

3
U.S. COL. FORN

SHAKESPEARE

Man of the Renaissance

"We celebrate round numbers as if there were magic in them. Although Shakespeare is being performed, read and discussed with worldwide reverence this year on the 400th anniversary of his blessed birth, he is ever with us. The wonder of him is not that he is venerated but that he is so thoroughly intertwined with our lives.

Flights of his angels continue to sing his music in our inner ears. Although his characters have become the familiar companions of our imaginations and his winged words have been weighted with the small change of our overuse, his people and his phrases leap at us as if new-born when well done on the stage.

Who can say something new about Shakespeare? Yet how to stop seeking fresh ways to declare gratitude and affection? For every man has his own Shakespeare—memories of pain and delight and sudden bursts of illumination and glory. Next to returning to his pages and his stage to be nourished by his Biblical abundance, what better tribute than to recall one's long, happy comradeship with him?"

HOWARD TAUBMAN
NEW YORK TIMES



(PORTRAIT FROM ENGRAVING BY MARTIN DROESHOUT)

William Shakespeare
Born 23rd April 1564 Died 23rd April 1616
at Stratford-upon-Avon

A
Philatelic
Tribute
to the
Great Bard of Avon
on the
400th Anniversary
of his birth

*
Another
in the series—
"HISTORY
IN
PHILATELY"

by
Malcolm C. Dizer

*
*"I'll write it straight,
the matter's in my head,
and in my heart."*

As you like it
Act III, Scene V

THE SHAKESPEARE FESTIVAL STAMPS

Issued by Great Britain, April 23, 1964
In honour of the Shakespeare Quatercentenary



With the issuance of these beautiful stamps, Britain has set a noteworthy precedent. Never before has a person other than the reigning monarch appeared on a stamp of Great Britain. On four of these "Festival Commemoratives" Shakespeare's portrait appears, together with characters from his plays. On the fifth, Hamlet is depicted, contemplating Yorick's skull.

The four lower values were designed by David Gentleman, of Camden Town, London, using the Droeshout portrait of Shakespeare, and a Dorothy Wilding portrait of Queen Elizabeth. These were produced by photogravure, incorporating a technique calling for woodcut engravings for the figures. All four are multicoloured, printed by Harrison & Sons Ltd. The figures are:

On the 3d stamp—"Puck" and "Bottom," from "A Midsummer Night's Dream."

6d—Feste, the clown, from "Twelfth Night."

1/3—Romeo and Juliet in the balcony scene.

1/6—King Henry V, kneeling in prayer on the eve of the Battle of Agincourt.

Mr. Gentleman also designed the envelope for Britain's official First Day Cover, featuring Feste and Bottom on stage, with, as a backdrop, the old Globe Theatre. (Taken from a 16th-century panoramic print by Wenceslar Hollar.) He also designed the Air Letter sheets depicting scenes from Shakespeare's plays, and the Shakespeare Memorial Theatre at Stratford-upon-Avon.

The 2/6 stamp was designed by the brothers, Robin and Christopher Ironside. This stamp is a line engraving, printed in just one colour, light brown, by Bradbury Wilkinson Ltd.

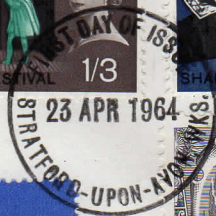
Four lower values also supplied phosphor-lined



Phosphor
lined



These "Phosphor-Lined Stamps", as far as can be learned at the present time, are used experimentally only, in certain areas. Ultimately, it is hoped that their adoption will speed up sorting, through the use of certain electronically operated, automatic sorting machines.



GPO FIRST DAY COVER

BY AIR MAIL
PAR AVION



MR. MALCOLM C. DIZER,
320 EAST 42nd STREET,
NEW YORK 17,
N.Y. 10017,
U.S.A.

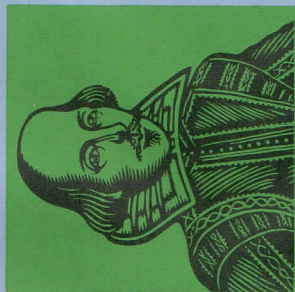
SENDER'S NAME AND ADDRESS

Horizontal lines for sender's name and address.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

SECOND FOLD HERE

BY AIR MAIL
AIR LETTER
PAR AVION
AEROGRAMME



SHAKESPEARE
FESTIVAL

TO OPEN SLIT HERE

FIRST FOLD HERE



David Good

THE SHAKESPEARE FESTIVAL STAMPS

Issued 1964

In honour of the Shakespeare Quatercentenary



The U. S. Shakespeare Festival Stamp—Scott No. 1250

Issued at Stratford, Conn., August 14, 1964

Designer, Douglas Gorsline, New York

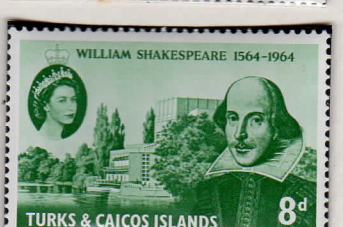
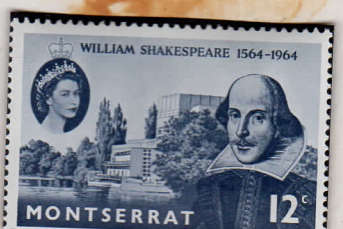
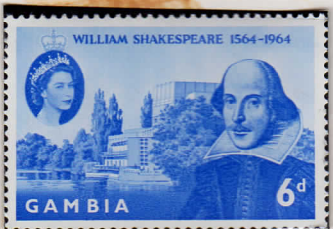
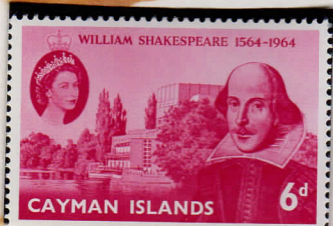
The three-quarter portrait of Shakespeare, in ornate ruff and doublet, stands before the proscenium of an Elizabethan theatre. Near his right hand, in which he holds a quill pen, lies "Poor Yorick's Skull." At the top of the left column, Comedy is depicted by a mask wearing sock. On the right column, the mask wearing buskin depicts Tragedy.

BELOW:

The British Colonial Omnibus Issue, April 23, 1964

Designer: R. Granger-Barrett

All depict the Royal Shakespeare Theatre at Stratford-upon-Avon, and carry a portrait on the right, of the Bard; and, on the left, of Her Majesty, Queen Elizabeth.



THE SHAKESPEARE FESTIVAL STAMPS

Issued 1964

In honour of the Shakespeare Quatercentenary

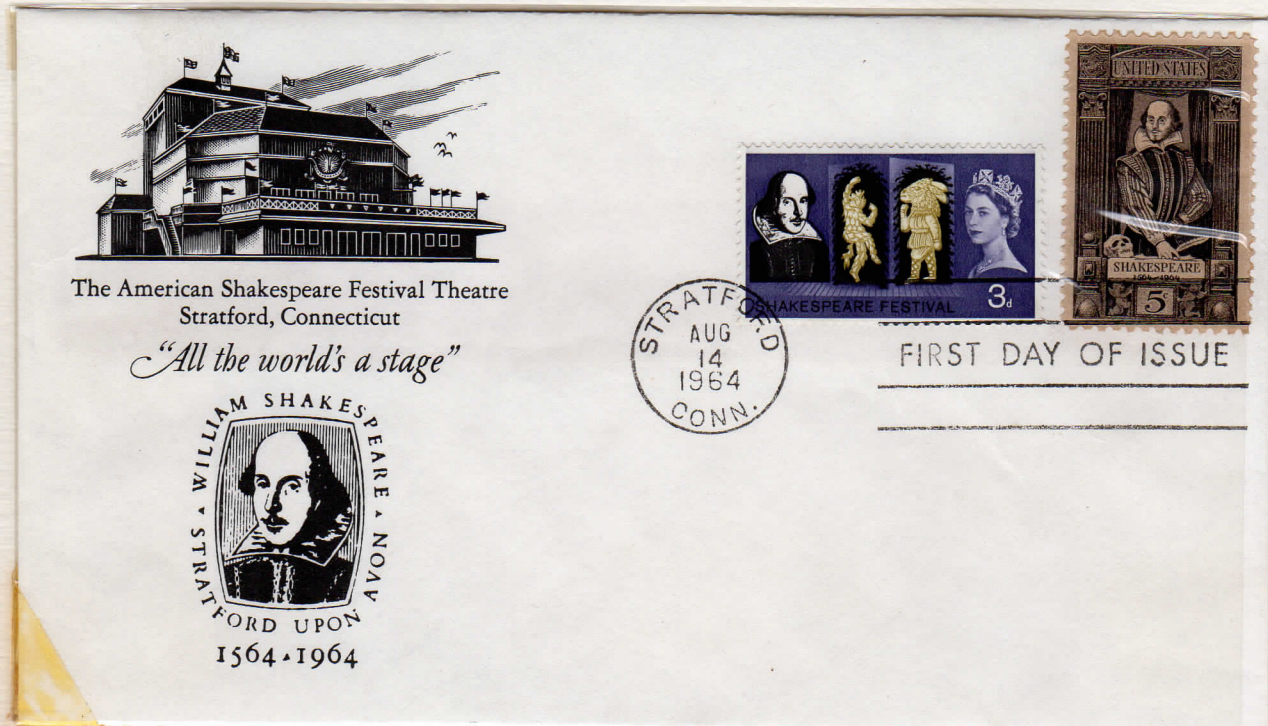


The U. S. Shakespeare Festival Stamp—Scott No. 1250

Issued at Stratford, Conn., August 14, 1964

Designer, Douglas Gorsline, New York

The three-quarter portrait of Shakespeare, in ornate ruff and doublet, stands before the proscenium of an Elizabethan theatre. Near his right hand, in which he holds a quill pen, lies "Poor Yorick's Skull." At the top of the left column, Comedy is depicted by a mask wearing sock. On the right column, the mask wearing buskin depicts Tragedy.



A STRATFORD, CONNECTICUT FIRST DAY COVER

August 14, 1964

THE SHAKESPEARE FESTIVAL STAMPS

Issued 1964

In honour of the Shakespeare Quatercentenary

Below are shown Stamps already issued by Governments other than Great Britain, the Colonies, and U.S.A., honouring William Shakespeare, in this year, 1964, the Four Hundredth Anniversary of his birth. Other nations will probably add to these issues.



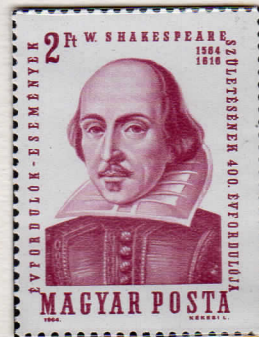
RUSSIA — APRIL 23RD



EAST GERMAN REPUBLIC — FEBRUARY 6TH



IMPERFORATE



PERFORATE

HUNGARY — MAY 31ST



CZECHOSLOVAKIA — MARCH 20TH

This set also honours Unesco and three other "Greats"



CYPRUS — JUNE 15TH

This set also features famous Greek Stadiums and a Greek Play

SHAKSPEARE

“THIS TRANSCENDENT POET OF NATURE” the glory of the British nation, was the son of Mr. John Shakspeare, a considerable dealer in the wool-trade, at Stratford upon Avon; where our immortal bard, William, the eldest of ten children, was born, on the 16th of April 1564.

After a very slight education at the grammar-school of the town, he applied himself to his father's business; and married, in his seventeenth year, a respectable young woman, in the neighbourhood, whose name was Anne Hathaway.

The circumstance which brought Shakspeare to London is to be regretted, however we may rejoice at the consequence; being nothing less than that of having indiscreetly joined some other thoughtless young men in purloining deer from the adjacent park of Sir Thomas Lucy, who menaced a prosecution.

Whether distress, or the natural bent of his mind, led him to one of the numerous little theatres then abounding in the metropolis and its environs, is by no means ascertainable; but nothing can be more certain, than that, after some time, he was engaged to perform subordinate characters, probably in his own first dramattick efforts.

As an actor, there seems good reason to believe, that he never reached higher than the character of the Ghost, in his tragedy of Hamlet: as a dramattick writer, he soon excelled all that went before him; and, we believe, there are few persons acquainted with his productions who expect ever to see him equalled.

Having written thirty-six plays; been for a considerable time joint proprietor of the Globe Theatre, Bankside, Southwark; and acquired, by his splendid talents and assiduity, sufficient property to satisfy his very moderate views; he purchased a genteel residence at his native place, and prudently retired from the care and fatigue of business, to pass the remainder of his days with ease and tranquillity, in the rational enjoyment of a rural life.

He died the 23rd April 1616, exactly one week after completing his fifty-second year; and was interred among his ancestors, in the great church of Stratford upon Avon.

Shakspeare's widow survived him seven years; and he left two daughters, who were both married: but his family became extinct in the third generation after his decease. His literary progeny, however, the incorruptible offspring of his immortal mind, will be dear to every grateful and susceptible bosom, till time itself shall be no more.

Published in England, March 1st 1794

NOTE: Variation in spelling of name and date of birth!

Shakespeare

It is impossible to imagine Western culture without him. His thoughts, his magic poetry, his profound views of mankind have become an integral part of the life of every even slightly educated person who has come after his debut as a master in the arts. Unlike so many great artists, he seems to have had nothing of the exotic or neurotic about him. He was a devoted family man, and even though his imagination could soar most awesomely, he was always in firm contact with the simple realities that we all deal with every day. The universality of his mind was based on this essential. He knew the human heart as few people have; it sang to him. He was everyman.

“Not of an age, but for all time!”

ON SHAKESPEARE

*What needs my Shakespear for his honour'd Bones,
The labour of an age in piled Stones,
Or that his hallow'd reliques should be hid
Under a Star-ypointing Pyramid?
Dear son of memory, great heir of Fame,
What needs't thou such weak witnes of thy name?
Thou in our wonder and astonishment
Hast built thy self a live-long Monument.*

JOHN MILTON (1630)

*Soule of the Age!
The applause! delight! the wonder of our Stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Monument, without a tombe,
And art alive still, while thy Booke doth live,
And we have wits to read, and praise to give.*

*Triumph, my Britaine, thou hast one to showe,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time!*

BEN JONSON (1599-1637)



SHAKESPEARE'S BIRTHPLACE. *The half-timbered house in Henley Street where Shakespeare was born in 1564 and spent his early years.*

William Shakespeare

Parentage and birth

William Shakespeare was born in the house pictured on this page, on or about the 23rd April, 1564. The house has been well preserved by the Shakespeare's Birthplace Trust, and can be visited today in Henley Street, Stratford-upon-Avon. His baptism recorded in the Register of the Holy Trinity Church, at Stratford, as follows:

April 26: Gulielmus filius Johannes Shakspere

At the time Stratford-upon-Avon was a prosperous self-governing market town, with impressive streets and buildings. It was well known for its markets and fairs, and had appreciable contacts with the outside world.

Contrary to impressions given in some of the older biographies, Shakespeare came from good middle-class parentage on both sides. His mother, Mary Arden, was one of the eight daughters of Robert Arden, a substantial yeoman farmer of Wilmcote. His father, John Shakespeare, formerly of Snitterfield, another village only a few miles from Stratford, was a glover by trade, who is also described as a yeoman and wool-dealer.

William was the eldest son, and the third child of the marriage, and, at the time of his birth, John Shakespeare was a prosperous, respected tradesman, taking an active part in municipal affairs. Between 1557 and 1561 he held various offices under the Court Leet, and served as Chamberlain in 1561 and 1562. Three years later he was chosen an Alderman, and in 1568, he held the important office of Bailiff of Stratford-upon-Avon.

Early life

In spite of many traditions and speculations, practically nothing is known for certain about William's childhood. There is every reason to believe that he received his early education at the local grammar school (also pictured here) but no early lists of pupils survive. The school was maintained by the Corporation of Stratford, on lines laid down by the medieval guild,



THE BIRTHROOM. *Here, in the bedroom of John and Mary Shakespeare's home at Stratford-upon-Avon, it may be assumed that William, their eldest son, was born on April 23rd, 1564.*

and, judging by what is known about its curriculum and masters, must have been of very good standing in Shakespeare's day.

It is also extremely likely that the young Shakespeare witnessed some of the plays produced by companies of travelling actors in Stratford during his boyhood. The earliest recorded visit of players to the town took place when his father was Bailiff, and he was five years old. Such players were officially welcomed at the gildhall, and the Chamberlain's accounts disclose payments made to them out of borough funds on upwards of thirty occasions. The companies which visited Stratford most frequently were:

Earl of Worcester's Players—six visits between 1568 and 1584;

Queen's Players—five visits between 1568 and 1597;

Earl of Leicester's Company—three visits between 1572 and 1587.

There is well documented proof that, when little more than eighteen, William married Anne Hathaway, daughter of Richard Hathaway of the nearby village of Shottery, who belonged to a well respected, substantial yeoman family, long established in Shottery and Stratford. Anne was twenty-six. The marriage took place at the end of 1582. On the 26th May, 1583, the poet's daughter, Susanna was christened at the Parish Church. And, in February of 1585, his twins named Hamnet and Judith were born. Shortly afterwards, Shakespeare left Stratford, for reasons not definitely known, but, according to tradition, to avoid prosecution for poaching deer at Charlecote, the property of Sir Thomas Lucy.

As actor and playwright

No Documentary Evidence has been found as yet, to show exactly what were Shakespeare's movements and activities during the years immediately following his departure from Stratford, sometime in 1586. It has been suggested that he may possibly have taught as a schoolmaster in the country, or served for a time in a nobleman's household. But, the general opinion is that he went to London to seek his fortune in a company of players.

Shakespeare can be traced in London from 1592 onwards, first as an actor, and then, as a reviser and writer of plays. There is evidence to show that, as early as this date, when he was still only twenty-eight, his contemporaries were impressed (and some of them indignant) by the quality and popularity of the work of "this upstart crow" (as Greene described him) Shakespeare's first narrative poem "Venus and Adonis", which he dedicated to his patron, Henry Wriothesley, Earl of Southampton, was published in 1593 and met with a warm reception. The following year his "Rape of Lucrece" appeared. From this time onward, the production of his plays can be substantiated by documentary evidence. Writing in 1598, Francis Meres praised the work of the "mellifluous and honey tongued" Shakespeare.

Research has established Shakespeare's associations with companies of players, and his partnership in various theatrical ventures. He was, himself, one of the Chamberlain's Men, later called the King's Men; and it was for his own company that many of his plays were written. In 1589 Shakespeare was a sharer in the Blackfriars Theatre, and, subsequently, one of the proprietors of the famed Globe Theatre, which was built on Bankside in Southwark in 1599. Other actors associated with this enterprise were Richard Burbage, the tragedian; Will Kempe, the comedian; John Heminge and Henry Condell, who published the first collected edition of Shakespeare's plays in 1623.

The poet's retirement and death

Although Shakespeare spent the busiest years of his life in London, he resumed his connection with his native town, once his success as a playwright was assured. In 1597 he purchased New Place, one of the largest houses in Stratford. Evidence suggests that from this time, Shakespeare gradually established himself as a townsman of Stratford, although continuing to

live and work in London until 1610, when he settled permanently at New Place. By this date he had, by further purchases built up an estate, which included arable, pasture, and garden land. By the standards of the day, the poet was obviously wealthy.

Though he paid occasional visits to London till 1614, and continued to have dealings with actors and playwrights for the rest of his life, he seems to have spent his retirement in the familiar setting of his boyhood days, surrounded by his family and friends. Various documents in the borough records of Stratford illustrate the poet's relations with his fellow townsmen, several of whom were his intimate friends, and acted as witnesses to his will.

Shakespeare died at the age of fifty-two, on St. George's Day, the 23rd April, 1616, after entertaining Jonson and Drayton, so it is said, at New Place. He was buried in the chancel of the Parish Church of Stratford. His burial is recorded in the register as follows:

April 25, Will Shakespeare, gent

The poet bequeathed New Place to his eldest daughter, Susanna, wife of Dr. John Hall. It is probable that his widow, Anne, lived there with the Halls until her death in 1623. Subsequently, New Place was owned by Elizabeth, the poet's granddaughter, who married Thomas Nash, and, as her second husband, Sir John Bernard. Upon her death in 1670, without children, Shakespeare's direct line came to an end.

Five years later, in 1675, New Place was purchased by Sir Edward Walker. In 1702 it was acquired by Sir John Clopton who practically re-built the large mansion. Half a century later it came into possession of the Rev. Francis Gastrell, who, following a quarrell with the town authorities, caused the house to be demolished. So, today only the foundations remain. The site and the very beautiful garden adjoining were purchased in 1862 for preservation as a national memorial to the great poet.



SHAKESPEARE'S SCHOOL. Shakespeare studied here. In the half-timbered classroom in the centre, he learned his "small Latin and less Greek". It's still the town's school.

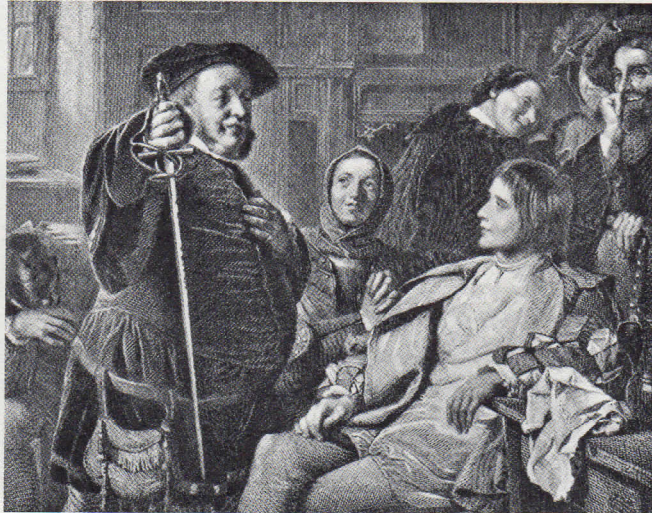


ANNE HATHAWAY'S COTTAGE. This picturesque "cottage", originally a spacious farmhouse, was the early home of Shakespeare's wife, Anne Hathaway, and of the Hathaway family.

WILLIAM SHAKESPEARE
The plays and some of the players
A few famous quotations



THE TEMPEST
Prospero and Miranda.
*"We are such stuff
as dreams are made of."*
ACT IV, SCENE I



HENRY IV, PARTS I & II
The King and his son, Prince Hal.
"The better part of valor is discretion."
ACT V, SCENE IV
*"Uneasy lies the head
that wears the crown."*
ACT III, SCENE I



ANTONY AND CLEOPATRA
The sting of the asp ends the
lives of Charmian and Cleopatra.
ACT V, SCENE II
*"Age cannot wither her, nor custom
stale her infinite variety."*
ACT II, SCENE II

"All the world's a stage"

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

As you like it Act II Scene V II



Sir Laurence Olivier as SHALLOW in *Henry IV, Part II*. Loving, truthful, funny, poignant. This is a great creation into which Shakespeare has crammed the very essence of a foolish, snobbish, contemptible old man.



Will Geer as the OLD SHEPHERD in *The Winter's Tale*. One of the wonderful little parts, in which, in a few lines, Shakespeare expresses the simplicity, wisdom, and sweetness of people who live very near to nature.



Irene Worth as HELENA in *All's Well That Ends Well*. I think this the best and most sympathetic of Shakespeare's portraits of young women. My preference for the young actress of quality over Viola, Rosalind or Beatrice.



Arnold Moss as PROSPERO in *The Tempest*. He creates a frustrated and furious dynast, as Shakespeare intended. The turning point of the drama comes when he decides not to avenge himself upon his enemies, but to forgive them.

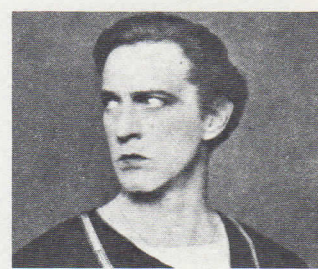


Mildred Natwick as VOLUMNIA in *Coriolanus*. Not a likable character, but a wonderful portrait of the aristocratic matriarch. Greedy, cunning and dangerous, she counsels her son, at the crisis of his career, in a well-reasoned and shrewd philosophy, which leads directly to his ruin.

10 favorites from Shakespeare

by Tyrone Guthrie, English playwright and drama critic.

The larger-than-life portraits—such as *Lear*, *Othello* and *Macbeth*—are the pillars which sustain Shakespeare's reputation as the greatest dramatist in the English language. But, while I admire these monumental creations, I love better the smaller expressions of his genius: his respect for simple and humble people; his humorous, tolerant observation of our follies and shortcomings; his tender, but unsentimental, respect for dull, ordinary people's attention to duty.



John Barrymore in the title role of *HAMLET*. Almost everyone's favorite as he is almost everyone. Because of the great soliloquies, *Hamlet* is the most completely self-revealed of all Shakespeare's characters. Great, too, because he expresses himself in language, lucid and melodious.



William Needles as the Curate, SIR NATHANIEL, in *Love's Labour Lost*. An endearing "sillie", he is one of the first of a long line of affectionate portraits of absolutely idiotic clergymen which decorate English literature. He meets with disaster in the attempt to play Alexander the Great in a village-produced drama.



Harcourt Williams as OWEN GLENDOWER in *Henry IV, Part I*. This is a distillation of the Celt—fantastic vanity, which has charm just because it is so fantastic. There are sweetness and merriment here that make the most maddening Welshman irresistible.



Tony Van Bridge as FRIAR LAURENCE in *Romeo and Juliet*, one of Shakespeare's most lovable bunglers. He uses his position to meddle disastrously in the affairs of two young people. Every young priest ought to be exposed to a good performance of this drama to see the frightful consequence of ill-advised "spiritual guidance."



Paul Hardwick as PROVOST in *Measure for Measure*. Here Shakespeare portrays a quiet, steady, kind and reasonable officer. (Marcellus, in *Hamlet* is another.) To such parts Shakespeare gives character; done well, they give the play complexity and solidity which distinguish masterpieces from mediocrity.

Mr. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON
Printed by Isaac Iaggard, and Ed. Blount. 1623.

THE SHAKESPEARE FIRST FOLIO
The title page of the rare "First Folio" or collected plays of Shakespeare published by his actor friends in 1623.



A
Midsummer nights
dreme.

As it hath bene sundry times pub-
likely acted, by the Right Honoura-
ble, the Lord Chamberlaine his
servants.

Written by William Shakespeare.



Printed by Iames Roberts, 1600.

A SHAKESPEARE QUARTO PLAY
The title page of the "second" Quarto of Shakespeare's *A Midsummer Night's Dream* as printed in 1600.



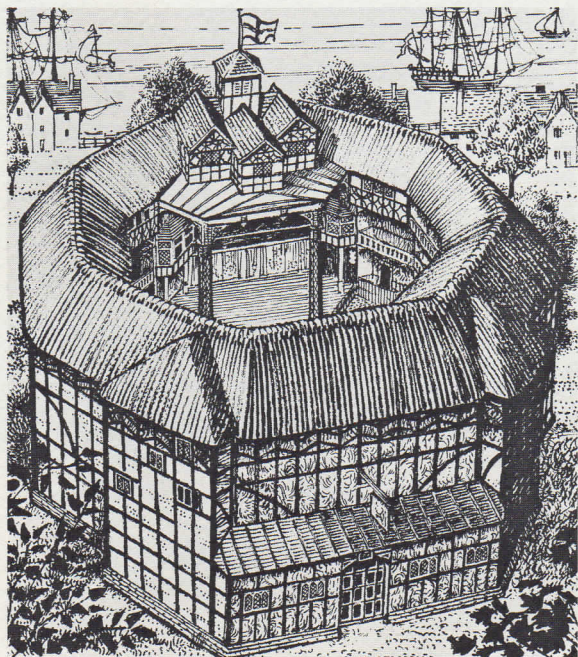
FALSTAFF
One of several character statues flanking the monument to Shakespeare at Stratford-on-Avon.

THE SOLILOQUY

*"To be, or not to be,
—that is the question:—
Whether 'tis nobler in the
mind to suffer
The slings and arrows of
outrageous fortune,
Or to take arms against a
sea of troubles,
And, by opposing, end them?"*



HAMLET
Shakespeare's famous character re-created in sculpture at Stratford-upon-Avon.



THE GLOBE THEATRE, SOUTHWARK

The "wooden O" where many of Shakespeare's plays were first performed. This representation is reproduced from Visscher's "View of London" (1616).

Shakespeare's Plays
With their approximate dates

1590-2
 Henry VI, *three parts*

1592-4
 Richard III
 The Comedy of Errors
 Titus Andronicus
 Taming of the Shrew

1594-6
 Love's Labour's Lost
 Two Gentlemen of Verona
 Romeo and Juliet
 Richard II
 A Midsummer Night's Dream

1596-8
 King John
 The Merchant of Venice
 Henry IV, PARTS I and II

1598-1600
 Much Ado About Nothing
 Henry V
 Julius Caesar
 As You Like It
 Twelfth Night

1600-1602
 Hamlet
 Merry Wives of Windsor
 Troilus and Cressida

1602-4
 All's Well That Ends Well

1604-6
 Measure for Measure
 Othello
 King Lear
 Macbeth

1606-8
 Antony and Cleopatra
 Coriolanus
 Timon of Athens

1608-10
 Pericles
 Cymbeline

1610-12
 Winter's Tale
 The Tempest

1612-13
 Henry VIII



THE TAMING OF THE SHREW

Katherina and Petruchio.

"He that is giddy thinks the world turns round."

ACT V, SCENE II



THE MERCHANT OF VENICE

Launcelot Gobbo, Shylock and Portia.

"The quality of mercy is not strained."

ACT IV, SCENE I



ROMEO AND JULIET

*"What's in a name? That which we call a rose,
 by any other name would smell as sweet."*

ACT II, SCENE II



OTHELLO

Desdemona, her father, Brabantio, and the noble Moor.

*"Trifles, light as air, are to the jealous, confirmations
 strong as holy writ."*

ACT III, SCENE III

SHAKSPEARE

“THIS TRANSCENDENT POET OF NATURE” the glory of the British nation, was the son of Mr. John Shakspeare, a considerable dealer in the wool-trade, at Stratford upon Avon; where our immortal bard, William, the eldest of ten children, was born, on the 16th of April 1564.

After a very slight education at the grammar-school of the town, he applied himself to his father's business; and married, in his seventeenth year, a respectable young woman, in the neighbourhood, whose name was Anne Hathaway.

The circumstance which brought Shakspeare to London is to be regretted, however we may rejoice at the consequence; being nothing less than that of having indiscreetly joined some other thoughtless young men in purloining deer from the adjacent park of Sir Thomas Lucy, who menaced a prosecution.

Whether distress, or the natural bent of his mind, led him to one of the numerous little theatres then abounding in the metropolis and its environs, is by no means ascertainable; but nothing can be more certain, than that, after some time, he was engaged to perform subordinate characters, probably in his own first dramattick efforts.

As an actor, there seems good reason to believe, that he never reached higher than the character of the Ghost, in his tragedy of Hamlet: as a dramattick writer, he soon excelled all that went before him; and, we believe, there are few persons acquainted with his productions who expect ever to see him equalled.

Having written thirty-six plays; been for a considerable time joint proprietor of the Globe Theatre, Bankside, Southwark; and acquired, by his splendid talents and assiduity, sufficient property to satisfy his very moderate views; he purchased a genteel residence at his native place, and prudently retired from the care and fatigue of business, to pass the remainder of his days with ease and tranquillity, in the rational enjoyment of a rural life.

He died the 23rd April 1616, exactly one week after completing his fifty-second year; and was interred among his ancestors, in the great church of Stratford upon Avon.

Shakspeare's widow survived him seven years; and he left two daughters, who were both married: but his family became extinct in the third generation after his decease. His literary progeny, however, the incorruptible offspring of his immortal mind, will be dear to every grateful and susceptible bosom, till time itself shall be no more.

Published in England, March 1st 1794

NOTE: Variation in spelling of name and date of birth!