

**LITERARY AND GRAPHICAL  
ILLUSTRATIONS  
OF SHAKSPEARE, AND  
THE BRITISH DRAMA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649187577

Literary and graphical illustrations of Shakspeare, and the British drama by Various

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

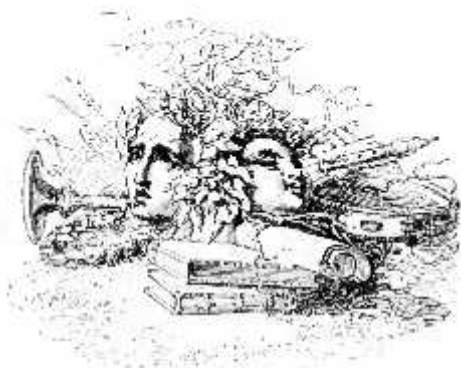
**VARIOUS**

**LITERARY AND GRAPHICAL  
ILLUSTRATIONS  
OF SHAKSPEARE, AND  
THE BRITISH DRAMA**



LITERARY AND GRAPHICAL  
**Illustrations**  
OF  
**SHAKSPEARE,**  
AND THE  
**BRITISH DRAMA:**  
COMPREHENDING  
AN HISTORICAL VIEW OF THE ORIGIN AND IMPROVEMENT OF  
**The English Stage,**  
AND A SERIES OF CRITICAL AND DESCRIPTIVE NOTICES OF UPWARDS OF  
ONE HUNDRED OF THE MOST CELEBRATED  
TRAGEDIES, COMEDIES, OPERAS, AND FARCES.

EMBELLISHED WITH MORE THAN TWO HUNDRED ENGRAVINGS ON WOOD,  
BY EMINENT ARTISTS.



LONDON:

PRINTED BY AND FOR MAURICE AND CO., FENCHURCH STREET;

AND PUBLISHED BY

**EFFINGHAM WILSON, 33, ROYAL EXCHANGE;**  
AND **HURST, CHANCE, AND CO., ST. PAUL'S CHURCH-YARD.**

MDCCLXXV.

## TABLE OF CONTENTS.

HISTORICAL VIEW OF THE ORIGIN AND IMPROVEMENT OF THE ENGLISH	Pages.
STAGE .. .. .	viii to xvi.

### DRAMAS BY SHAKSPEARE,

*According to the Order of the First Folio of his Works, 1623.*

### Plays and Comedies.

	Supposed Dates.				Pages.
	Malone.	Chalmers.	Denke.		
1. The Tempest .. .. .	1612	1613	1611	..	2
2. The Two Gentlemen of Verona ..	1595	1595	1595	..	4
3. The Merry Wives of Windsor ..	1601	1595	1601	..	6
4. Measure for Measure .. .. .	1603	1604	1603	..	8
5. The Comedy of Errors .. .. .	1593	1561	1591	..	10
6. Much Ado about Nothing .. .. .	1600	1599	1599	..	12
7. Love's Labour's Lost .. .. .	1594	1592	1591	..	14
8. A Midsummer Night's Dream ..	1592	1590	1593	..	16
9. The Merchant of Venice .. .. .	1598	1597	1597	..	18
10. As You Like It .. .. .	1600	1599	1600	..	20
11. The Taming of the Shrew .. .. .	1594	1598	1594	..	22
12. All's Well that Ends Well .. .. .	1598	1599	1598	..	24
13. Twelfth Night .. .. .	1614	1613	1613	..	26
14. The Winter's Tale .. .. .	1604	1601	1610	..	28

### Histories.

15. King John .. .. .	1596	1596	1596	..	30
16. King Richard the Second .. .. .	1596	1597	1596	..	32
17. King Henry the Fourth—First Part ..	1597	1596	1596	..	34
18. King Henry the Fourth—Second Part	1599	1597	1596	..	36
19. King Henry the Fifth .. .. .	1599	1597	1599	..	38
20. King Henry the Sixth—First Part ..	1589	1593	1592	..	40
21. King Henry the Sixth—Second Part	1591	1595	1592	..	42
22. King Henry the Sixth—Third Part ..	1591	1595	1592	..	44
23. King Richard the Third .. .. .	1597	1595	1585	..	46
24. King Henry the Eighth .. .. .	1601	1613	1602	..	48

### Tragedies.

25. Troilus and Cressida .. .. .	1602	1600	1601	..	50
26. Coriolanus .. .. .	1610	1600	1600	..	52
27. Titus Andronicus .. .. .	1589	1589	1589	..	54
28. Romeo and Juliet .. .. .	1595	1592	1593	..	56

TABLE OF CONTENTS.

				Supposed Dates.			Pages.	
				Malone.	Chalmers.	Drake.		
29.	Timon of Athens	..	..	1609	1604	1602	..	58
30.	Julius Cæsar	..	..	1607	1607	1607	..	60
— 31.	Macbeth	..	..	1606	1606	1606	..	62
32.	Hamlet	..	..	1596	1597	1597	..	64
— 33.	King Lear	..	..	1605	1605	1604	..	66
— 34.	Othello	..	..	1611	1614	1612	..	65
— 35.	Antony and Cleopatra	..	..	1608	1608	1608	..	70
36.	Cymbeline	..	..	1605	1606	1605	..	72
37.	Pericles, Prince of Tyre	..	..	1580	—	1599	..	74

*All the Plays of Shakspeare appear to have been performed at the Globe or Black-Friars' Theatres.*

	Pieces.	Authors.	First Performed.	Pages.
38.	A New Way to Pay Old Debts.	Philip Massinger	Phoenix, Drury Lane	.. 76
39.	The Orphan	Thomas Otway	Duke's Theatre, 1689	.. 78
40.	Venice Preserved	Thomas Otway	Duke's Theatre, 1682	.. 80
41.	Oroonoko	Thomas Southerse	Drury Lane, 1696	.. 82
42.	The Inconstant	George Farquhar	Drury Lane, 1702	.. 84
43.	The Fair Penitent	Nicholas Rowe	Lincoln's Inn Fields, 1703	86
44.	The Beaux' Stratagem	George Farquhar	Haymarket, 1707	.. 88
45.	Cato	Joseph Addison	Drury Lane, 1713	.. 90
46.	Jane Shore	Nicholas Rowe	Drury Lane, 1714	.. 92
47.	The Wonder	Susanna Centlivre	Drury Lane, 1714	.. 94
48.	A Bold Stroke for a Wife	Susanna Centlivre	Lincoln's Inn Fields, 1718.	96
49.	The Revenge	Dr. Edward Young	Drury Lane, 1721	.. 98
50.	The Beggar's Opera	John Gay	Lincoln's Inn Fields, 1728.	100
51.	Tom Thumb	Henry Fielding	Haymarket, 1730	.. 102
52.	George Barnwell	George Lillo	Drury Lane, 1731	.. 104
53.	The Devil to Pay	Charles Coffey	Drury Lane, 1731	.. 106
54.	The Mock Doctor	Henry Fielding	Drury Lane, 1732	.. 108
55.	Fatal Curiosity	George Lillo	Haymarket, 1736	.. 110
56.	Gustavus Vasa	Henry Brooke	Printed only. 1739	.. 112
57.	The Lying Valet	David Garrick	Goodman's Fields, 1741	114
58.	Mis in her Teens	David Garrick	Covent Garden, 1747	.. 116
59.	The Suspicious Husband	Dr. Benjamin Hoadly	Covent Garden, 1747	.. 118
60.	The Gamester	Edward Moore	Drury Lane, 1753	.. 120
61.	Barbarossa	Dr. John Brown	Drury Lane, 1754	.. 122
62.	The Apprentice	Arthur Murphy	Drury Lane, 1756	.. 124
63.	Douglas	Rev. John Home	Covent Garden, 1757	.. 126
64.	Isabella	Southerne & Garrick.	Drury Lane, 1757	.. 128

TABLE OF CONTENTS.

Pieces.	Authors.	First Performed.	Pages.
63. The Guardian ..	David Garrick .. ..	Drury Lane, 1759 ..	139
66. High Life Below Stairs ..	Rev. James Townley.	Drury Lane, 1759 ..	132
67. Love à la Mode .. ..	Charles Macklin ..	Drury Lane, 1759 ..	134
68. The Jealous Wife ..	George Colman, Sen.	Drury Lane, 1761 ..	136
69. The Liar .. ..	Samuel Foote .. ..	Covent Garden, 1762 ..	138
70. Love in a Village ..	Isaac Bickerstaffe ..	Covent Garden, 1762 ..	140
71. The Mayor of Garratt	Samuel Foote .. ..	Haymarket, 1763 ..	142
72. The Deuce is in Him ..	George Colman, Sen.	Drury Lane, 1763 ..	144
73. Midas .. ..	Kane O'Hara .. ..	Covent Garden, 1764 ..	146
74. The Clandestine Marriage	Colman and Garrick.	Drury Lane, 1766 ..	143
75. The Country Girl ..	Wycherley & Garrick.	Drury Lane, 1766 ..	150
76. Lionel and Clariza ..	Isaac Bickerstaffe ..	Covent Garden, 1768 ..	152
77. The Padlock .. ..	Isaac Bickerstaffe ..	Drury Lane, 1768 ..	154
78. The Hypocrite .. ..	Isaac Bickerstaffe ..	Drury Lane, 1768 ..	156
79. The West Indian ..	Richard Cumberland	Drury Lane, 1771 ..	158
80. The Grecian Daughter ..	Arthur Murphy ..	Drury Lane, 1772 ..	160
81. The Irish Widow ..	David Garrick .. ..	Drury Lane, 1772 ..	162
82. She Stoops to Conquer ..	Dr. Oliver Goldsmith	Covent Garden, 1773 ..	164
83. Bon Ton .. ..	David Garrick .. ..	Drury Lane, 1775 ..	166
84. The Rivals .. ..	R. B. Sheridan .. .	Covent Garden, 1775 ..	168
85. Three Weeks After Marriage.	Arthur Murphy ..	Covent Garden, 1776 ..	170
86. All the World's a Stage	Isaac Jackman .. ..	Drury Lane, 1777 ..	172
87. The Quaker .. ..	Charles Dibdin, Sen.	Drury Lane, 1777 ..	174
88. Percy .. ..	Hannah More .. ..	Covent Garden, 1777 ..	176
89. Who's the Dupe ..	Hannah Cowley ..	Drury Lane, 1779 ..	178
90. The Critic .. ..	R. B. Sheridan ..	Drury Lane, 1779 ..	180
91. The Belle's Stratagem ..	Hannah Cowley ..	Covent Garden, 1780 ..	182
92. The Man of the World ..	Charles Macklin ..	Covent Garden, 1781 ..	184
93. Rosina .. ..	Frances Brooke .. .	Covent Garden, 1782 ..	186
94. He Would be a Soldier ..	Frederick Pilon ..	Covent Garden, 1786 ..	188
95. The First Floor ..	James Cobb .. ..	Drury Lane, 1787 ..	190
96. Inkle and Yarico ..	George Colman, Jun.	Haymarket, 1787 ..	192
97. Ways and Means ..	George Colman, Jun.	Haymarket, 1788 ..	194
98. The Doctor & the Apothecary.	James Cobb .. ..	Drury Lane, 1788 ..	196
99. Arden of Faversham ..	Lillo & Dr. Hoadly.	Covent Garden, 1790 ..	198
100. Honest Thieves ..	Thomas Knight ..	Covent Garden, 1797 ..	200
101. Fortune's Frolic ..	J. T. Alvingham ..	Covent Garden, 1799 ..	202





HISTORICAL VIEW  
OF THE ORIGIN AND IMPROVEMENT OF THE  
**English Stage.**

---

HOWEVER deficient may be the materials for compiling a perfect History of the Drama in England, the illustrations of it, recovered by modern research, are far too numerous to be contained in the space here allotted to the subject; so that the reader will be presented with only some of the leading features of the ancient national Stage, and of the principal points of its rise and improvement.

The old Greek Drama appears to have flourished at Constantinople, until the fourth century of the Christian Era; about which time Gregory of Nazianzen, the Patriarch of that city, a poet, and one of the Fathers of the Church, banished the pagan plays of Sophocles and Euripides from the stage, and introduced those Scripture histories which appear to have been the earliest dramatic entertainments in every part of Europe. In these the Grecian chorusses were turned into Christian hymns, the pieces being arranged on the plan of the more ancient tragedies; and one of the oldest religious dramas written by Gregory is yet extant, called *Christ's Passion*, the prologue to which states, that the Virgin Mary was then for the first time brought upon the stage. The early commercial intercourse between Constantinople and Italy, soon introduced these performances into Europe; in which country the Italian Theatre is affirmed to be the most ancient. The period of its earliest religious Drama, is, nevertheless, assigned to the year 1243, when a spiritual comedy was performed at Padua; and in 1264, the *Fraternitate del Gonfalone* was established, part of whose occupation was to represent the sufferings of Christ during Passion-Week. The origin of the French Theatre cannot be traced higher than 1393, when *The Mystery of the Passion* was represented at Saint-Maur. In England, however, the first spectacle of the kind was probably the *Miracle-Play of Saint Catherine*, mentioned by Matthew Paris as having been written

## ORIGIN OF THE ENGLISH STAGE.

by Geoffrey, a Norman, afterwards Abbot of St. Alban's, and performed at Dunstable Abbey in the year 1110. It is also stated in the *Description of the most noble City of London*, composed by William Fitz-Stephen, a monk of Canterbury, about 1174, in treating of the *ordinary* diversions of the inhabitants of the metropolis,—that “instead of the common interludes belonging to theatres, they have plays of a more holy subject; representations of those sacred miracles which the holy confessors wrought, or of those sufferings wherein the glorious constancy of the martyrs did appear.”

It will be hence observed that the ancient religious Dramas were distinguished by the names of MYSTERIES, properly so called, wherein were exhibited some of the mysteries or events of Scripture-story; and MIRACLES, which were of the nature of tragedy, representing the acts or martyrdom of a Saint of the Church. The introduction of this species of amusement into England, has been attributed to the pilgrims who went to the Holy-land; and the very general custom of performing such pieces at festivals, to the sacred plays at those ancient national marts, by which the commerce of Europe was principally supported. To these, the merchants who frequented them used every art to draw the people, employing jugglers, buffoons, and minstrels, to attract and entertain them. By degrees, however, the clergy observing the disposition to idleness and festivity which was thus introduced, substituted their dramatic legends and histories from the Scriptures, for the ordinary profane amusements; causing them to be acted by monks in the principal churches and cathedrals at certain seasons, with all the attraction and state of choral chanting, playing upon organs, and ecclesiastical dresses and ornaments. The duration of the exhibition appears to have been regulated partly by the length of time appointed for the fair or festival; for though some pieces consisted of a single subject only, as *The Conversion of St Paul*, or *The Casting Out of the Evil Spirits from Mary Magdalene*,—others comprised a long series of Scriptural histories, which were presented for several days successively.

The principal of these religious plays appear to have been derived from two very celebrated series of them, annually performed at Caester, at Whitsuntide, and, sometimes, at Midsummer; and at Coventry at the feast of Corpus-Christi, or June 14th. The Whitsuntide plays are commonly called “the Chester Mysteries,” both because they were translated by Ranlle Higden, a monk of that city, about 1327-28, and were originally played there on the Monday, Tuesday, and Wednesday, in the Whitsun-week, so early as 1269. They were 24 in number, and commenced with *The Falluge of Lucifer* and *The Creation of the World*; and ended with *Antichrist* and *Domesday*. There was considerable difficulty in procuring the Pope's permission that they might be performed in English, and hence it has been presumed that all the previous Mysteries were in Latin, which gives to these pieces the merit of having been the first interludes in the national language. A manuscript specimen of a *Corpus-Christi* Pageant instituted at York, early in the thirteenth century, yet exists in the records of that city; but the most popular dramas exhibited on this day were generally entitled *Ludus Coventrie*, or the Coventry Play, because they were performed there at that time, as early as 1416, before Henry V., under the direction of the Franciscan Friars of the city, to which fraternity their original composition has been attributed. A transcript of them of the fifteenth century is in the

#### HISTORICAL VIEW OF THE ORIGIN

Cottonian Library, consisting of 40 pageants, or plays, also extending from the Creation to the Judgement of the World.

At the times of these performances, great multitudes were drawn from all parts of England to Chester and Coventry, to the great benefit of those cities; and, as learning increased, and was more widely disseminated from the monasteries, the acting of sacred plays extended from them to the public schools and universities, when choristers, school-boys, parish-clerks, and trading-companies, were employed in their representation. The Mysteries, both of Chester and Coventry, were performed by, and at the expense of, the members of the trading-guilds of those cities; each society retaining to itself a particular portion of the sacred history. Thus at Chester, the Tanners represented *The Fall of Lucifer*, the Drapers *The Creation*, the Dyers *The Deluge*, &c.; and at Coventry the Shearmen played *The Nativity*, and the Cappers *The Resurrection and Descent into Hell*. The Parish-Clerks of London were also accustomed yearly to perform a long series of sacred Mysteries near West-Smithfield, at Skinners' Well; the name of which has been for so many centuries altered to their own. On July 18th, 19th, and 20th, 1390, they played at Clerkenwell before Richard II., his Queen, and several of the nobility; and in 1409 they presented a drama extending from the Creation of the world till Doomsday,—supposed to be one of the Chester or Coventry Mysteries,—which lasted for eight days, in the presence of some of the principal personages of the kingdom. Down to this time it does not positively appear that a drama upon any profane subject, either tragic or comic, had been produced in England; and even the emblematical and decorative pageants presented to a Sovereign were almost entirely scriptural. In 1487, after the birth of Prince Arthur, Henry VII. was entertained at Winchester Castle, on a Sunday during dinner, with a drama called *The Harrowing of Hell*, or the triumphant entry of Christ into the infernal world, and delivering thence the souls of the faithful departed. It was performed by the charity, or choir, boys of Hyde Abbey and St. Swithin's Priory, two large monasteries of Winchester; and was one of both the Chester and Coventry Mysteries, sometimes entitled *Ludus Paschalis*, or the Easter Play, the subject having been taken from the spurious *Gospel of Nicodemus*, as peculiarly proper to the festival. These performances, however, had not become common to all persons without some opposition; since in, 1378, the scholars or choristers of St. Paul's School, presented a petition to Richard II., praying him to prohibit some ignorant and inexpert persons from acting the *History of the Old Testament*, to the great prejudice of the clergy of that church, who had prepared it with considerable cost for representation at the ensuing Christmas.

Such of the ancient English Mysteries as are yet extant, are written in long stanzas of alternate rhyme, having the actors' names and stage-directions in Latin prose, with many occasional Latin phrases. At the commencement of the Coventry Mysteries is a very long Prologue, spoken by three *Vexillatores*, or banner-men, alternately, announcing the subject of the ensuing pageant; and prefixed to the Chester Plays are "the Bannes which are reade before their beginning," which declare their origin and author, also in metre, and contain directions to the several Companies of the scenes they are to exhibit. Notwithstanding the seriousness of the subject, the Mysteries were not without a considerable portion of coarse jests and strange absurdities, both in the language and