

Eighteenth-century frontispieces for Macbeth

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Frontispiece for Rowe's edition (1709), thought to have been drawn ("certainly") by François Boitard and engraved ("probably") by Elisha Kirkall.

The figure on the right may have been intended as a portrait of Thomas Betterton. That is doubtful; but it is certain that any actor performing Macbeth at around this time (Davenant's Macbeth, not Shakespeare's) would have been dressed just like this -- big hat, huge wig, heavy coat and waistcoat. And from one of Davies's anecdotes it transpires that even a minor character like Seyton wore a wig of the same kind (Davies 1780 1:21).



U 6. p. 233

Lud. Du Guernier inv. et Sculp.

Frontispiece for the 12mo reprint (1714) of Rowe's edition, drawn and engraved by Louis Du Guernier. Used also (with the direction altered to "v.7.p.189.") for the 12mo reprint (1728) of Pope's edition, and for the separate 12mo (1734).

(Why are there four witches? Possibly because the artist had seen a performance of D'Avenant's *Macbeth*, in which Hecate takes charge of the proceedings.)



*H. Gravelot in & del.
V.6.P.267*

G. Vander Gucht Scul.

Frontispiece for the 12mo reprint (1740) of Theobald's edition, drawn by Hubert Gravelot and engraved by Gerard Vander Gucht. Used also in subsequent reprints, from 1752 onwards (with the direction effaced -- I do not know why -- and reengraved further right as "Vol.6.P.267").



Frontispiece for Hanmer's edition (1744), drawn by Francis Hayman and engraved by Hubert Gravelot.



Frontispiece for the separate 12mo edition published in 1745,
a copy of Du Guernier's plate engraved by Gerard Vander Gucht.
Used also in subsequent reprints.

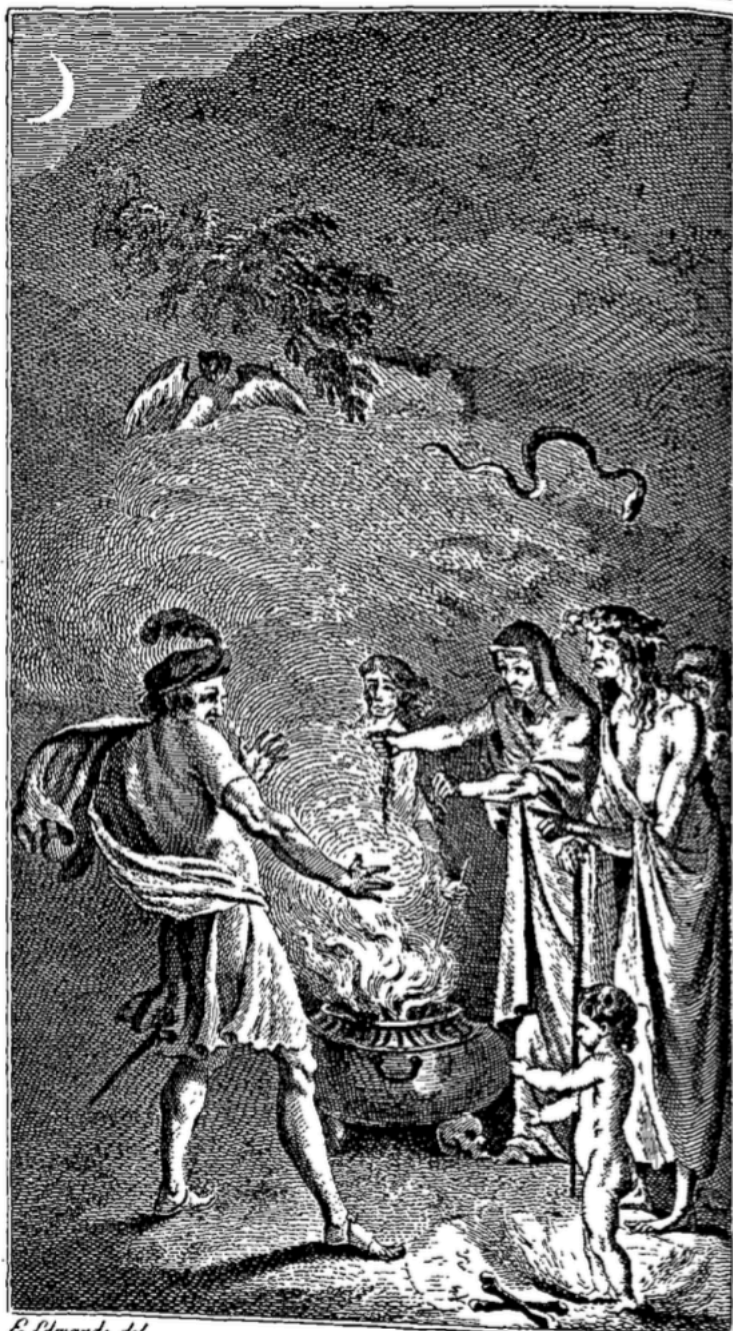


Frontispiece for Jennens's edition (1773), drawn by Francis Hayman and engraved by William Wynne Ryland. (I do not know why Banquo's ghost is only four feet tall. It does not look very frightening.)

MACBETH.

Act IV.

Scene II.



E. Edwards del.

W. Byrne sculp.

Had I three ears I'd hear thee.

Frontispiece for the first acting edition of Macbeth (Bell 1773), drawn by Edward Edwards and engraved by William Byrne. (How can Edwards have got the composition so wrong? The bloody child is supposed to be the centre of attention. Four witches again, by the way. And one flying snake.)



R. Cruikshank, del.

White, Sc.