and, it may be said, un-English type. A seated statue in stone roughly hewn with characteristic breadth by the Danish sculptor, Louis Hasselriis, has for some years been placed in the apartment of the Castle of Kronborg, in which, according to the Danish tradition, Shakespeare and his company acted for the king of Denmark. America possesses some well-known statues. That by J. Q. A. Ward is in Central Park, New York (1872). In 1886 William Ordway Partridge modelled and carved the seated marble figure for Lincoln Park, Chicago; and later, Frederick MacMonnies produced his very original statue for the Library of Congress, Washington, D.C. This is in some measure based on the Droeshout engraving. William R. O'Donovan also sculptured a portrait of Shakespeare in 1874. Great consideration is given by some to the bust made by William Page of New York in preparation for a picture of the poet he was about to paint. He founded it with pathetic faith and care and amazing punctiliousness on the so-called “ Death Mask,” which it little resembles; as he was no sculptor the bust is no more successful than the picture. The bust by R. S. Greenough, already mentioned as based in part on the “ Boston Zuccaro" portrait, must be included here, a⅛ well as the romantic, dreamy, marble bust by Augusto Possaglio of Florence (presented to the Garrick Club by Salvini in 1876); the imaginative work by Altini (Duke of Northumberland, Alnwick Castle) ; and the busts by F. M. Miller, E. G. Zimmermann, Albert Toft, J. E. Carew (Mr Muspratt, Liverpool) and P. J. Char- digny of Pans. The last named was a study made in 1850, for a proposed statue, 100 ft. high, which the sculptor hoped to be com­missioned to produce. A multitude of small bronze and silver busts and statuettes have also been produced. Some attention has been accorded for several years past to the great pottery bust attributed to John Dwight’s Fulham Pottery (c. 1675). The present writer, however, has ascertained that it is by Lipscombe, in the latter portion of the 19th century.

The wood carvings are numerous. The most interesting among them is the medallion traditionally believed to have been carved by Hogarth, and inset in the back of the “ Shakespeare chair ” pre- sented by the artist to David Garrick (in the possession of Mr W. Burdett-Coutts). The statuettes alleged to be carved from the wood of Shakespeare’s mulberry-tree are numerous; among the most attractive are the archaic carvings by Salsbee (1761). One statu­ette of a primitive order of art was sold in 1909 in London for a fantastic sum; it was absurdly claimed to be the original of Scheemakers’ statue, but without the slightest attempt at proof or justification.

The Medals and Coins of Shakespeare offer material for a separate numismatic study. Those of the Chandos type are by far the most numerous. The best of them are as follows: Jean Dassier (Swiss; in the.“ Series of Famous Men,” *c*. 1730); J. J. Barre (French; in the “ Series numismatica universalis,” 1818); Westwood (Garrick Jubilee, 1769); J. G. Hancock—the young short-lived genius who engraved the die when only seven years old; J. Kirk (for the Hon. Order of Shakespeareians, 1777); W. Barnett (for the Stratford Commemoration, 1816); J. Moore (to celebrate the Birthplace, 1864) ; and L. C. Wyon (the gift of Mr C. Fox-Russell to Harrow School, 1870). The latest, and one of the most skilful, is the plaquette (no reverse) in the series of “ Berühmter Manner ” by Wilhelm Mayer and Franz Wilhelm of Stuttgart, the leading medal-partnership of Germany (1908). After the “ Droeshout ” engraving: Westwood (1821); T. A. Vaughton (1908-1909). After the “Stratford bust”: W. F. Taylor (celebrating the Birthplace, 1842); and T. J. Minton; T. W. Ingram (for Shakespearean Club, Stratford, 1824); J. Moore, Birmingham ; and, head only, Antoine Desbœufs (French, exhibited in the Salon, 1822—obverse only) ; B. Wyon (for the City of London School, Beaufoy Shakespearean prize, 1851); J. S. and A. B. Wyon (for the M'Gill University, Montreal, 1864); John Bell and L. C. Wyon (for the Tercentenary Anniversary, 1864); Allen and Moore (with incorrect birthdate, “1574,” 1864). From the “Janssen” type: Joseph Moore (a medal imitating a cast medal, 1908). There is an Italian medal, cast, of recent date; with the exception of this all the medals are struck.

The 18th-century tradesmen’s Tokens, which passeo current as money when the copper coinage was inadequate for the public needs, constitute another branch for collectors. About thirty- four of these, including variations, bear the head of Shakespeare. With one exception (a farthing, 1815, issued much later than the bulk of the tokens) all represented half-pence. They comprise the “ local ” and “ not local.” There are the “ Warwickshire ” series, the “ London and Middlesex,” and the “ Stratford Promissory ” series. Many are stamped round the edge with the names of the special places in which they are payable. In addition to these may be mentioned the 24 “ imitation regal ” tokens which bear Shakespeare’s name, around (except in one or two cases) the effigy of the king. They belong to the last quarter of the 18th century.

Many of the more important kilns have produced portraits of Shakespeare in porcelain and pottery, in statuettes, busts, in “cameos” and in painted pieces. We have them in Chelsea; old Derby; Chelsea-Derby ; old Staffordshire (salt-glaze), frequently reproducing, as often as not with fantastic archaism, Scheemakers’ statue; and on flat surfaces by transfer of printed designs—both

18th-and 19th-century productions; also French-Dresden and Wedg­wood. In the last-named ware is the fine bust, half-life size, in black basalt, as well as several “cameos” in various sizes, in blue and white jasper, or yellow ground, and in black basalt. The busts were also produced in different sizes. Worcester produced the well-known “ Benjamin Webster ” service, with the portrait, Chandos type, *en camaïeu,* as well as the mug in “ jet enamel,” which was the fifth of the set of thirteen. Several of the portraits have also been pro- duced commercially in biscuit china. ∣

Gems with intaglio portraits of Shakespeare have been copiously produced since the middle of the 19th century, nearly all of them based upon earlier works by men who were masters of their still­living craft. The principal of these latter are as follows: Edward Bnrch, A.R.A., exhibited in 1765; Nathaniel Marchant, R.A., ex- hibited 1773 (Garrick turning to a bust of Shakespeare); Thomas Pownàll (*c*. 1750); William Barnett; J. Wicksted the Elder (Shakespeare and Garrick); W. B. Wray (a beautiful drawing for this is in the Print Room of the British Museum) ; and Yeo. In the same class may be reckoned the Cameos, variously sardonyx, chalcedony, and shell, some excellent examples of which have been executed, and the Ivories, both in the round and in relief. The Waxes form a class by themselves; in the latter portion of the 18th century a few small busts and reliefs were put forth, very good of their kind. These have been imitated within recent years and attempts made to pass them off as originals, but only the novice is deceived by them. Similarly the old Shakespeare brass pipe-stoppers have latterly been widely reproduced, and the familiar little brass bust is widely reproduced from the bronze original. So voracious is the public appetite for por­traits of the poet that the old embroideries in hair and more recently in woven silk found a ready market; reliefs in silver, bronze, iron, and lead are eagerly snapped up, and postage stamps with Shakespeare’s head have been issued with success. The acquisitiveness of the collector paralyses his powers of selection. The vast number of other objects for daily use bearing the portrait of Shakespeare call for no notice here. (M. H. S.)

BIBLIOGRAPHY

The following is an attempt to supply the want of a select classified bibliography of the literature connected with Shakespeare (here abbreviated *S*.). The titles are arranged chronologically under each heading in order to give the literary history of the special subject. Articles in periodicals not issued separately, and modern critical editions of single plays, are not included ; and only those of the plays usually contained in the collective editions are noticed.

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| I. Principal Collective Editions | | |
| Date. | Plays  or  Works. | Editors, Publishers, &c. |
|  |  |  |
| 1632 | P. | 2d folio (Cotes) [fasc. 1909 (Metbuen) folio]. |
| 1663, 64 | P. | 3d folio (Chetwinde) [fasc. 1905 (Methuen) folio]. |
| 1685 | P. | 4th folio [fasc. 1904 (Methuen) folio], 1st 8vo, Rowe (Tonson), 7 vols., plates. |
| 1709 | w. |
| 1723-25 | w. | A. Pope (Tonson), 7 vols. 4to. |
| 1733 | w. | L. Theobald (Tonson), 7 vols. 8vo, plates. |
| 1743,44 | P. | Sir T. Hanmer (Oxford), 6 vols. 41o, plates. |
| 1747  1765 | P. | Bp. Warburton, 8 vols. 8vo. |
| P. | Dr S. Johnson (Tonson), 8 vols. 8vo. |
| 1767 | P. | E. Capell (Tonson), 10 vols. sm. 8vo. |
| 1773 | P. | Johnson and G. Steevens, 10 vols. 8vo.  “Stage ed." (Bell), 8 vols. 12 mo, plates.  E. Malone (Baldwin), first "Variorum ed.” 10 vols. sm. 8vo.  Johnson and Steevens’s 4th ed., by I. Reed, 15 vols. 8vo. 1st American cd,. S. Johnson (Philadelphia), 8 vols. 12 mo. |
| I773-75 | P. |
| 1790 | W. |
| 1793 | P. |
| 1795-96 | w. |
| 1799-1801 | w. | ist Continental ed. (Brunswick), 8 vols. 8vo; repr. of 1793 ed. at Basle, 1799-1802, *23* vols. 8vo.  BoydeU⅛ lllus. ed. (Bulmer), 9 vols, fol., plates, and 2 additional |
| 1802 | P. |
|  |  | vols. |
| 1805 | P. | A. Chalmers, 9 vols. 8vo, Fuseli’s plates.  Heath’s engravings, *6* vols. imp. 4t0.  T. Bowdleris “Family ed.,” complete, 10 vols. 18mo.  E. Malone, by J. Boswell, “variorum ed.,” 21 vols. 8vo. |
| 1807  1818 | P.  P. |
| 1821 | w. |
| 1825 | P. | Rev. W. Harness, 8 vols. 8vo. |
| 1826 | P. | S. W. Singer (Pickering), 10 vols. 18mo, woodcuts, ist French ed. (Baudry), 8vo. |
| 1829 | P. |
| 1830 | w. | L. Tîeck (Leipzig), roy. 8vo. |
| 1832-34 | w. | J. valpy, “ Cahiπet Pictorial ed.,” 15 vola. sm. 8vo. |
| 1838-43 | w. | C. Knight, “Pictorial ed.,” 8 vols. imp. 8vo. |
| ι⅛9-43 | ∖v | B. Cornwall, 3 vols. imp. 8vo, woodcuts by Kenny Meadows. |
| 1841-44 | w. | J. P. Collier, 8 vols. 8vo. |
| 1842-44 | w | C. Knight, “Library ed.,” 12 vols. 8vot woodcuts. |
| 1844 | P. | 0. W. Peabody (Boston, V.S.), 7 vols. 8vc. |
| 1847 | r | Dr G. C Verplanck (N.Y.), 3 vols. roy. 8vo, woodcuts. |
| 1851 | w. | W. Ibτlitt, 4 vois, τ2m0. |
| 1852 | P. | “Lao·downe ed.” (white), 8vo. |
| 1852-57 | w. | Rev. II. N. Hudson (Boston, U.S.) 11 vols. 12mo. |
| 1853 | P. | J. P. Collier (see *Pαyηe Collier Controversy,* xix.), 8vo. |
| x%3-65 | w. | J 0. HalliwcU, 16 vols, folio, plates. |
| 1854-65 | w. | N. Delius (Elberfeld), 8 vols. Svo. |