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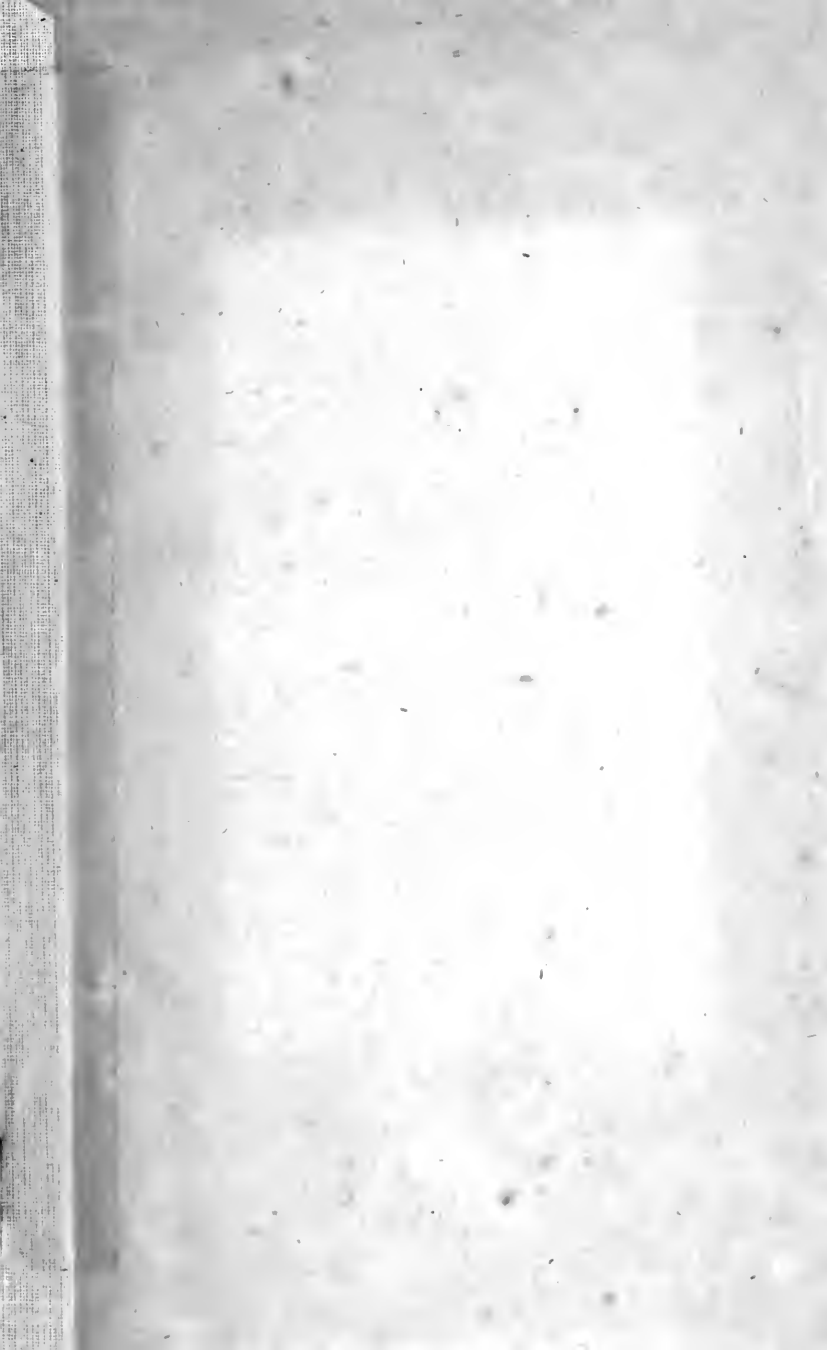
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SHAKSPERIANA



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SHAKSPERANA.

CATALOGUE

OF ALL

THE BOOKS, PAMPHLETS, &c.

RELATING TO

SHAKSPEARE.

TO WHICH ARE SUBJOINED,

AN ACCOUNT OF THE EARLY QUARTO EDITIONS

OF THE

Great Dramatist's Plays and Poems,

THE PRICES

AT WHICH MANY COPIES HAVE SOLD IN PUBLIC SALES;

TOGETHER WITH A

LIST OF THE LEADING AND ESTEEMED EDITIONS OF

SHAKSPEARE'S COLLECTED WORKS.

LONDON:

PRINTED FOR JOHN WILSON,

21, GREAT MAY'S BUILDINGS, ST. MARTIN'S LANE.

1827.

ALBERGIA TO VINO
SILVANA ZOLTA
VINO

2884
WJ69s

P R E F A C E.

THE extraordinary avidity with which every thing bearing reference to the sublime Bard of Avon is welcomed by the Public, was the first inducement that prompted the present undertaking; which, having been mentioned to, and approved by, a few collectors, led to its ultimate publication.

There exists, as it were, a talismanic influence in regard to the most trivial circumstance connected with Shakspeare; and such is the veneration inspired by his name, throughout all ranks of society, that it would be little short of profanation to dwell upon the subject of his prolific genius without being tinctured by enthusiasm.

Independent of the regular works and tracts hereafter enumerated, there exist such a multiplicity of anonymous communications in the various

periodical prints, relating to Shakspeare, that any endeavour to enumerate them would prove an endless task. This subject, however, is not confined to the contemplation of genius; Music has equally contributed her aid to immortalize the Bard, from the days of Dr. Blow, who produced the charming airs and choruses in Macbeth, until the present time. It was at first our intention to have incorporated in this Catalogue a list of such compositions; but, as the labour appertains to one connected with the musical profession, to which we do not aspire, the idea was abandoned as impracticable. To the fascinations of harmony may be added the prolific efforts of the pencil, which have been, and continue, unremitting in multiplying illustrations for the countless editions of Shakspeare's works that incessantly emanate from the teeming press. The sculptor's aid has alike been enlisted to perpetuate lineaments that are indelibly graven in the mind's-eye, or in the production of pleasing allegories, to blazon a fame more imperishable than the bronze or marble. Neither has the poet's revered tomb remained unheeded, from which repeated casts have been taken, for the purpose of enriching the library of

a mistake by some compiler
W. M. Locke

the man of refinement and classical taste. Such pleasurable sensations, however, are not only derived from the possession of objects which bear the signet of veracity; even fictitious memorials have charms to rivet the attention and fascinate the regard. Goblets, snuff-boxes, and baubles of various descriptions, sculptured from wood of the *real* mulberry-tree, have been issued in such quantities, that a forest would have been required for the production of the objects in question. To these may be added modern antique portraits, of which we venture to subjoin an account, under an impression that the detail will not be displeasing to the lovers of Shaksperian lore.

It cannot be doubted but the transcendent genius, combined with the sterling morality inculcated by Shakspeare's prolific pen, must uniformly have ensured to him a train of admirers prior to the days of Garrick. The universal feeling of enthusiasm, however, that now pervades in regard to the works of our dramatist, may, in a great measure, be attributed to the efforts of our English Roscius, who not only appreciated the merits of the Bard in the retirement of his study, but, by a wonderful display of talent in the his-

trionic art, delineated every human feeling with such irresistible force, that Shakspeare has ever since ranked the unrivalled master of the scenic art.

From this statement we may consequently infer, that no attempt at fabricating a portrait of the Poet was ever resorted to by our progenitors, either with a view of exciting curiosity or realizing money through the medium of such an imposition. Later years, however, have multiplied specimens of this description, some of which we will now proceed to enumerate; not only for the purpose of amusing our readers, but that the lovers of Shakspeare may be on their guard respecting the purchase of paintings stated to represent the features of the poet.

No. I.

FABRICATIONS OF W. H. IRELAND.

THE first specimens of this description were produced to the world by William Henry Ireland, the youthful fabricator of the Shaksperian Manuscripts, who was willing that picturesque as well

as written documents should multiply, and confer a seeming authenticity upon his literary hoax. This gentleman's earliest attempt was a rude pen-and-ink drawing, enclosed in a letter purporting to be written to Shakspeare's friend, *Maisterre Richard Cowley*, the comedian, the epistle containing the same being worded and spelt as follows:—

“ DEARESTE FREYNDE,

“ HAVYNGE always accountedde thee a pleasante and wittye personne, ande oune whose companye I doe mucche esteeme, enclosedde I ha sente thee a whymsycalle conceite, whiche I doe suppose thou wilte easilie discoverre; butte, shouldste thou notte, whye thenne I shalle sette thee onne my table of *loggerreheades*.

“ Thyne trewlie,

“ W. M. SHAKSPEARE.”

The above document had the subjoined superscription :

“ Toe MAISTERRE RYCHARD COWLYE,

“ Dwellinge atte oune Masterre Holles, a Draperre,
inne the Wattlynge Streete, Londonne.”

This epistolary specimen was among the earliest compositions handed over by the fabricator to his father, Mr. Samuel Ireland. The drawing was obviously a very rude outline from Droe-shout's print, annexed to the folio edition of Shakspeare's works, various insignificant characters being inserted at the corners, as well as on the back of the paper, to throw an appearance of mystery on the document, which was afterwards styled, by the believers in the manuscripts, a *witty conundrum*. In the Confessions afterwards published by the fabricator, he states, that nothing whatsoever was intended by those delineations, although the *cognoscenti*, and enthusiastic lovers of Shaksperian lore, construed such ridiculous ebullitions of his boyish pen into various abstruse significations, not one of which had entered his imagination when the drawing was executed.

No. II.

THE next picturesque specimen equally due to young Ireland's fancy, or rather altered by him

for the purpose of representing Shakspeare, owed its origin to the following circumstance. Chancing to pass one day through Butcher-row, (as the street then stood near the New Church in the Strand,) he saw hanging up for sale, in a broker's shop, an old black frame, enclosing two ancient coloured drawings; that is to say, the paper had designs on both sides, so that the frame was doubly glazed, in order to show the front and the reverse. As these drawings originally appeared, the one was in all probability the delineation of an old Dutchman, in consequence of the ample dimensions of his short clothes, within the pockets of which either hand was placed. On the other side of the paper was pourtrayed a youthful figure in gay embroidered attire, affording a striking contrast to the plain apparel in which the form on the reverse of the paper was represented: those figures, young Ireland, with every semblance of probability, conceives were originally intended as the delineations of a miserly old fellow, who had accumulated wealth by trade and frugality, which was wantonly dissipated by his heir, in gay apparel and thoughtless extravagance.

This drawing, however, the inventive genius of

Ireland immediately conceived might be made subservient to his plans ; wherefore, having purchased the design, he proceeded to make the following alterations and insertions. On one side of the old Dutchman was introduced a pair of scales, while in the corner of the youthful figure, the fabricator delineated the armorial bearings of Shakspeare, which were, however, drawn with so little attention to truth, that the transverse spear was placed in a contrary direction to that prescribed in heraldry ; to this were subjoined the titles of several plays of our Bard in red characters, while the physiognomy of the drawing was altered to resemble, as much as possible, the features of the poet represented in Droeshout's engraving.

Having accomplished his wishes, the Butcher-row purchase was handed over by the son to his over credulous parent, when this new document was immediately laid before the numerous inspectors of the Shaksperian papers. One legal instrument, the first fabrication produced, (being a supposed mortgage deed from Shakspeare to one Michael Fraser) together with prose and poetic effusions having already appeared ; this additi-

onal document, of a picturesque description seemed still to confirm, in a tenfold degree, the validity of the increasing mass of papers. Conjectures, as may reasonably be imagined, were instantly set on foot in regard to those two designs, when, as young Ireland had pre-supposed, the old Dutchman was pronounced, by the sagacious and the learned, as being an intended representative of Shylock, in consequence of the scales painted in; while the other drawing was christened the delineation of Shakspeare supporting the character of Bassanio in the same drama. It was further surmised, that the names of the Plays inserted in the back ground constituted the number and titles of the several pieces of our Poet, which had appeared at the time when the portrait was executed, while the Honourable Mr. Byng, a staunch supporter of the authenticity of the papers, with many other advocates equally strenuous, did not scruple to assert, that this drawing had no doubt decorated the green-room of the Globe Theatre. In further confirmation of these circumstances, Mr. Hewlet, of the Prerogative-office, whose opinion respecting the authenticity of the various manuscript documents had already been pro-

nounced in their favour, having closely scrutinized these drawings, fancied he could trace some letters at the bottom of the design. These characters, after magnifying-glasses had been resorted to, were stated to designate the words '*John Hoskins;*' when, after a most laborious search through all the dictionaries and accounts of painters had taken place, it was at length discovered that a mediocre designer of that name had practised his art in England, during the reigns of Elizabeth and James, and to his pencil, therefore, were attributed the two performances in question. Young Ireland, in reference to this last mentioned surmise, gives it as his opinion, no such names had ever been inserted on the drawing; but that in consequence of the paper being of a very coarse grain, the dark colour used in working in the ground of the design, had assumed a deeper die in those channels, producing the partial appearances of letters, which were ultimately tortured into the christian and surnames above specified.

Fac-similes of the pen and ink drawing, stiled the Witty Conundrum; and the above altered designs from the old Dutchman and gallant

youth into Shylock, and Shakspeare as the Bassanio of his own Merchant of Venice, are faithfully given in the large folio volume of the fabricated papers published by Mr. Samuel Ireland, and to which we shall again have occasion to advert.

No. III.

THESE, however, were not the only productions of young Ireland's pencil, as another specimen of a similar description did exist. This third performance is scarcely known, and whether the drawing is still preserved we cannot state, nor if it formed a part of the purchase made by Mr. Dent, who, to the best of the writer's belief, became possessed of all the fabrications at the demise of Mr. Samuel Ireland, for the sum of three hundred pounds.

The success attending the Butcher-row drawings, no doubt led young Ireland to make this final essay of the pictorial kind, during the progress of his fabrications, the same being a large portrait of Shakspeare, in the delineation of which the forger, as usual, made Droeshout's engraving

his model. The performance now adverted to, was executed upon a large skin of ancient vellum, purchased of one Yardley, a well known vender of old deeds, residing near Clare-market, whose shop was frequently resorted to by the youthful fabricator. In making this drawing, a coating of wetted pipe clay was first spread over the vellum, upon which, when dry, the design was sketched, and the colours afterwards laid on ; but, as the drawing when completed, in consequence of the whiteness of the pipe-clay, assumed too modern an appearance, young Ireland took the precaution of soiling his work, and creasing it, by which means the pipe-clay being dry and brittle cracked off, and thus produced a mutilated appearance, well calculated to forward the plan of imposition.

Such, to the best of our knowledge, constituted the first forgeries of Shakspeare's lineaments, which no doubt gave rise to the many specimens that were subsequently manufactured to satisfy the demands of Shaksperian enthusiasts.

No. IV.

MR. STACE'S PICTURE.

A PORTRAIT of Shakspeare, purporting to be painted when he was young, is in the possession of Mr. Machell Stace, of Somerset Place, Little Chelsea. It was engraved by Mr. R. Cooper, in the year 1811, and published under the authority of a respectable subscription. Upon the delivery of the engraved Portrait, printed particulars were at the same time issued, enumerating the different individuals who had possessed it. Of this Picture, the painter of which is unknown, we have only to remark, that Messrs. Boaden and Wyvill conceive it of spurious origin.

No. V.

MR. COSWAY'S PICTURE.

SPEAKING of engraved portraits of Shakspeare, from supposed original pictures, it may not be irrelevant to notice a quarto mezzotinto plate, engraved from a picture formerly in the possession of

the late Mr. Cosway, which certainly bears some resemblance to the existing engravings of Fletcher, the dramatist, but is, in every respect, dissimilar to Drocshout's print, or any other supposed likeness of the Bard.

No. VI.

MR. DUNFORD'S PICTURE.

THIS person, also a dealer in pictures, residing in Great Newport-street, Long-acre, equally possessed one of the *undoubted originals* of the Bard of Avon, first stated to have been painted by Zucchero, which was however produced from the pencil of one Holder, an ingenious and able picture cleaner and repairer, who long resided in the vicinity of the King's Bench prison. The portrait under review was sold by Mr. Dunford for some hundred pounds, to Mr. Evane, a hop-merchant, from which picture two engravings, the one a mezzotinto by Turner, and the other a beautiful line engraving from the burine of Sharpe, were presented to the public. An exact copy of this fabricated document is in the possession of Edward Gray, Esq. of Hornsey, who purchased it

of Mr. Foster, the dealer in curiosities, for five guineas.

For a long account of the picture in question, we refer our readers to the recent publication of Mr. Wiville, p. 169.

No. VII.

PORTRAIT OF DR. HARDIES, OF MANCHESTER.

No engraving of this performance, originally the portrait of a dancing-master, and altered by Zincke, a very clever picture cleaner and repairer, to a representation of the poet, has been presented to the world. The above artist, who may be justly styled the grand manufacturer of Shakespeare's, in the execution of the present undertaking, has portrayed an eagle, bearing a diamond in its claw, upon which are delineated the features of the Bard. The picture is by no means void of merit, and was very elaborately descanted upon by Mr. Brockedon, in an article inserted in the Literary Gazette, October 13th, 1818, together with a poetical effusion from the pen of

Zincke, the fabricator, which he has inscribed upon this effort of his pencil.

No. VIII.

MR. WINSTANLEY, OF LIVERPOOL'S PORTRAIT.

To the above mentioned Mr. Zincke, the artist, we are equally indebted for the present painting, who, in its execution, portrayed as auxiliaries, witches with broomsticks, in the act of performing incantations, &c. This portrait was purchased of Mr. Benton, a pawnbroker in Holborn, for about six guineas, and was esteemed such an *undoubted original* by Mr. Winstanley, that when made acquainted with its spurious origin, he would not give credit to the assertion, and for aught the writer knows, may, to the present moment, flatter himself with the pleasing idea of having procured such a prize for a sum so inadequate to its real value. Mr. Winstanley, on the 20th of February, 1819, caused a letter to be inserted in the *Literary Gazette* respecting the authenticity of his portrait.

No. IX.

MR. HAMILTON'S PORTRAIT.

THE above gentleman, residing at Dublin, has another portrait of the poet, equally emanating from the talents of Zincke, who, not content with a display of the pictorial art, has, in this instance, added some curious verses and a very facetious history of the picture, which are inscribed on the back of the performance. This *bijoux* was purchased at Neat's, in 'Change Alley, for a very considerable sum of money.

No. X.

THE HON. H. T. LIDDELL'S PORTRAIT.

THIS picture, which is particularly described in Mr. Wyville's Inquiry, p. 211, &c., was repaired and manufactured into a resemblance of our Bard, by one Holder. It was sold to the Hon. H. T. Liddell, of Portland-place, by Mr. Lewis of Charles-street, Soho, for thirty-nine

pounds, and for a length of time was reputed an undoubted original.

No. XI.

MULTIPLICATION OF SHAKSPEARE
PORTRAITS.

ZINCKE, whose inventive genius on the subject of Shakspeare never lies dormant, upon one occasion became possessed of a picture containing the portraits of a whole family, which he purchased of Mr. Hilder, a picture dealer in Gray's-inn-lane. Some months after, when the latter called upon Zincke, our artist placed the identical canvass before Mr. Hilder, who did not call to mind his former property, on account of the artist having transmogrified every physiognomy from those of the papa and mamma, to the last of the progeny, into so many Shakspeares. Whether this family of Bards was ever sold, has not come to the writer's knowledge.

No. XII.

THE BELLOWS PICTURE.

WE are now arrived at an era in the history of fabrications, when it will be necessary to dwell more at large upon the subject; we shall, however, from motives of delicacy refrain from giving names to the public.

A gentleman, long resident in Paris, and who was powerfully imbibed with a love of Shakspearian lore, became acquainted with a brother Englishman, who, although conversant with ancient manuscripts, books, &c., was only desirous of reaping pecuniary benefit from speculating in such merchandise. During their frequent interviews, the name of Shakspeare was often brought upon the tapis, when the value of an original picture of the poet, in case such a gem could be procured, was frequently dwelt upon by the first mentioned gentleman. The latter, ever on the alert in regard to pecuniary benefit, and who frequently made excursions to London, bore these conversations in mind, and when absent upon

one of his journeys from the French capital, remitted a letter to his friend, in the course of which, he made the following statement.

“ *Apropos*, of portraits, I have just received a letter from a French gentleman in Normandy offering me a curious original portrait (a bust) of your own Will Shakspeare. The identity is authenticated beyond all question, by the name mentioned in the legend, carved in old English of the time, on the antique oaken frame.”

“ Report says, it was brought into France by Sir Kenelm Digby, (afterwards Earl of Bristol) in the time of Charles the First. Price asked, is a thousand francs, (forty-one pounds); and as this oil painting is known to be the portrait of Shakspeare, less will not be taken. Let me know your opinion. You know I must double my capital if I purchase. The same person has likewise a portrait of Elizabeth, and some other curiosities appertaining to English history.” And in a subsequent paragraph was added, “ If you think the Shakspeare portrait be worth buying, I shall take Caen in my way back to Paris.”

It is necessary to remark, that the gentleman thus addressed, having been for some years sta-

tionary at Paris, was wholly ignorant as to any frauds having been practised in London on the subject of Shaksperian portraits. In reply, therefore, to the above, he renewed his statements respecting the value of an undoubted representation of the Bard, adding, that could he be satisfied respecting its originality, he should feel happy in purchasing such an invaluable relic.

As soon as a reply could be forwarded, the same arrived at Paris, commencing with these words:—

“ I am obliged to you for your letter, offering me eighty pounds sterling for the Shakspeare portrait. It is unquestionably an original painting of the time, from the description given me. The oaken frame is the one half of the exterior of an immense pair of bellows, formerly belonging to Queen Elizabeth. The legend—

“ WHOME HAVE WE HERE,”

“ STUCKE ONNE THE BELLOWES? ”!!!

“ THATTE PRYNCE OF GOODE FELLOWES,”

“ WILLIE SHAKSPERE.”

“ OH! CURSTE UNTOWARDE LUCKE,”

“ TO BE THUS MEANLIE STUCKE.”

“ POINS.”

“ NAYE, RATHER GLORIOUS LOTTE”
“ TO HYMME ASSYGN'D,”
“ WHO, LYKE TH' ALMIGHTIE RYDES”
“ THE WYNGES OTH' WYNDE.”
“ PYSTOLLE.”

Upon the arrival of this bellows picture at Paris, it certainly presented a very feasible portrait of Shakspeare affixed; not upon an oaken, but a mahogany frame, of what seemed to have been the upper part of a pair of bellows.* The above poetical effusions are laboriously carved in the wood; and at the extremity of the frame, on either side, are represented wings, which, when coupled with the motion that takes place in blowing a fire, renders the last line, as attributed to Pistol, a very passable effort at wit.

* On ascertaining that mahogany, instead of oak or wainscot, was the wood employed in constructing the supposed bellows cover, some degree of doubt arose in the mind of the purchaser. However, after referring to authorities, it appeared that such timber had been introduced into England about the period when the portrait, if original, must have been executed; and, in consequence, that circumstance presented no feasible objection to the originality of the document in question.

All persons conversant with Droeshout's head of Shakspeare, must recollect the unusually lofty and capacious bald forehead that print portrays : now, in this bellows performance, it was obvious there had been much repainting on that part of the picture ; and, in consequence, when presented to the gentleman who had stated himself desirous of possessing it, he remarked, that, prior to purchasing, he should wish to have the forehead cleared of such re-paint ;—that stipulation, however, not being complied with, it was understood between the parties, that if, upon cleaning, any imposition became apparent, the purchase was to be null and void.

As a long history had been promised, identifying the portrait as having belonged to Sir Kenelm Digby, and shewing the manner in which it had passed into the hands of the French gentleman at Caen, frequent applications were made for the same. The vendor, at length, finding it impossible to evade these incessant inquiries, confessed that the tale of the gentleman in Normandy was a mere fabrication, as the picture really came from London, having been sold with an immense quantity of rubbish found in some lumber-rooms

at Carlton Palace. It since appears, however, that the original history told in London respecting this bellows relic was, its having belonged to the Boar's Head public-house, in Eastcheap; but whether it was conceived that such an account would not pass muster with the Englishman in Paris, that tale was not recapitulated in the French capital.

We now approach the fatal *denouement* of this affair. The gentleman who had possessed himself of the portrait, in order to ascertain its originality, placed the same in the hands of Monsieur Ribet, residing on the Quai de la Ferraille, at Paris; who may be justly esteemed one of the best cleaners and repairers of old pictures now living: to the care of that artist the bellows portrait was consigned. When, two days after, speeding on the wings of anxious expectancy, to ascertain the result of M. Ribet's operations, conceive the shock experienced by the proprietor, on being told by the artist, that, instead of Shakspeare, his portrait was not even that of a *male*, but the representation of an *old woman!* In short, on applying the fatal cotton, dipped in the ingredient necessary to clear off the re-paint and dirt,

away had vanished the broad, high, procreative front of Avon's Bard; the brown mustaches and expanded ruff having given place, like magic, to a cap decorated with blue ribbons, and a lip unadorned by whiskers, while a kerchief became apparent, modestly overspreading the matronly bosom.

This discovery being made, it became necessary to think of returning the bellows-concern to the vendor, who was then unfortunately absent upon one of his excursions; and, in consequence, the following letter was forwarded to his address in London:—

“ I sit down to write the present in a state of mental perturbation it is impossible for me to describe, and in which I am confident you will partake, on perusal of what follows; but, in order that you may not remain in suspense, I hereby advertise you to see the scoundrel instantly who sold you the portrait passed off as that of Shakspeare, as it is the deadeſt fraud and robbery ever committed; ſince, in lieu of being the Poet, it is not even a *man*, but the reſemblance of a *woman*! You have your remedy at law, as never

was a more scandalous fraud committed. On shewing the portrait to Monsieur Ribet, he immediately stated that the picture had been painted upon; and you must remember I always noted the forehead as having been repaired: in fine, the beard, hair, frill, all disappeared in a second; when, under the upper part of the front, appeared the head-dress of a female. The bellows and poetic accompaniments are all fabricated auxiliaries, to pass off the deception; and as to the re-paint, M. Ribet will make oath that the whole was of a recent date. The purchase intended to be made by me, was a picture of Shakspeare, and not that of a woman's head painted upon; I should consequently remit it to you immediately, but that I am legally advised to the contrary, until receipt of your authority to that effect. You can insist on the restitution of your purchase-money: as regards myself, the picture is not worth five shillings. Awaiting, therefore, your immediate reply, directing me how to act,

“ I am, &c.”

Fully satisfied with the apparent favourable result of the first picture speculation, the vendor

of old bellows covers occupied himself in London with making fresh researches for Shaksperian portraits. In consequence of this, as new fabrications were always to be had when required, it so happened, that at the very juncture when the above communication respecting the fraud of the bellows portrait was travelling to London, a letter from the latter capital was on its way to Paris, containing the following statement, from the original holder of that portrait :—

“ I am promised the particulars of your Shakspeare portrait in a day or two. The gentleman is unfortunately a little way out of town. The account has been written, and promised to the editor of the *Literary Chronicle*, for publication ; but I have begged it may not be printed, as that might injure any intended pamphlet.

“ I should not have written to you now so soon, had I not to inform you, that I have been so fortunate as to purchase another Shakspeare portrait. A miniature—a gem !—in a most curiously carved frame of the time ; and what makes it more valuable, with an inscription of about fourteen lines of poetry by Ben Johnson ; and signed by

him, "THYNE OWNE BEN JONSON:!!" I thought it right to apprise you of this acquisition immediately, as it may govern you in the disposal of your own. The inscription on the latter is not in basso-relievo, as on yours, but equally, or perhaps, more legible. If you write on the subject, I must get you to give a page or two of description to mine.

"My price, for the latter portrait, to *you*, 1250 francs, (more than fifty pounds sterling) "prompt! If I keep it, I shall expect one hundred guineas for it at least."

The lines accompanying the above miniature, were communicated in a subsequent letter, and ran as follow:—

" Ah, haplesse, happie youthe, whose luckie faulte,"
" Did banyshe thee fortune and to fame;"
" Hadst thou ne'er fled Grimme Law's assaulte,"
" Had the worlde echo'd with a Shakspeare's
name."

" Butte for thy tryck of youth so wylde,"
" Had we ne'er known thee fancy's chylde,"
" Butte for the buck's delicious haunch,"
" With which thou wont to glutt thy paunch."

- “ *Had Tragycck, Comicke, or Historick Muse*”
“ *E'er charmed the Brytish Thronge,*”
“ *We must not, nay we cannot chuse,*”
“ *Butte saye to naughtie appetyte,*”
“ *To thee we owe oure soules delyghte,*”
“ *To thee the pray'r belonge.*”
“ *Thyne*”
“ *Owne*”
“ *B. Jonson.*”

Had no discovery respecting the first portrait taken place, this speedy notification of a second picture of Shakspeare, would have opened the eyes of the purchaser of the former. However, a letter soon after arrived, wherein it was stated, that the old woman on the bellows top would be taken back, providing the whole was put in *status quo*; that is to say, a lofty forehead introduced to conceal her cap, while the beard, ruff, and male costume were to be repainted, restoring the Bard to all his pristine glory. This task M. Ribet accordingly undertook, and on the completion of his work, he so far outrivalled Zincke, that it was absolutely impossible for a considerable time to perceive any re-painting had taken place, nor is

it, therefore, astonishing that the imposition subsequently practised, should have been crowned with such complete success.

In this manner terminated the affair of the bellows picture, as regards the first acquirer of the same in Paris; on the second disposal of the portrait, however, more sterling benefit accrued to the vendor. The fabrication having been so completely re-produced by M. Ribet, as before mentioned; the bellows cover was once more set in play, so adroitly, as to be presented to the late justly celebrated Talma, the French tragedian, who swallowed the bait, and became proprietor of the property for the sum of two hundred pounds. It is necessary to remark, that the gentleman who had returned the fabrication, having been some time removed from Paris, was wholly unacquainted with these transactions, until after M. Talma became the dupe, otherwise the cheat would have been prevented. M. Talma, as fully impressed with a veneration for our Bard as any Englishman could have been, and duly appreciating the value of the supposed relic, for which he had paid so liberally, bestowed upon it a sumptuous decoration, lined with velvet, the whole being enclosed

in a mahogany case. Such has been the envied lot of this fabricated bellows portrait.

Previous to the death of Monsieur Talma, he was, on more occasions than one, made acquainted with the spurious origin of his picture, which he would not, however, credit until a short time before his final illness, when, the writer is credibly informed, he became aware of the fact. On the disposal of that gentleman's property, all the Parisian fashionables attended, the grand object of attraction being the *bellows picture*. During the sale, it was stated, that the painter was a Flemish artist, of the name of Porbus; that M. Talma had refused a thousand napoleons for the portrait; and that on one occasion, when the tragedian had been visited by Mr. Charles Lamb, the latter, being shown the picture, fell upon his knees, and kissed it with idolatrous veneration. This dexterous forgery was knocked down at *three thousand one hundred francs*, about *one hundred and thirty pounds sterling*; and, by way of terminating this singular history, has been transported to London by the unfortunate acquirer, who conceives himself possessed of the only authentic likeness of Shak-

speare, for which he expects an exorbitant sum of money.

Having before mentioned that another miniature, with lines by Ben Jonson, had been announced, we have further to add, that the performance adverted to, as well as the lines annexed, proved of Mr. Zincke's manufacture. This and the bellows hoax were originally sold by that artist to Mr. Foster, the well-known dealer in curiosities, who in the first instance disposed of this bellows cover to the English gentleman from Paris, for the mediocre sum of five guineas; not palming it off for an original, but a mere modern antique, intended as a memento of the Bard.

To the foregoing might be added a long list of other fabricated pictures of Shakspeare; but it is conceived that these specimens, which rank among the most prominent, will suffice to convince the reader, that in his research after pictures of the Bard, it is necessary to be like Argus—all eyes. There was exhibited for sale another of Zincke's *originals*; a very so-so performance, with verses on the back, which was to be seen at Mr. Reid's, the bookseller, Charing-cross.

Having said so much on the subject of manu-

factured pictures, or modern antiques, we cannot help noticing the Felton portrait, from which different engravings were made, and sold by Richardson, the printseller. Concerning this performance, on which opinions have been greatly divided, we are indebted to the acumen of Mr. Wivell, as detailed in his Inquiry, for a series of statements, which certainly confer originality on that picture. We in particular allude to his discovery of the initials being R. B. instead of R. N. on the back of the panel, tending to prove that it was painted by Richard Burbadge, the player, who, it appears from tradition, was an artist, and painted Shakspeare's portrait. This likeness of the Bard, now in the possession of George Nicol, Esq., of Pall-mall, is most beautifully engraved by J. Cochran, being one of the plates illustrative of Mr. Wivell's work; partaking alike of a resemblance to Droeshout's engraving and the monumental bust at Stratford-on-Avon. We further beg to call the reader's attention to a miniature that was exhibited among a collection of portraits in Leicester-square, in 1826, being executed in oil, within a concave, enamelled, golden locket, which had formerly been the property of

the famous H. Constantine, (otherwise *Dog Jennings*,) of Battersea. By that gentleman it was vested, together with a missal by Julio Clovis, in the hands of a Mr. Webb, for the loan of seven hundred pounds. It subsequently fell into the possession of Mr. Foster, the vender of curiosities, by whom it was sold to Mr. Wise, of Long-acre; then to Mr. Gale, the bookseller, of Bruton-street, proprietor of the exhibition in Leicester-square; and, on the breaking up of that collection, became the property of Charles Auriol, Esq. of Park-street, Grosvenor-square, its present possessor.

This miniature is said to have been traced, by Mr. Jennings, to the family of Lord Southampton; and to the bottom was appendent, when seen by the writer, a pearl; intending to infer, no doubt, that the original was the *Pearl of Men*. It is with great diffidence we venture to give an opinion on a point of so much delicacy as the present; but we must candidly confess there appears upon the face of this picture a stamp of undoubted originality.

Having concluded this catalogue of the leading forged representations of the divine Dramatist, it becomes obvious, from our narrative, that impo-

sition is even tolerated, in regard to Shakspeare; since the possessor of an avowed forgery is not ashamed of cherishing the deceit, as if it were undeniably original. This fervor, so predominating over the national feeling, is not, however, confined to our own country: in France, the whole dramatic works of Shakspeare were translated into prose, by Le Tourneur, in twenty volumes octavo, published in 1776; and Ducis has acquired great fame by imitating him in verse; in Germany, Wieland, and others, have produced several of the plays of our Bard; Italy has no less contributed to immortalize his memory, by the translations of Michele Leoni, in thirteen volumes octavo; while in Spain, D. Leandro Fernandez Moratin, in 1795, produced Hamlet in that language, which was represented at Madrid, as well as Othello, and welcomed with rapturous applause. In those several languages the Dramatist has been rendered with the greatest effect, more particularly the German and Spanish, both of which are so well calculated to express every powerful emotion of the human mind.

It has fallen to the writer's lot, in more than

one instance, to come in contact with travellers who have visited Vienna, when such persons have uniformly stated, that the tragedies of Shakspeare can scarcely be said to have lost any portion of their magic effect from translation; it having been particularly instanced, that Macbeth was equally forcible on the German as on the English boards. This, however, is not the case with respect to those dramas that have been altered and adapted to the Parisian theatres, as the fastidious taste of our Gallic neighbours will not admit of language and actions on the stage that are tolerated in England and Germany. From thence it results, that the works of Shakspeare are scarcely cognizable; a fact that must be allowed by every Englishman who has witnessed the performance of Othello, as altered to the Parisian taste. The paucity of the French language not admitting of blank-verse composition, is in itself a sufficient proof that the force of Shakspeare's style cannot be properly conveyed: notwithstanding this, the transcendent beauties of our Poet are universally allowed in France, although the subject-matter is so inadequately expressed.

Having thus brought our prefatory pages to a close, we cannot do better than terminate this address by stating, that such is the idolatry manifested for the chamber wherein Shakspeare first inhaled the breath of life, that its walls are literally covered throughout with the names of visitors, traced in pencil by their own hands. The surface of the apartment is merely whitewash, laid on about twenty years back ; during which term the ceiling, sides, projecting chimney, in short, every portion of the surface has been written over ; so that a list of the signatures would at once exhibit all the character and genius of the age, and prove of itself a singular curiosity. Among the names thus registered are those of Moore and Scott, the poets, with the distinguished tragedians, Kemble and Kean ; and in honour of the Bard is also the signature of his present gracious Majesty, then regent, as well as that of his royal brother, the Duke of Clarence ; to which may be added, those of at least half the two houses of parliament, and numerous foreigners of the highest distinction, particularly autographs of Lucien Bonaparte and the Austrian and Russian Princes.

Some years back, the conductors of the public

library at Stratford-upon-Avon confided to Mrs. Hornby (who rented the butcher's shop under the chamber in which Shakspeare was born) a blank folio volume, for the purpose of receiving the signatures of visitors; at the same time undertaking to present her with five guineas as soon as the same should be filled. That sum, however, was very inadequate to its worth; but the intention was meritorious, and a tribute worthy the memory of their illustrious townsman. This album, in the year 1818, when inspected by the writer, had been kept five years; at which period it contained many thousands of names. A similar volume was shortly after deposited at the tomb, from which, according to the signatures therein recorded, it would appear that the monument is resorted to by about one thousand persons annually. In the volume left with Mrs. Hornby many individuals have annexed to their names original stanzas, suggested by the scene, possessing, as may be imagined, various degrees of merit. Those effusions the female in question caused to be transcribed, and printed in a small pamphlet, which she sells to strangers. As a specimen of the compositions, we give the ensuing,

which is rendered curious as emanating from such a conspicuous character as Lucien Bonaparte :—

“ The eye of genius glistens to admire
How memory hails the sound of Shakspeare’s lyre.
One tear I’ll shed, to form a crystal shrine
Of all that’s grand, immortal, and divine.”

If in the progress of this undertaking we are enabled to satisfy, in a trifling degree, the wishes of the public, our utmost aim will be accomplished. We have only to add, that these pages are offered to the world with that diffidence which should always accompany the mediocre talent of him, who can acquire no higher share of praise than may be awarded to the humble compiler of a Catalogue.

J. W.

London,
22d June, 1827.

A

CATALOGUE

OF ALL

THE BOOKS, PAMPHLETS, &c.

RELATING TO

SHAKSPEARE.

B

SHAKSPERIANA.

1. THE Tragedies of the last Age, considered and examined by the Practice of the Ancients. By Mr. Rymer. 8vo. 1692.

2. A Short View of Tragedy, its original Excellency and Corruption, with some Reflections on Shakspeare and other Practitioners for the Stage. By Mr. Rymer. 8vo. 1693.

3. Some Reflections on Mr. Rymer's "Short View of Tragedy," and an Attempt at a Vindication of Shakspeare. By Charles Gildon. Only printed in Gildon's Miscellaneous Letters and Essays, sm. 8vo. 1694.

4. Remarks on the Plays of Shakspeare. By C. Gildon. 8vo. Printed at the end of the seventh volume of Rowe's edition of Shakspeare, 1710.

5. An Essay on the Genius and Writings of Shakspeare. By Mr. Dennis. 8vo. 1712.

6. Shaksperiana: a Collection of Passages from Shakspeare. 12mo. 1714.

7. Shakspeare Restored; or, a Specimen of the many Errors, as well committed as unamended, by Mr. Pope, in his late Edition of this Poet. By Mr. Theobald. 4to. 1726.

8. An Answer to Mr. Pope's Preface to Shakspeare; being a Vindication of the old Actors, who were the Publishers and Performers of that Author's Plays, &c. By a Strolling Player, [John Roberts.] 8vo. 1729.

9. Some Remarks on the Tragedy of Hamlet, Prince of Denmark, written by William Shakspeare. 8vo. *Printed for Wilkins, London, 1736.*

Sold for 3*l.* 17*s.* at Mr. Sabine's Sale (Feb. 1820), and at Mr. Field's (Jan. 1827) for 2*l.*

10. Explanatory and Critical Notes on divers Passages of Shakspeare's Plays. By Francis Peck. Printed with Memoirs of the Life of John Milton. 4to. 1740.

11. An Essay towards fixing the true Standards of Wit and Humour, Raillery, Satire, and Ridicule; to which is added, an Analysis of the Cha-

acters of a Humourist, Sir John Falstaff, Sir Roger de Coverley, and Don Quixote. By Corbyn Morris, Esq. 8vo. 1744.

12. Miscellaneous Observations on the Tragedy of Macbeth, with Remarks on Sir Thomas Hanmer's Edition of Shakspeare. To which is affixed, Proposals for a New Edition of Shakspeare, with a Specimen. [By Dr. Samuel Johnson.] 12mo. 1745.

13. A Word or Two of Advice to Wm. Warburton, a Dealer in many Words. By a Friend, [Dr. Grey.] 8vo. 1746.

14. An Answer to certain Passages in Mr. W[arburton]'s Preface, in his Edition of Shakspeare; together with some Remarks of the many Errors and False Criticisms in the Work itself. 8vo. 1748.

15. Critical Observations. By John Upton. 8vo. *First edition*, 1746; *second edition*, 1748.

A Reverie, or finely-imagined Dream, by the Author, in the first edition, was omitted in the second, beginning at page 139.

16. An Inquiry into the Learning of Shakspeare, with Remarks on several Passages of his Plays. By P. Whalley, A. B. 8vo. 1748.

17. The Canons of Criticism and Glossary being a Supplement to Mr. Warburton's Edition of Shakspeare, collected from the Notes in that celebrated Work, and proper to be bound up with it. By the other Gentleman of Lincoln's Inn, [Mr. Edwards.] *First edition.* 8vo. 1748. Reprinted in 1750, 1753, 1757, 1758; and the *seventh edition*, with Additions, 8vo. 1765. At the end of the latter edition are printed Mr. Roderick's Remarks on Shakspeare.

18. An Attempt to rescue that Aunciente English Poet and Playwrighte, Maister Williame Shakspeare, from the many Errours faulselly charged on him by certaine new-fangled Wittes, and to let him speak for himself, as right well he wotteth, when freedde from the many careless Mistakings of the heedless first Imprinters of his Workes. By a Gentleman, formerly of Gray's Inn, [Mr. Holt.] 8vo. 1749.

Mr. Holt, in May, 1750, issued Proposals for publishing, by subscription, editions of Shakspeare's Plays, in 8vo. and 12mo.

19. Remarks on the Tempest; or, an Attempt to Rescue Shakspeare from the many Errors faulselly charged on him by his several Editors, &c. [By Mr. Holt.] 8vo. 1750.

20. Diverting History and Droll Adventures of Sir John Falstaff, his Jest, Drolleries, Comical Humours, Queer Conceits, and Miraculous Escapes from the Wanton Contrivances of the Merry Wives of Windsor. 8vo. *n. d.* (about 1750.)

21. A Free and Familiar Letter to that great Refiner of Pope and Shakspeare, the Rev. Mr. Wm. Warburton. By a Countrey Curate, [Dr. Grey.] 8vo. 1750.

22. Essay upon English Tragedy. By W. Guthrie. 8vo. *n. d.*

23. A Compendious or Brief Examination of Certayne Ordinary Complaints of divers of our Countrey-men, in these our Dayes. By W. Shakspeare. 8vo. 1751.

This is a reprint of the undermentioned rare Tract,* with a Preface, wherein it is endeavoured to prove that it was written by William Shakspeare. Dr. Farmer detected the error, on referring to *Wood's Athen. Oxon. Fasti*, under 1617; William Stafforde being the real author.

24. Miscellaneous Observations on the Tragedy of Hamlet. 8vo. 1752.

* A Compendious or Brief Examination of Certayne Ordinary Complaynts of divers of our Countrey-men, in these our Dayes, which, although they are in some part unjust and

25. Examination of a late Edition of Shakspeare, [Warburton's.] 8vo. 1752.

26. Critical, Historical, and Explanatory Notes on Shakspeare. By Zachary Grey, LL.D. 2 vols. 8vo. *First edition*, 1752; *second edition*, 1754; *third edition*, 1755.

27. The Beauties of Shakspeare, regularly selected from each Play. By William Dodd, B. A. *First edition*, 2 vols. 12mo. 1752; *second edition*, 2 vols. 12mo. 1757; *third edition*, 3 vols. 12mo. 1782.

28. Shakspeare Illustrated; or, the Novels and Histories on which the Plays of Shakspeare are founded, collected and translated from the Original Authors, with Critical Remarks. By Mrs. Lennox. 2 vols. 12mo. 1753; and a third volume published in 1754.

29. Tomb of Shakspeare, a Poetical Vision. By J. G. Cooper. 4to. 1755.

30. The Novel from which the Play of the

frivolous, yet are they all, by way of Dialogues, thoroughly debated and discussed. (The running title of the page is, 'A Briefe Concerpt of English Pollicy'.) 4to. 1581. Sold at Steevens' sale, for 3*l.* and at Sotheby's (June, 1821) for 1*l.* 13*s.*

Merchant of Venice, written by Shakspeare, is taken. 8vo. 1755.

31. King Henry VIII. with Historical Notes. [By Joseph Grove.] 8vo. 6 Portraits, 1758.

32. Notes and Various Readings of Shakspeare. By Edward Capell. 4to. 1759; and reprinted again, with Additions, in 3 vols. 1781.

33. Prousions; or, Select Pieces of Ancient Poetry; containing Edward the Third, a Play, thought to be writ by Shakspeare, &c. Edited by Mr. Capell. 8vo. 1760.

34. Critical Reflections on the Old English Dramatic Writers. 8vo. 1761.

35. Ode on Shakspeare, and Testimonies to the Genius and Merits of Shakspeare. 4to. *n. d.*

36. The Castrated Letter of Sir Thomas Hammer, in the sixth volume of the Biographia Britannica, wherein is Discovered the Rise of the Bishop of Gloucester's Quarrel with the Baronet, about his Edition of Shakspeare's Plays; to which is added, an Impartial Account of the Extraordinary Means used to suppress the remarkable Letter. By a Proprietor of that Work, [Philip Nichols.] 8vo. 1763.

37. Miscellaneous Pieces of Ancient English

Poesie; viz. The Troublesome Raigne of King John, written by Shakspeare, extant in no Edition of his Writings; The Metamorphosis of Pigmalion's Image; and certain Satyres by John Marston, &c. 12mo. 1764.

38. A Revisal of Shakspeare's Text, wherein the Alterations introduced into it by the more Modern Editors and Critics are particularly considered. By Mr. Heath. 8vo. 1765.

39. Dr. Johnson's Preface to his Edition of Shakspeare's Plays. 8vo. 1765.

40. Prefaces to Shakspeare's Plays, by Dr. Johnson, Mr. Pope, Mr. Theobald, Sir T. Hammer, and Dr. Warburton; with some Account of the Life of Shakspeare, by Mr. Rowe, &c. 8vo. 1765.

41. A Review of Dr. Johnson's New Edition of Shakspeare. By W. Kenrick. 8vo. 1765.

42. An Examination of Mr. Kenrick's Review of Dr. Johnson's Edition of Shakspeare. [By Mr. Barker.] 8vo. 1766.

43. A Defence of Mr. Kenrick's Review of Dr. Johnson's Shakspeare. By a Friend, [Wm. Kenrick.] 8vo. 1766.

44. Observations and Conjectures on some

Passages of Shakspeare. By Thomas Tyrwhitt, Esq. 8vo. *Oxford, n. d.*, and *London*, 1766.

45. Essay on Original Genius, with Critical Observations on the Writings of the most Celebrated Original Geniuses in Poetry. By W. Duff. 2 vols. 8vo. 1767-70.

46. An Essay on the Learning of Shakspeare. By the Rev. Dr. Richard Farmer. 8vo. 1767.

It is said, that only twelve copies were printed on large paper of this edition; one impression of which sold at Dr. Farmer's sale for 1*l.* 6*s.*

This Essay was reprinted in 1777, and in 1789; there are also copies on large paper of these two latter editions. It was again reprinted in 1821.

47. A Letter to David Garrick, Esq. concerning a Glossary to the Plays of Shakspeare. By Richard Warner, Esq. 8vo. 1768.

48. A Key to the Drama; containing the Life, Character, and Secret History of Macbeth. 8vo. 1768.

49. An Essay on the Writings and Genius of Shakspeare, compared with the Greek and French Dramatic Poets. By Mrs. Montague. 8vo. 1769, 1770, 1772, 1777, 1785, and *sixth edition*, 1810.

There are some copies on large paper of this last edition.

Garrick's copy of the Second Edition (1770) sold for 2*l*.

50. Shakspeare's Garland; being a Collection of New Songs, Ballads, Roundelays, Catches, Glees, Comic Serenates, &c. performed at the Jubilee at Stratford-upon-Avon. 8vo. 1769.

51. Garrick's Vagary, or England run Mad; with Particulars of the Stratford Jubilee. 8vo. 1769.

52. Judith, a Sacred Drama, as performed in the Church of Stratford-upon-Avon, on occasion of the Jubilee. 4to. 1769.

53. Ode upon dedicating a Building and erecting a Statue to Shakspeare, at Stratford-upon-Avon. By David Garrick. 4to. 1769.

54. Stratford Jubilee, a New Comedy; with Scrub's Trip to the Jubilee. 1769.

55. Trinculo's Trip to the [Shakspeare] Jubilee. 4to. 1769.

56. Shakspeare's Jubilee; a Masque. By Geo. Saville Carey. 8vo. 1769.

57. Man and Wife; or, the Shakspeare Jubilee. 8vo. 1770. There are two editions in this year.

58. Songs, Chorusses, &c. which are introduced in the New Entertainment of the Jubilee, at the Theatre Royal in Drury Lane. 8vo. 1770, 8vo. 1787.

59. An Essay on the Character of Hamlet, as performed by Mr. Henderson, at the Haymarket. 8vo. *n. d.*

60. Lamentable and True Tragedie of M. Arden, of Feversham, in Kent; with a Preface in favour of its being the earliest Dramatic Work of Shakspeare. 8vo. 1770.

61. Shakspeare; containing the Traits of his Character. 8vo. *n. d.*

62. The Tragedy of King Lear, as lately published, vindicated from the Abuse of the Critical Reviewers. By the Editor of King Lear, [Charles Jennins, Esq.] 8vo. 1772.

63. Cursory Remarks on Tragedy, on Shakspeare, and on certain French and Italian Poets, principally Tragedians. [By Edward Taylor, Esq.] 8vo. 1772; 8vo. 1774.

64. Introduction to the School of Shakspeare. [By Wm. Kenrick.] 8vo. *n. d.*; 8vo. 1773.

65. Origin of the English Drama. By Thomas Hawkins. 3 vols. 8vo. *Oxford*, 1773.

66. A Philosophical Analysis and Illustration of some of Shakspeare's Dramatic Characters. By William Richardson. 12mo. 1774.

67. An Essay on Shakspeare. By Dr. Kenrick Prescott. 4to. 1774. (*Privately Printed.*)

68. Introduction to Shakspeare's Plays; containing an Essay on Oratory. 8vo. 1774.

69. The Morality of Shakspeare's Drama illustrated. By Mrs. Griffiths. 8vo. 1775.

70. A Lyric Ode on the Fairies, Ærial Beings, and Witches of Shakspeare. 4to. 1776.

71. Haunts of Shakspeare. By Mr. Pearce. 4to. 1776.

72. A Letter to George Hardinge, Esq. on the Subject of a Passage in Mr. Steevens' Preface to his Impression of Shakspeare. [By the Rev. Mr. Collins.] 4to. 1777.

73. Essay on the Dramatic Character of Sir John Falstaff. [By Mr. Maurice Morgan.] 8vo. 1777. Reprinted, with a Preface, 8vo. 1825.

74. Voltaire's Letter to the French Academy on Shakspeare's Merits. 8vo. 1777.

75. Letter from Mr. Desenfans to Mrs. Montague. 8vo. 1777.

76. Discours sur Shakspeare et sur M. de Voltaire, par Jos. Baretti. 8vo. *London*, 1777.

77. Modern Characters, from Shakspeare. 2mo. 1778.

78. Catalogue of Mr. Capell's Shaksperiana, presented by him to Trinity College, Cambridge, and printed from an exact Copy of his own MS. 8vo. 1779.

There were only twenty copies printed by Mr. George Steevens, for presentation to his friends; one of which sold at Mr. Bindley's sale for 2*l.* 4*s.*, and another at Mr. Field's sale for 1*l.*

79. Six Old Plays, on which Shakspeare founded Six. Edited by J. Nichols. 2 vols. 8vo. 1779.

80. A Supplement to the Edition of Shakspeare's Plays published in 1778; containing Additional Observations by several of the former Commentators. To which are subjoined, the Genuine Poems of the same Author, and Seven Plays that have been ascribed to him, with Notes by the Editor [Mr. Maloué] and others. 2 vols. 8vo. 1780.

A copy, with the Second Appendix, (see next article,) sold at Mr. Bindley's sale for seven guineas.

81. A Second Appendix to Mr. Malone's Supplement to the last Edition of the Plays of Shakspeare. 8vo. 1783. *Only fifty copies were printed.*

82. Remarks, Critical and Illustrative, on the Text and Notes of the last Edition of Shakspeare, [by Stevens, 10 vols. 8vo. 1778.] By Joseph Ritson. 8vo. 1783.

83. Contes Moraux Amusans et Instructifs a l'usage de la Jeunesse Tirés des Tragedies de Shakspeare. Par M. Perrin. 12mo. 1783.

84. A Familiar Address to the Curious in English Poetry, more particularly to the Readers of Shakspeare. By Thersitus Literarius. 8vo. 1784.

This pamphlet contains Strictures on Ritson's "Remarks."

85. Essays on Shakspeare's Dramatic Characters of Richard the Third, King Lear, and Timon of Athens; with an Essay on the Faults of Shakspeare, and additional Observations on the Character of Hamlet. By William Richardson. 12mo. 1784.

86. The Beauties of Shakspeare, selected from his Works, to which are added, the Principal Scenes in the same Author. 8vo. 1784. *Printed for Kearsley.*

87. Dramatic Miscellanies, consisting of Critical Observations on the Plays of Shakspeare, &c. by Thomas Davies. 2 vols. sm. 8vo. 1784.

88. Comments on the last Edition of Shakspeare's Plays, by John Monck Mason, Esq. 8vo. *Dublin*, 1785, 8vo. *London*, 1797.

89. Remarks on some of the Characters of Shakspeare [by Thomas Whatelay] 8vo. 1785; and reprinted at *Oxford*, 8vo. 1808.

90 Macbeth Re-considered; an Essay intended as an Answer to Part of the Remarks on some of the Characters of Shakspeare, By J. P. Kemble. 8vo. 1786.

91. A Fragment on Shakspeare. By Mr. Sherlock. 8vo. 1786.

92. Imperfect Hints towards a new Edition of Shakspeare. 4to. 1787—Part the Second. 4to. 1788. [By Sam. Fenton.]

93. Ueber W. Shakspeare, Joh. Zoach. Eschenburg, *with a Portrait*. 8vo. *Zurich*, 1787.

94. A Concordance to Shakspeare; suited to all the Editions: to which are added, Three Hundred Notes and Illustrations entirely new. By A. Becket. 8vo. 1787.

95. Catalogue of Pictures in the Shakspeare Gallery. 8vo. 1787, &c.

96. The Quip Modest; a few Words by Way of Supplement, to Remarks, Critical and Illustrative, on the Text and Notes of the last Edition of Shakspeare. [By Joseph Ritson.] 8vo. 1788.

97. Essay on the Character of Hamlet. By the Rev. T. Robertson. 4to. 1788.

98. Essays on Shakspeare's Dramatic Character of Sir John Falstaff; and on his Imitation of Female Characters. By William Richardson. 1789.

99. Cursory Remarks on some of the Ancient English Poets, particularly Milton. [By Mr. Le Neve.] 8vo. 1789.

This Tract contains some Remarks on Shakspeare, Beaumont and Fletcher, Ben Jonson, and others. There were only 200 copies printed for presentation to the Author's friends.

100. The Bee; or, a Companion to the Shakspeare Gallery. 8vo. [1789.]

101. Index to Remarkable Passages and Words made use of by Shakspeare. By Ayscough. royal 8vo. *London*, 1790; 8vo. *Dublin*, 1791. 8vo. *London*, 1807.

102. Remarks upon a late Edition of Shak-

speare; with a long string of Emendations borrowed by the celebrated Editor from the Oxford edition without acknowledgment, &c. 8vo. *n. d.*

103. *Cursory Remarks upon the Arrangement of the Plays of Shakspeare, occasioned by reading Mr. Malone's Essay on the Chronological Order of those celebrated Pieces.* By the Rev. J. Hurdis, M.A. 8vo. 1792.

104. *Cursory Criticisms on the Edition of Shakspeare, published by Edmund Malone.* By Joseph Ritson. 8vo. 1792.

105. *A Letter to the Rev. Richard Farmer, D.D. relative to the Edition of Shakspeare published in 1790, and some late Criticisms on that work.* By Edmund Malone, Esq. 8vo. 1792.

106. *Dissertation on the Three Parts of Henry VI.* By Mr. Malone. 8vo. 1792.

107. *Remarks on Shakspeare.* By Dr. Prescott. 8vo. 1792.

108. *Shakspeare Gallery, containing a Select Series of Scenes and Characters, with Criticisms and Remarks.* By C. Taylor, 4to. 1792.

109 *Picturesque Views on the Upper or Warwickshire Avon, with Observations on the Public Buildings, and other Works of Art in its Vicinity.*

By Samuel Ireland. 8vo. 1792. Containing curious information relative to the Birth-place of Shakspeare.

110. The whole Historical Dramas of William Shakspeare Illustrated, by an assemblage of Portraits of the Royal, Noble, and other Persons mentioned, together with those of Commentators, Actors, and Views of Castles, Towns, &c., (engraved by Harding) with short Biographical and Topographical Accounts. 2 vols. 4to. and imperial 8vo. 1793. Another edition in 1811.

The original edition of this very deservedly esteemed work is now become scarce, and brilliant impressions are of rare occurrence.

MANUSCRIPTS.—The Original Fabrications of Miscellaneous papers and legal instruments purporting to be under the hand and seal of William Shakspeare, &c., by William Henry Ireland; including the Tragedy of King Lear, a fragment of Hamlet, the dramas of Vortigern and Rowena, Articles of Agreement between W. Shakspeare, John Lowin, and Richard Condeil; Lease between Michael Fraser and Elizabeth his wife; Letters to Queen Elizabeth, Lord Southampton, Anne Hathaway, and Richard Cowiey, with answers to the two first mentioned epistles; Deed of Gift to Ireland, portrait of Shakspeare, Drawings, &c. The whole of the above form three folio volumes, inlaid, and bound in russia; the legal instruments, and lock of hair, said to have been sent to Anne

Hathaway, &c., being in green morocco cases. Such were the documents displayed to an anxious public at the residence of Mr. Samuel Ireland, No. 8, Norfolk-street, Strand. On the demise of that gentleman they were purchased by the late Mr. Dent, M.P., for the sum of £300, and were recently disposed of by Mr. Evans, who sold the library of Mr. Dent, deceased, for the sum of forty-four guineas.

111. Essay on the Origin of the English Stage, particularly the Historical Plays of Shakspeare, by Bp. Percy. 8vo. 1793.

112. Proposals for engraving the Felton Portrait of Shakspeare. By Richardson. 8vo. 1794.

113. Specimen of a Commentary on Shakspeare. By the Rev. Walter Whiter. 8vo. 1794.

114. The Infant Vision of Shakspeare, and other Poems, by Mr. Harrison, 4to. 1794.

115. Shaksperian Museum, with Portraits and Plates. 4to. 1794.

116. The Story of the Moor of Venice. Translated from the Italian, with Two Essays on Shakspeare, and Preliminary Observations. By Wolstenholme Parr, A.M. 8vo. 1795.

117. Shakspeare's Jest, or Jubilee Jester. 8vo. 1795.

118. Miscellaneous Papers and Legal Instruments, under the Hand and Seal of William

Shakspeare, from the original MSS. in the possession of Samuel Ireland, of Norfolk-street, *with fac-similies*, &c. fol. 1796. [publ. 24th Dec. 1795.]

119. Another edition was printed in 8vo. 1796.

“The premature exposure of this literary forgery stopped the publication of this edition, and it was not until Sept. 1814, that a few copies were disposed of by Messrs. Lackington, Harding, and Co. At that time every remaining leaf of the folio was exterminated! In the whole, about 230 copies were wasted.”—*Gentleman's Magazine for May 1826.*

The copper plates, letter-press, &c., in short, every vestige of the above folio work fell into the possession of Miss Jane Ireland, youngest sister of the fabricator, who was so anxious to witness the complete annihilation of the same, that, although strenuously applied to by Mr. Mavor, then partner with Mr. Lackington, in order to possess a few copies of the folio, she would not consent. At the period in question, therefore, every copper-plate was defaced, and sold for waste metal, and every sheet of the publication torn up in Miss Ireland's presence, and disposed of in a similar manner.

From this statement it naturally results, that only 122 copies are extant, being those furnished to the subscribers, whose names are affixed to the folio volume, added to which, the usual numbers were remitted to the Universities, &c.; and about half-a-dozen presented by Mr. Samuel Ireland to particular friends, making a total of 138 copies, which are all that remain to commemorate that most celebrated imposition. This volume, which was usually knocked down in the sale

rooms for *1l. 10s.* or *1l. 15s.*, is now rising in value, and there can be little doubt but in a few years it will become an object of great rarity from the causes above mentioned.

120. A Letter to George Steevens, Esq. containing a Critical Examination of the Papers of Shakspeare published by Mr. Samuel Ireland. By James Boaden, Esq. 8vo. 1796. [Published 16th Jan.]

121. Familiar Verses from the Ghost of Willy Shakspeare to Sammy Ireland. To which is added Prince Robert, an Auncient Ballad. [By G. M. Woodward, the Caracaturist. Published 18th Jan.] 8vo. 1796.

122. Shakspeare's Manuscripts, in the possession of Mr. Ireland, examined, respecting the Internal and External Evidences of their Authenticity. By Philalethes, [Col. F. Webb. Published 28th Jan.] 8vo. 1796.

123. Free Reflections on Miscellancous Papers and Instruments under the Hand and Seal of Shakspeare, in the possession of Samuel Ireland, of Norfolk Street. By Francis Godolphin Waldron. 8vo. 1796. [Published 1st February.]

It has been stated, and with truth, that Mr. Waldron was greatly indebted to Mr. George Steevens when preparing these Reflections for the press.

124. A Comparative Review of the Opinions of Mr. James Boaden (Editor of the Oracle), in February, March, and April, 1795; and of James Boaden, Esq. (Author of Fontainville Forest, and of a Letter to George Steevens, Esq.), in February, 1796, relative to the Shakspeare MSS. By a Friend to Consistency, [Mat. Wyatt, Esq. Publ. 3rd Feb. 1796.] 8vo. *n. d.*

125. Vortigern under Consideration, with general Remarks on Mr. James Boaden's Letter to George Steevens, Esq. relative to the Manuscripts, Drawings, Seals, &c. ascribed to Shakspeare, and in possession of S. Ireland, Esq. [By W. C. Oulton, Esq. Publ. 15th Feb.] 8vo. 1796.

126. Precious Relics; or, the Tragedy of Vortigern Rehearsed; written in imitation of the Critic. [Anonymous. Published 15th March.] 8vo. 1796.

127. An Inquiry into the Authenticity of certain Miscellaneous Papers, published Decr. 24, 1795, and attributed to Shakspeare, Queen Elizabeth, and Henry, Earl of Southampton. By Edmund Malone, Esq. 8vo. 1796. [Published 30th March.]

There were a few copies printed on a superior paper, for presentation; one of which sold for *1l. 1s.* at the sale

of Mr. Steevens' library, and another for 2*l.* 4*s.* at Mr. Bindley's sale.

This volume not being ready for publication prior to the performance of *Vortigern and Rowena*, at Drury Lane Theatre, Mr. Malone caused a hand-bill to be distributed at the doors of the playhouse, on the night of representation, wherein he cautioned the audience to beware of the fraud, which would be proved in his forthcoming publication. In order, therefore, to do away the impression such a document was likely to produce, Mr. Samuel Ireland caused a counter-paper to be delivered, wherein he requested that all persons attending the representation of *Vortigern* would lay aside any prejudices that might arise in consequence of the invidious attack on the part of Mr. Malone. The documents in question are now of the greatest rarity.

128. Authentic Account of the Shaksperian Manuscripts. By W. H. Ireland. 8vo. 1796. [Published 10th December.]

"Only five hundred copies were printed; and so rare have they now become, that a single impression of the pamphlet has been known to sell in a sale-room for the sum of one guinea."—*Ireland's Confessions*, p. 263.

The pamphlet in question is still considered of great rarity, and uniformly commands a high price. Indeed, such was the inquiry after this Tract, a few years subsequent to its publication, that Mr. Barker, of Russell Street, reprinted about fifty copies, in imitation of the original, all of which sold at

the same advanced prices ; a circumstance never before made known to the public.

A copy sold at the sale of Mr. Rhodes' library (April, 1825) for 16*s*.

129. Sir John Falstaff's Letters. Dedicated to Sammy Ireland. 12mo. 1796.

130. Essays. By a Society of Gentlemen at Exeter. 8vo. *Exeter*, 1796.

131. Mr. Ireland's Vindication of his Conduct, respecting the Publication of the supposed Shakspeare MSS. ; being a Preface or Introduction to a Reply to the Critical Labours of Mr. Malone, &c. 8vo. 1796. [Published 6th Jan. 1797.]

132. Observations on Hamlet, and the Motives which induced Shakspeare to fix on the Story of Amleth. By James Plumptre, M. A. 8vo. *Cambridge*, 1796.

133. An Investigation of Mr. Malone's Claim to the Character of Scholar or Critic ; being an Examination of his " Inquiry into the Authenticity of the Shakspeare MSS., &c." By Samuel Ireland. 8vo. *n. d.* [Published August, 1797.]

134. An Apology for the Believers in the Shakspeare Papers, which were exhibited in Nor-

folk Street, London. By George Chalmers. 8vo. 1797.

135. Remarks on Shakspeare's *Tempest*. By Charles Dirrill, Esq. [Richard Sill.] 8vo. 1797.

136. An Appendix to Observations on *Hamlet*; being an Attempt to prove that Shakspeare designed that Tragedy as an indirect Censure on Mary Queen of Scots. By James Plumptre, M.A. 8vo. 1797.

137. Original Letters, &c. of Sir John Falstaff; selected from Genuine MSS., which have been in the possession of Dame Quickly and her Descendants. 12mo. 1797.

138. Passages, selected by Distinguished Personages, on the great Literary Trial of Vortigern and Rowena, a Comi-Tragedy; "Whether it be, or be not from the immortal Pen of Shakspeare." 4 vols. 12mo. *n. d.* [1798.]

These characters (the productions of the deceased Sir Bate Dudley and his lady) were, in many instances, very happy imitations of the Shaksperian style. It was the celebrity thereby acquired by the "Morning Herald" that prompted Peter Stewart, then proprietor of the "Oracle" newspaper, to employ W. H. Ireland to write for his diurnal print; for which, among other contributions, he produced a series of numbers entitled the *Shaksperian Hunt*; being deli-

neations of the characters of many of the leading political and fashionable personages of the day.

139. Comments on the Plays of Beaumont and Fletcher; with an Appendix, containing some further Observations on Shakspeare, extended to the late Edition of Malone and Steevens. By the Right Hon. J. Monck Mason. 8vo. 1798.

140. Essays on some of Shakspeare's Dramatic Characters; with an Essay on the Faults of Shakspeare. By W. Richardson. 8vo. 1797; 8vo. 1798.

This volume contains a reprint of the Author's Works, published in 1774, 1784, and 1789, (see No. 66, 85, and 98.) It was afterwards reprinted in 1812, "With an Illustration of Shakspeare's Representation of National Characters, in that of Fluellen; with two original Letters to the Author, from Mr. Burke, consisting of Observations on Shakspeare, &c." never before printed.

141. The Wreath; to which are added, Remarks on Shakspeare, &c. By Edward Dubois. 8vo. 1799.

142. A Supplemental Apology for the Believers in the Shakspeare Papers. By George Chalmers. 8vo. 1799. [Published in July.]

143. Vortigern, an Historical Tragedy, repre-

sented at the Theatre Royal, Drury Lane; and Henry the Second, an Historical Drama, supposed to be written by the Author of Vortigern. 8vo. *n. d.* [1799.]

These Dramas, published together, by Barker, of Russell Street, at 3s. 6d. having become extremely rare, it has been intimated to us that Mr. W. H. Ireland intends reprinting them, with a preface and other curious documents, accompanied by an engraving of himself. For this we cannot, however, vouch, merely giving the information as we received it.

144. An Appendix to the Supplemental Apology for the Believers in the Supposititious Shakspeare Papers. By George Chalmers. 8vo. 1800.

145. Chalmeriana; or, a Collection of Papers, Literary and Political, entitled, Letters, Verses, &c. arranged by Mr. Owen, Jun. assisted by Mr. Jasper Hargrave. Reprinted from the Morning Chronicle. 8vo. 1800.

146. Historical Account of the Rise and Progress of the English Stage, and of the Economy and Usages of the Ancient Theatres in England. By Edmund Malone, Esq. *Basil*, printed and sold by J. J. Tourneisen, 1800.

This work is a reprint from the Prolegomena to Mr. Malone's edition of Shakspeare.

147. The Editor, the Booksellers, and the Critic, an Eclogue, from No. XII. of *Chalmeriana*. 8vo. 1800. [Published in May.]

Supposed to be written by the Author of the "Pursuits of Literature."

148. Catalogue of the Books and Curiosities of Samuel Ireland, *including a List of the Shaksperian Forgeries*. 8vo. 1801.

149. Chronology of Shakspeare's Plays. By Edmund Malone. 18mo. *n. d.*

150 Another Essence of Malone; or, the Beauties of Shakspeare's Editor. In 2 parts, 8vo. 1801.

There was another tract published under this title, "Essence of Malone; or the Beauties of *Dryden's Editor*." 8vo. 1800, and reprinted again, with additions, in the same year.

151. School for Satire; containing "Çapell's Ghost, to Edmund Malone, Esq. Editor of Shakspeare," a Parody. 8vo. 1802.

152. An Attempt to Illustrate a few Passages in Shakspeare's Works. By J. T. Finegan. 8vo. *Bath*, 1802.

153. The Shaksperian Miscellany. By F. G. Waldron. 4to. 1802.

154. Remarks on Mr. John Kemble's Per-

formance of Hamlet and Richard III. by the Author of "Helen of Glenross." 8vo. 1802.

155. Michel Ange en rapport avec Shakspeare. 8vo. *Lond.* 1802.

156. A Complete Verbal Index to the Plays of Shakspeare. By Francis Twiss, Esq. 2 vols. 8vo. 1805.

The greater part of the impression of this Work was destroyed by fire; the remaining copies are therefore scarce, and bear a high price. A copy sold at Mr. Bindley's sale for 4*l.* 14*s.* 6*d.*, and at Mr. Field's for 2*l.* 17*s.*

157. Notes upon some of the Obscure Passages in Shakspeare's Plays. By Lord Chedworth. 8vo. 1805.

Privately printed, for presentation. A copy sold at Mr. Bindley's sale for 18*s.* 6*d.*

158. Remarks, Critical, Conjectural, and Explanatory, upon the Plays of Shakspeare. By E. H. Seymour. 2 vols. 8vo. 1805.

Of this work copies were printed on large paper.

159. The Confessions of William Henry Ireland; containing the Particulars of his Fabrication of the Shakspeare Manuscripts, together with Anecdotes and Opinions (hitherto unpublished) of

many Distinguished Persons in the Literary, Political, and Theatrical World. 8vo. 1805.

160. History and Antiquities of Stratford-upon-Avon; comprising a Description of the Collegiate Church, the Life of Shakspeare, &c. By R. B. Wheler. 8vo. *n. d.*

161. Comments on the several Editions of Shakspeare's Plays. By the Right Hon. J. Monck Mason. 8vo. *Dublin*, 1807.

Of this production only 250 copies were printed.

162. Illustrations of Shakspeare, and of Ancient Manners, with Dissertations on the Clowns and Fools of Shakspeare, on the Gesta Romanorum, and on the English Morris Dance. By Francis Douce, Esq. 2 vols. 8vo. 1807.

163. Comments on the Commentators of Shakspeare. By Henry James Pye, Esq. 8vo. 1807.

164. Tales from Shakspeare. By C. Lamb. 2 vols. 12mo. 1807. Reprinted in 1816, and again in 1822.

165. An Examination of the Charges maintained by Messrs. Malone, Chalmers, and others, of Ben Jonson's Enmity, &c. towards Shakspeare. By O. Gilchrist, Esq. 8vo. 1808.

166. Short Notes on Shakspeare, by way of Supplement to Johnson, Steevens, Malone, and Douce. By S. Weston. 8vo. *Privately printed*, 1808.

A copy sold for 1*l.* 13*s.* at Mr. Sabine's sale, Feb. 1820.

167. An Account of the Incidents from which the Title and Part of the Story of Shakspeare's Tempest were derived, and its true Date ascertained. By Edmund Malone. 8vo. 1808.

This Tract was not published. Only eighty copies were printed, for private distribution; one of which sold at Mr. Rhodes' sale at 2*l.* 3*s.*

168. Appendix to the above Tract. 8vo. 1809.

It is said that only twenty copies of this production were printed.

169. Studies of Shakspeare, No. I, *being all that was published*. 12mo. *Lincoln*, 1809.

170. Annotations on the Plays of Shakspeare, [Johnson and Steevens' Edition.] By John Croft. 8vo. *York*, 1810.

171. Avon, a Poem, in Three Parts. By the Rev. John Huckell. 12mo. 1811.

172. Tour in Quest of Genealogy, through several Parts of Wales, Somersetshire, and Wilt-

shire, &c. ; with curious Fragments from a Manuscript Collection ascribed to Shakspeare. 8vo. 1811.

173. Aphorisms from Shakspeare. By Capel Lofft. 8vo. *Bury*, 1812.

174. An Essay on the Character of Henry the Fifth, when Prince of Wales. By Alexander Luders, Esq. 8vo. 1813.

175. Explanations and Emendations of some Passages in the Text of Shakspeare, and of Beaumont and Fletcher. By Martinus Scriblerus. 8vo. *Edin.* 1814.

176. Inquiry into the Incidents from which the Title and a Part of the Story of Shakspeare's *Tempest* were derived, and its true Era ascertained. By Mr. Chalmers. 8vo. 1815.

Only forty copies were printed, for presentation; one of which sold, at Mr. Rhodes' sale, for *3l. 13s. 6d.*

177. Shakspeare's Himself Again; or, the Language of the Poet asserted: being a full but dispassionate Examina of the Readings and Interpretations of the several Editors. By Andrew Becket. 2 vols. 8vo. 1815.

178. Lectures on Dramatic Art and Literature.

By A. W. Schlegel: translated by J. Black.
2 vols. 8vo. 1815.

179. Shakspeare's Jest-Book; viz. Tales and Quick Answers: very merry and pleasant to rede, &c. 3 Parts, 8vo. *Chiswick*, 1814-15.

Only 250 copies printed.

180. Remarks on the Monumental Bust of Shakspeare, at Stratford-upon-Avon. By J. Britton, Esq. 8vo. 1816.

181. Essay on Macbeth and Richard III. By J. P. Kemble. 8vo. 1817.

182. Characters of Shakspeare's Plays. By William Hazlitt. 8vo. 1817.

183. Shakspeare and his Times; including the Biography of the Poet, Criticisms on his Genius and Writings, &c. and a History of the Manners, Customs and Amusements, Superstitions, Poetry, and Elegant Literature of his Age. By Nathan Drake, M. D. 2 vols. 4to. 1817. Small paper copies were published at 5*l.* 5*s.* and the large paper at 7*l.* 7*s.*

184. Remarks on the Life and Writings of William Shakspeare. By John Britton, F. S. A. 8vo. 1818.

Not printed for sale, and only fifty copies thrown off.

185. *Histrionic Topography; or, the Birth-Places, Residences, and Funeral Monuments of the most Distinguished Actors.* 8vo. 1818.

186. *The Progress of Human Life: Shakspeare's Seven Ages of Man, illustrated by a Series of Extracts, in Prose and Poetry; introduced by a Brief Memoir of Shakspeare and his Writings.* By John Evans, A. M. 8vo. *Chiswick*, 1818.

187. *A Few Concise Examples of Seven Hundred Errors in Shakspeare's Plays, now corrected and elucidated.* By Z. Jackson. 8vo. 1818. Reprinted under the following title.

188. *Shakspeare's Genius Justified; being Restorations and Illustrations of Seven Hundred Passages in Shakspeare's Plays.* By Z. Jackson. 8vo. 1819.

189. *Hamlet and As You Like It: a Specimen of a New Edition of Shakspeare.* By Mr. Caldecott. royal 8vo. 1819.

Only 100 copies printed.

190. *Annotations on the Plays of Shakspeare.* 2 vols. 8vo. 1819.

Of this work copies were printed on large paper.

191. Analysis of the Illustrated Shakspeare of Thomas Wilson, accompanied by a Portrait of George Harris, in the Character of Cardinal Wolsey, from the original, supposed unique. folio, 1820.

Of this work only twenty-five copies on large paper were printed.

192. The Life of Shakspeare, by Edmund Malone, Esq.; with an Essay on the Phraseology and Metre of the Poet and his Contemporaries. By James Boswell, Esq. 8vo. 1821.

This forms part of the first and the whole of the second volume of Malone's edition of Shakspeare, published in 1821, in 21 vols. 8vo. Of this portion twenty-one extra copies, on fine paper, were struck off at the express wish of the Editor, James Boswell, Esq. for presentation to his friends.

193. A Glossary; or, a Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, &c. which have been thought to require Illustration, in the Works of English Authors, particularly Shakspeare and his Contemporaries. By Archdeacon Nares. 4to. 1822. Published at 2*l.* 15*s.*

194. Bowdler's Letter to the Editor of the British Critic, on the Censure of the Shakspeare Commentators. 8vo. 1823.

195. Life of Shakspeare; Inquiries into the Originality of his Dramatic Plots and Characters; and Essays on the Ancient Theatres and Theatrical Usages. By Augustine Skittowe. 2 vols. 8vo. 1824.

196. An Inquiry into the Authenticity of Various Pictures and Prints, which have been offered to the Public as Portraits of Shakspeare. By J. Boaden, Esq. With five Portraits. 8vo. 1824. Published at 15s.

There are copies on large paper, 4to. with proof impressions of the plates on India paper, published at 1*l.* 11*s.* 6*d.*

197. Dictionary of Quotations from Shakspeare. 12mo. 1824.

198. Historical and Descriptive Account of the Birth-Place of Shakspeare. By R. B. Wheeler. With Lithographic Illustrations by C. F. Green. 8vo. *Stratford-upon-Avon*, 1824.

199. Views of Stratford-upon-Avon Church, in Warwickshire; containing the Monument of the Immortal Shakspeare, &c. By J. P. Neale. 8vo. 1825.

200. Supplementary Remarks on the Editions of Shakspeare, by Reed and others; with occa-

sional Illustrations of some Obscure and Disputed Passages. By John Sherwin, M. D. 2 vols. 4to.

201. Mr. Wivell's Account of his Portrait of Shakspeare, from the Stratford Bust. 8vo. 1825.

202. Correct Detail of the Ceremonies attending the Shaksperian Gala, celebrated at Stratford-upon-Avon, on Monday, Tuesday, and Wednesday, April 23, 24, and 25, 1827; together with some Account of "Garrick's Jubilee," in 1769. By J. Jarvis. 8vo. *Stratford-upon-Avon*, [1827.]

203. Historical Account of all the Portraits of Shakspeare that have been generally considered the most Genuine, together with every Particular which can be collected respecting them; also Critical Remarks on the Opinions of Boaden, Malone, Steevens, &c. &c.; to which are added, some curious and interesting Particulars of the various Fabricated and Spurious Pictures of the Poet, which have been foisted upon the Public of late Years, &c. By Abraham Wivell, Portrait Painter. 8vo. With six Portraits, and a Frontispiece of the Monument at Stratford-upon-Avon, 1827.

Of the above work five hundred copies are printed, fifty

of which contain the plates on India paper, and only twenty-five sets on a folio size.

While prosecuting his researches, Mr. Wivell has adverted to the fabricated portraits which have appeared ; that subject, however, being only a secondary consideration in the labours of the gentleman in question, is consequently less diffuse, in many instances, than the statements on the same subject contained in the prefatory matter prefixed to the present Catalogue.

Work omitted, under the year 1791.

204. Letter on Boydell's Edition of Shakspeare's Works. By Mr. Nicol. 4to. 1791.



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