of DAME QUICKLY. When he meets JUSTICE SHALLOW, his first consideration is what he can make out of him—to what extent he can defraud him: "Well, I will be acquainted with him, if I return, and it shall go hard but I will make him a philosopher's two stones to me." He says he is "witty and the cause of wit in others;" but, as he confesses, his is the wit of a talkative drunkard: "A good sherris sack hath a two-fold operation in it: it ascends me into the brain; dries me there all the foolish, and dull, and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes, which, delivered over to the voice (the tongue), which is the birth, becomes excellent wit." But the situations he is placed in, and the consummate impudence and effrontery with which he undauntedly endeavours to extricate himself and to involve others, have rendered him very amusing, and consequently a great favourite with the audience and the reader,—from, I fear, a weakness of human nature, which is always more ready to laugh at the deceived than to reprehend the deceiver: the same feeling is noticed when (I believe) Fouchè remarks it as his experience, that a man had rather be called a knave than a fool. One word as to FALSTAFF's unwieldy size:—his education, from being a page to Mowbray, Duke of Norfolk, to the period of his knighthood, was calculated to make a powerful man out of even a feeble frame; and, in his case, this power was not much diminished by his excesses, as is evident from his lifting Hotspur in his armour, when he must himself have been encumbered with the same heavy costume; for, even in Shakspeare's time, no knight would have gone into the field of battle without being cased in plate. Therefore,

much that is said about his un wieldiness is figurative, as would also appear from the adventure at Gadshill: "And Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy, and still ran and roared, as ever I heard bull-calf." These, it is hoped, will be sufficient to vindicate the view taken of the character mental and bodily; but, on investigation, many corroborations will be found.

OTHELLO is a Moor, not a blackamoor, and his costume is that of the generalissimo of the Venetian forces, from Vecellio.

IN MACBETH, national as well as individual character has been considered; and what has been urged as a fault is assumed as a merit, that he is a Scotchman.

I have given sufficient reasons for my ideas of MASTER SLENDER in the remarks on the Merry Wives of Windsor, and will only repeat the unanswerable evidence—"I will rather be unmannerly than troublesome;" and ANNE PAGE, far from being full of mischievous raillery of her bashful suitor, as sometimes represented, is, throughout the play, the personification of quiet gentleness—"Indeed, she is given too much to allicholly and musing."

As to any other instances in which I may have departed from the received opinion, I must beg a careful and unprejudiced examination of the text; and I trust that the result will prove satisfactory.

The variety of the subjects has induced a corresponding variety in the execution; but still, throughout, it is strictly confined to outline, and is the *only* work in that style.

Flaxman and Retzsch, in their nominal outlines, have both introduced shadows, and in some instances to such extent, that they have the appearance of being early proofs of plates intended to be finished. That shadows are unnecessary, I need only refer to the body of this work to prove: every effect requisite to convey intellectual im-

pression will be found, and given solely by an imperceptible graduation of the line. Roundness, discrimination of texture, and a perfect idea of character, may be expressed by a single line with proper management; and I even venture to assert that, when shadows are introduced, it is in consequence of want of knowledge of the capabilities of pure outline, cutting the knot they do not endeavour to untie. *Ars est celare artem.* When either the line is uniform, or partial shadows are introduced, it is impossible to conceal the art; while, on the contrary, with the application of a proper graduation of outline, the mind may be so fully impressed with the idea intended to be excited, that the eye shall take no cognizance of the mode of execution—the scene, and not the artist, shall be present to the mind, and that highest of all commendation be elicited so finely observed by Betterton—“they forgot to applaud.” If I should not be deemed to have succeeded thus far, let it be not charged to the deficiency of outline, but to my want of power to avail myself of its capability; for I feel that much more may be effected than ever yet has been done in that style by any one.

I may now, I trust, dismiss this work, as fully realizing the professions of the prospectus, and presenting, as illustrations of Shakspeare, the only instance in which these have been accomplished. Retzsch, the celebrated illustrator of Goëthe's *Faust*, commenced his Gallery of Shakspeare simultaneously with myself: he discontinued his work after publishing seventeen plates to the tragedy of *Hamlet*: I have laid before the public four hundred and eighty-three, and have illustrated all the plays.

F. H.