

SHAKESPEAREANA



H.FUSELI – PUCK. ITEM 9

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Bulmer Shakespeare's Works in Original Parts Item 9

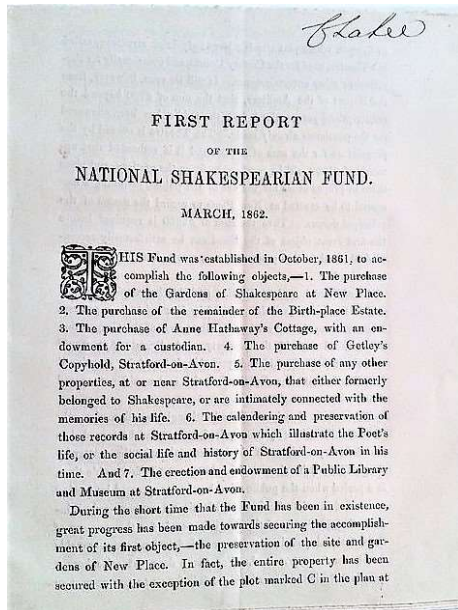
1. **SHAKESPEARE.** A Fine Parian Bust of William Shakespeare, 13½ x 9 ins



Staffordshire, c.1864
[Stock ID: 13949] £550

2. **SHAKESPEARE.** First Report of the National Shakespearian Fund. dropped head title, signed on title "C. Lahee", 8 pp. sm.4to, disbound, signs of mounting, Chiswick Press, March, 1862

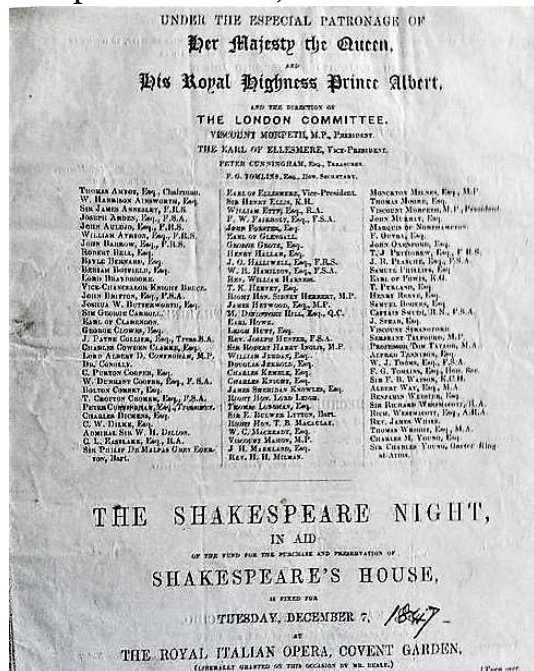
"This Fund was established in October, 1861, to accomplish the following objects, - 1. The Purchase of the Gardens of Shakespeare at New Place. 2. The purchase of the remainder of the Birth-place Estate. 3. The purchase of Anne Hathaway's Cottage, with an endowment and custodian. 4. The purchase of Getley's Copyhold, Stratford-on-Avon. 5. The purchase of any other properties, at or near Stratford-on-Avon, that either formerly belonged to Shakespeare, or are intimately connected with the memoried of his life. 6. The calendering and preservation of those records at



Stratford-on-Avon which illustrate the Poet's life, or the Social History of Stratford-on-Avon which illustrate the Poet's life, or the social history of Stratford-on-Avon in his time. And 7. The erection and endowment of a Public Library and Museum at Stratford-on-Avon."

[Stock ID: 13614] £35

3. SHAKESPEARE. The Shakespeare Night, in aid of the Fund for the Purchase and Preservation of Shakespeare's House, is fixed for Tuesday, December 7, at the



Royal Italian Opera, Covent Garden,... The Musical Arrangements, which will be Illustrative of Shakespeare's Plays, under the Direction of Sir Henry Bishop, 3 pp. sm.4to, signs of mounting, the date filled in in ink, London 1847
Patrons include the Queen and Prince Albert, Charles, Dickens and Harrison Ainsworth.

[Stock ID: 13615] £50

4. **SHAKESPEARE.** A Speltar Statuette of William Shakespeare on a base inscribed “Shakespeare”, mounted on a circular wooden base. 14½ ins on pedestal,



patina worn c.1875
 [Stock ID: 13803] £275

ROYAL ENTERTAINMENT

5. **SHAKESPEARE. Charles Kean. King John, “Royal Entertainment.** By



Command. Her Majesties Servants will perform at Windsor Castle, On Friday, February 6th. 1852 Shakespeare’s Historical Play, in Five Acts, of King John”. Charles Kean as King John, 8¾ x 7½ ins. printed on embossed laced paper, 1852

[Stock ID: 13770] £125

ROYAL ENTERTAINMENT

6. SHAKESPEARE. Charles Kean. The Tempest, “Royal Entertainment. By Command. Her Majesties Servants will perform at Windsor Castle, On Thursday, February 2nd. 1854 Shakespeare’s Play of The Tempest.” Charles Kean as Prospero, 8¾ x 7½ ins. printed on embossed laced paper, 1854



Prince Albert was a Shakespeare enthusiast and encouraged Queen Victoria’s interest. They often visited Charles Kean and his company at the Princess’s Theatre in Oxford Street, London. The theatre, opened in 1836 named after the then Princess Victoria, is best remembered for Charles Kean’s Shakespeare revivals, beginning in 1849 and continuing for ten years. Private Theatricals were well established at the Coburg Court, and Prince Albert was the “eminence grise” of the Windsor Royal Theatricals. After the first performance in a custom built theatre at Windsor at Christmas 1848, Queen Victoria wrote in her Journal “Everything went smoothly, there was not a hitch of any kind; all this is dear Albert’s own idea”

[Stock ID: 13769] **£125**

7. SHAKESPEARE. KNIGHT (Charles) The Works of William Shakespeare, Imperial Edition, frontis portrait, 2 engraved titles & 40 engraved plates by C.W.Sharp, W.M.Lizars, C.Cousen & others after W.Q.Orchardson, A.Hughes, R.Dadd, D.Maclise, &c., some occasional spotting, 2 vols, folio, half red morocco, spine gilt in compartments, all edges gilt, some slight shelf wear, London, Virtue & Co. [1875-76]

[Stock ID: 14022] **£550**



8. SHAKESPEARE. MARSHALL (W.C. sculp.) A Fine Parian Copeland Figure of Hermione from the Winters Tale, 17½ x 5 ins. in Fine Condition, June 1



1860

[Stock ID: 14251] £650

SHAKESPEARE IN ORIGINAL PARTS

9. SHAKESPEARE (William) The Dramatic Works of Shakespeare Revised by George Steevens, [with] The Prefaces of Pope and Johnson to the Dramatic Works of William Shakespeare, 18 volumes in original papered boards and spines with printed labels on the upper boards, folio 17½ x 13½ ins. 44.4 x 34.25 cm. worn spines chipped and broken, [with] Portfolio containing loose 9 title pages, 2 pages Dedication and Advertisement, 43 numbered pages of the 2 Prefaces, 1 page of Directions to the Book-Binder, 100 engraved copper plates including a portrait of Shakespeare between Poetry and Painting, and of the Memorial above his grave, 2 plates marginally foxed, London, Shakespeare Press, W. Bulmer and Co., Shakespeare Printing-Office, for John and Josiah Boydell and George Nicol, 1791-1802

In the "Advertisement" signed "G. N." George Nicol, bookseller to the King, partner and brother in law of Josiah Boydell and uncle in law to John Boydell, explains that they were attempting to create the most splendid edition or "National Edition" of the Dramatic Works of Shakespeare to date. They had commissioned 163 Historical Paintings by British Artists to illustrate this project. "Together with Bulmer, Boydell, and the typesetter William Martin, Nicol wished to create a type that combined utility with beauty to rival continental designs. Their aim was achieved with a typeface—later named the 'Bodoni Hum'—produced in a hoax experiment by the Shakespeare printing office, which experts took to be the work of the continental master Bodoni."

Nicol was described as 'not a bookseller but a gentleman dealing in books'. His famous catalogue of the sale of the third Duke of Roxburgh's Library in 1812,

assembled by Nicol for £5000, sold for £23,341 during the forty-two-day sale. Which in turn led to the establishment of the Roxburgh Club prompting what Thomas Frognall Dibdin termed 'bibliomania'.

Text volumes bound as under:-

- I. *Much Ado About Nothing*, title dated 1791, half title, Persons of the Drama (ii) + 98 pp.
Richard III ii + 143 pp.
 - II. *As You Like it* ii + 105 pp.
Romeo and Juliet ii + 122 pp.
 - III. *King Lear* ii + 135 pp.
Two Gentlemen of Verona ii + 86 pp.
 - IV. *Winter's Tale* ii + 122 pp.
Love's Labour's Lost ii + 103 pp.
 - V. *Merry Wives of Windsor* ii + 106 pp.
Titus Andronicus ii + 101 pp.
 - VI. *Twelfth Night* ii + 98 pp.
Taming of the Shrew ii + 104 pp.
 - VII. *Troilus and Cressida* ii + 112 pp.
First Part of King Henry VI ii + 135 pp.
 - VIII. *First Part of King Henry IV* ii + 114 pp.
 - IX. *Second Part of King Henry VI* ii + 127 pp.
 - X. *Third Part of King Henry VI* ii + 120 pp.
Cymbeline ii + 141 pp.
 - XI. *King Henry VIII* ii + 125 pp.
Comedy of Errors ii + 72 pp.
 - XII. *All's Well That Ends Well* ii + 112 pp.
Measure for Measure ii + 108 pp.
 - XIII. *Hamlet* ii + 152 pp.
The Tempest ii + 87 pp.
 - XIV. *Macbeth* ii + 98 pp.
King Henry V ii + 128 pp.
 - XV. *Othello* ii + 83 pp.
Midsummer Night's Dream ii + 134 pp.
 - XVI. *King John* ii + 103 pp.
King Richard III ii + 112 pp.
 - XVII. *Coriolanus* ii + 144 pp.
Antony and Cleopatra ii + 146 pp.
 - XVIII. *Julius Caesar* ii + 102 pp.
Timon of Athens ii + 90 pp.
- [Stock ID: 13958] **£2250**
(See also front and inside cover)



SHEEMAKERS MEMORIAL IN POET'S CORNER

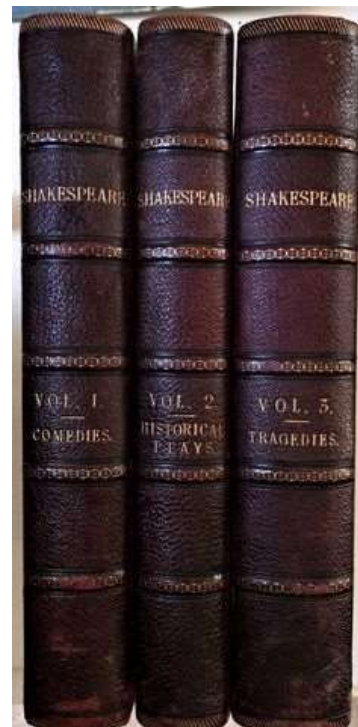


10. [SHAKESPEARE (William)] A Fine Parian Figure of William Shakespeare modelled after Pieter Sheemakers, leaning on a pile of books on a pillar, with his left hand pointing to a hanging scroll listing the Tempest, Othello, Hamlet, Macbeth, and the Winters Tale, 13½ ins. 34.5 cm. x 9¾ ins. 24.5 cm. small chip to the edge of the base, c.1870

This Parian Figure is a reduced model of The Shakespeare Memorial in Poets Corner in Westminster Abbey by Pieter Sheemakers is after the design by William Kent, which was erected in 1740. An almost identical statue by Sheemakers stands in the Entrance Hall of Wilton House in Wiltshire, was erected in 1743. The Westminster version has a quotation from the Tempest, whereas the Wilton version has a quotation from Macbeth. The Parian figure instead has a list of some of Shakespeare's plays.

[Stock ID: 13966] **£1250**

11. SHAKESPEARE (William) The Plays of William Shakespeare, Edited and Annotated by Charles and Mary Cowden Clarke. Illustrated by H.C. Selous, The Comedies, The Historical Plays, The Tragedies, with a Preface and Life of Shakespeare, with a facsimile of his will, numerous plates and illuasts, teg, 3 vols 4to. half morocco, some rubbing at extremities, London, Cassell & Co. [1875]
First published in weekly numbers, 1863-1868; issued in 3 volumes with illustrations, 1875; reissued 1886 under title: Cassell's illustrated Shakespeare.



[Stock ID: 13952] £225

SHAKESPEARE'S LEGENDARY HERNE'S OAK

12. [SHAKESPEARE (William 1564-1616)] A Fine Anthropomorphic Carved 19th Century Oak Chair incorporating the Characters from "The Merry Wives of Windsor", a full figure of Sir John Falstaff with a broad brimmed hat as the front leg of a diamond shaped seat, the two arm/leg supports are of **Justice Robert Shallow** and his cousin **Abraham Slender** with the inscription at foot "Made me drunk picked my pocket", and under Shallow "Is Falstaff there" , the back rest is modelled with two Pages holding the "Buck Basket" with Falstaff peering out, and beneath the inscription "The Merry Wives of Windsor" supported by 2 more Pages



in high relief, the 2 side panels each with 2 grinning faces in high relief, 34 x 24 x 24 ins. stuffed seat, [1865]

*Since the early 18th century the Shakespeare Revival led by David Garrick, and in the 19th century when Shakespeare became an emblem of National Pride, the market for items relating to the Bard was rampant. Small artifacts made from Shakespeare's Mulberry Tree can regularly be seen for sale or in collections, often with little provenance. When the great Hearne's Oak in Windsor, immortalized by Shakespeare in *The Merry Wives of Windsor*, was blown down in 1863, William Perry, Queen Victoria's Wood Carver, was given the pieces to make mementos. Such was the pressure on William Perry to give provenance to his carvings that he went in to print to "prove" his pieces. His book "A Treatise on the Identity of Herne's Oak, Shewing the Maiden Tree to Have Been the Real One" was published in 1867. He sites Samuel Ireland's *Picturesque Views on the Thames, 1791*, and other documents at Windsor on the Park. Perry's most public work was for the box, now in the Beineke*

Library, made from Hearne's Oak, to house the First Folio which belonged to Baroness Burdett Coutts. There is also in the Windsor Castle Library a copy of Perry's book elaborately carved bound in the wood. It is in their current Shakespeare Exhibition. The Shakespeare Birthplace Trust have a small slither of Hearne's Oak with a note by Perry authenticating it, but they have no other trinkets or artifacts made from it.

Joan Cotterell of the Forestry Commission has done research into the Oaks of the Windsor Great Park, and found that they have a Haplotype 1, which is not found in other Oaks in Great Britain. Dr. Bernd Degen Direktor und Professor at the Thünen-Institut für Forstgenetik in Germany can detect this Haplotype and match the DNA of wood including aged wood. However the cost of such authentication would multiply the cost of the chair many times.

This "Windsor Chair", whilst making no claim to be made from "Hearne's Oak", claims the rights of the 19th Century Shakespeare revival and his great comedy printed in 1619 and titled "A most pleasant and excellent conceited comedy, of Sir John Falstaffe, and the Merry Wives of Windsor."

[Stock ID: 13758] **£3600**

FUSELI'S MACBETH, BOTTOM AND OBERON WITH TITANA
13. SHAKESPEARE. WOODMASON (James) [Woodmason's Shakespeare Gallery], Printed List of Plates, 17 plates all published, 1 partially coloured, as under, unwashed, contemporary linen backed, some little soiling and spotting, page 19¼ x 13 ins, 49 x 34 cms, folio, original cloth boards, rebaked with corners in red morocco, London, J. Woodmason & John Murray, 1794 - 1817



James Woodmason's attempt to rival Boydell's Shakespeare Gallery with his own Shakespeare Gallery in Dublin in 1793, was not met with great success. The exhibition opened with 18 paintings expanding to 24. There were 5 by Fuseli. It was supposed to be accompanied by a catalogue with engravings like Boydell's. His clashes with Fuseli over the format and other problems, caused Woodmason to move the collection to London. However he and even the great Boydell enterprise foundered in the wash of the outbreak of the French Wars and with it the collapse of the Continental Print Trade, print saturations and a change in fashions. Woodmason closed his gallery in 1795 before much of his project had been realised. Of Woodmason's original paintings only 17 were made into engravings. Of the 17, 11 were published by Woodmason in August 1794 and the other 6 in 1817 under the John Murray imprint.



- 1.** *Near the Cell of Prospero, Tempest, Act I, Scene 2, engraved by Bromley after Peters, published by Woodmason Aug. 1st, 1794*
- 2.** *“Val. Ruffian, let go that rude uncivil touch.” Two Gentlemen of Verona, Act 5, Scene 4, engraved by Rhodes after Wheatley, published by Murray, January 1st, 1872*
- 3.** *The Palace, Isabella, Lucio, Angelo & Provost, Measure for Measure, Act 2, Scene 2, engraved Fittler after Hamilton, Published Woodmason Aug. 1st 1792*
- 4.** *Inside of a Prison, Measure for Measure, Act 3 Scene1, Fittler after Hamilton, Published Woodmason Aug 1st. 1794*
- 5.** *Oberon, Queen, Puck and Fairies, Midsummer Night's Dream Act 2, Scene 3, Rhodes after Fuseli, partial colouring, Woodmason, Aug. 1st, 1794*
- 6.** *A Wood. Quince, Bottom with an Ass's Head, Queen, Fairies, Pyramus, Thisbe, Puck and Snout, Midsummer Night's Dream Act 3, Scene1, Rhodes after Fuseli, Published Woodmason, 1st Aug. 1794*

7. *As You Like It*, Act 4, Scene 3, Rhodes after Northcote, maginal discolouration, Murray Jan 1st. 1817
8. *Winter's Tale*, Antogonus, Child & Bear, Act 3, Scene 3, Hall after Opie, Woodmason Aug 1st 1794



9. *Macbeth*, Banquo "What are these...", Act 4, Scene 3, Bromley after Fuseli, Murray Jan 1st. 1817
10. *King John*, A Field of Battle, Act 3, Scene 2, Fidler after Opie, Woodmason, Aug 1st. 1794
11. *King John*, Hubert, Arthur & Executioner, Act 4, Scene 1, Hall after Opie, Woodmason, Aug 1st. 1794
12. *Richard II*, A Room in Ely House, Act 2, Scene 1, Woodmason, Aug 12th, 1794
13. *Henry IV. Part 2*, Prince Henry "There is your crown...", Noble after Wheatley, Murray, Jan 1st, 1817
14. *Richard III*, In the Tent,, Sharp after Opie, Woodmason, Aug 1st, 1794
15. *Timon of Athens*, Timon, Phrynia, Timandra, Alcibiades, Act 4, Scene 3, Towe after Northcote, Woodmason Aug 1st, 1794
16. *Anthony and Cleopatra*, Charmian "Good Sir, give me good fortune", Act 1, Scene 2, Hall after Peters, Murray, Jan 1st, 1817
17. *Romeo and Juliet*, "O happy dagger!", Rhodes after Peters, Murray, Jan 1st, 1817
- From a cursory Web Search it appears that the British Museum do not have a complete set. Of the 16 Woodmason Prints they show, 2 are duplicates, Richard 3rd, and Titania and Bottom. They do not appear to have *Romeo and Juliet*, *Anthony and Cleopatra* and *Macbeth*. The Folger Shakespeare Library online catalogue shows only 10 of the prints. They have a printed prospectus, but no other letterpress, titles, or List of engravings.

*See Scheidigger & Spice Fuseli p.222, & Weinglass Prints and Engraved Illustrations
By and After Henry Fuseli.*
[Stock ID: 13948] **£1750**

14. SHAKESPEARE. COPELAND. A Fine Parian Bust of William Shakespeare,
13³/₄ x 4¹/₄ ins. 35 x 11 cms. stamped 'COPELAND' 'PUB MARCH 1 1864' **1865**
Issued for the Tercentenary Celebration of Shakespeare's birth.
[14354] **£650.00**

