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SHAKSPEARIANA

FROM 1564 TO 1864

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Shakspeariana

from

1564 to 1864.

An Account

of the Shakspearian Literature

of

England, Germany and France

during Three Centuries,

with Bibliographical Introductions

by

Franz Thimm.

London,

Franz Thimm,

Foreign Bookseller and Publisher

3 Brook Street, Grosvenor Square.

1865.

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DEUTSCHEN SHAKESPEARE-GESELLSCHAFT

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P R E F A C E.

The first "Shakspeariana", by Wilson, published in 1827, was too imperfect to be of much use.

Mr. Halliwell's, which appeared in 1841, is very useful for the various early editions of Shakespeare's works; but, for so great a student of the dramatist and his history, his collection of commentaries and essays (which only extends to 233 numbers) is singularly imperfect. In 1845 appeared, at Kampen in Holland, "Omtrekken eener Algemeene Litteratuur over William Shakspeare, en deszelfs Werken; door Jurriaan Moulin"; also a very imperfect work. The next publication of the kind, was a tract which appeared in Germany in 1852, entitled "Die Shakspeare-Literatur in Deutschland, von 1762—1851". It was drawn up by a bookseller; and was a praiseworthy attempt to catalogue the Shakspearian Literature of Germany. At the time when I was myself busily engaged in Shakspearian researches, another bibliographical work appeared at Leipzig, on the same subject; — "Die Shakspeare-Literatur bis Mitte 1854, von Sillig". This book, published in 1854, was decidedly the most perfect production of its kind, which had hitherto seen the light.

Nevertheless I could not relinquish the idea of publishing my own Collectanea; — for not only were my materials and the labour expended upon them considerable (the subject has occupied me for more than 12 years) — but it was moreover a part of my plan to classify the productions of England, France and Germany, in a manner as yet unattempted. Halliwell had only 29 additions to Wilson: I had over 600 more than Sillig: enough in themselves to constitute quite a new work. And besides this, it was my intention to prefix historical and bibliographical introductions, which may not be uninteresting to the Shakspearian student.

The latest addition to Shakspearian literature has appeared in the new edition of "Lowndes' Manual" by Mr. Henry Bohn; and constitutes a "Shakspeariana" of which I cannot but speak in the very highest terms. And yet it will be found, on comparison, that I have at least 120 additional references in the English, and nearly 300 in the German and French departments. Besides which, my classification and arrangement are totally different. Aiming, as I do, at quite a different object, this must necessarily be the case. I have not recapitulated in my catalogue, the various editions of each play in English. They may be readily found in Mr. Bohn's work, which is both very elaborate and very complete. It was however necessary, that I should do this in the German and French divisions, since each fresh translation represents, of course, a new and distinct effort.

The Times of the 26th of December 1860 made the following remark "on Shakspeariana":

"There is a well-known remark of Johnson, about the pleasure and advantage of collecting all the editions of one particular book, and the various commentaries and criticisms connected with it. He proposed Horace as an example. But, to an English collector, what name might stand before Shakspeare? Think of all the re-prints of his Plays; of the literature which surrounds them; of the learned investigations, the subtle analogies, the refined interpretations; of the thoughtfulness, the fire, the grace of so many minds.

"Think of a Shakspeare 'Library'!

"Southey said, when Isaac Reed's contribution appeared, "Comments upon Shakespeare keep pace with the National Debt: yet I should like to see his book, and would buy it, if I could'. Of course; and a costly store is obtained by such continual additions".

The Catalogue of this Shakespeare "Library" it has been my endeavour to place before the lovers of the great dramatist.

FRANZ THIMM.

I.

SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM, AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE IN ENGLAND.

The history of Shakspearian criticism is one which goes hand in hand with that of the general literary and critical art of England: nay, Shakspeare's works would seem to have been particularly designed to test the march of English intellect. It will therefore be necessary to glance at the successive publications of his works, in order to show the effect they produced on English writers.

The separate plays of the great dramatist were issued during his life-time; in what consecutive order it is now impossible to say; though certain it is that Shakspeare himself could never have seen them, even separately, through the press. They appeared in a corrupt state from the beginning; for, being printed and published as *acting* plays, they were altered, corrected and "improved" by both actors and managers.

The first collected edition ("Editio princeps") appeared in folio in 1623, the editors being Heminge and Condell, both of whom were actors at the "*Globe*", and Shakspeare's executors and friends. This edition was printed seven years after Shakspeare's death.

Its editors, in their

"Address to the Reader", speak as follows: —

"It had been a thing, we confess, worthy to have been wished, that the author himself had lived to have set forth, and overseen his own writings; but since it hath been ordained otherwise, and he by death departed from that right, we pray you do not envy his friends, the office of their care and pain, to have collected and published them; and so to have published them, as where (before) you were abused with diverse stolen, and surreptitious copies, maimed, and deformed, by the frauds and stealths of injurious impostors, that exposed them: even those are now offered to your view cured, and perfect of their limbs; and all the rest, absolute in their numbers, as he conceived them, etc.

"John Heminge".

"Henry Condell".

“It is by courtesy alone”, says a writer of a very interesting article in Bentley’s Quarterly No. 3, “that this folio can be termed an edition. Edited, in any proper sense of the word, it is not. The errors of the printer, and the corruptions of the players are put down to Shakspeare’s account, nor is there probably any Latin or Greek manuscript more vitiated by sleepy and ignorant copyists, than this *editio princeps* has been by its publishers. In spite of their vaunt about using exclusively Shakspeare’s manuscripts, it is palpable that they availed themselves, when they could, of the quartos published in the poet’s lifetime, the text for which was, to all appearance, obtained surreptitiously, either from copyists before the curtain, or from the prompter, or theatrical library behind it. And this negligence is the more inexcusable and provoking, because, according to general tradition, Shakspeare’s autographs were models of calligraphy, and Heminge and Condell must have seen, and might therefore have printed from them.

“Bad as the editing was, the printing of this volume was no better. Verse is printed as prose, prose as verse. Priscian’s head is perpetually broken; words are omitted or transposed; the punctuation is such that, had Dogberry and Verges turned compositors for the nonce, they could hardly have made it worse. Nor was advantage taken of a second edition to amend these gross, open, and palpable errors. Some glaring blunders are corrected in the second folio; but new blunders compensate for those which are removed. Of most ancient authors there are three or four copies at least, fortunately not agreeing in their several corruptions, and capable, therefore, of being employed as correctives to one another. But the original text of Shakspeare has no similar privilege: his fairly-written manuscripts have vanished; no specimen of his handwriting, except his signature, exists: and for one Medicean codex, we possess only this precious budget of blunders which his friends and fellow-actors consecrated to their deceased copartner’s memory.

“The earlier editions — we still use the word by courtesy — of Shakspeare unfortunately appeared in an age of remarkably careless printing. When an author, indeed, severely corrected his own proofs, a book, then, as now, would come forth from the press in fair condition. ‘Shakspeare’s Poems’, for example, are nearly immaculate; for these, the favourites, if not the first fruits of his mind, he grudged no parental care”. (Shakspearian Literature, Bentley’s Quarterly No. III.)

The *second folio edition* appeared nine years after the first; viz. in 1632; the *third edition* thirty-two years later, in 1664, (some of its copies bearing the date of 1663); the *fourth and last folio edition*, twenty-one years after, in 1685; and this completes the list of the folio editions of the 17th century. The number of copies of which each of these editions consisted, when printed, is unfortunately quite unknown.

Books were then costly, bookbuyers and collectors few. The great mass of the public were illiterate; and a copy of Shakspeare was probably a thing beyond their reach. Moreover, the puritanical spirit of the time, which condemned all theatrical performances, had, naturally, the effect of diminishing the interest which the public took and had

taken, from the very first, in the representation of Shakspeare's plays. Plays were denounced as immoral; theatres anathematized as very dens of wickedness; — nay, even pillaged and burnt. The Stage was in short *execrated* by the religious fanaticism of the time, as nothing less than the creation of hell. The Plague, and the terrible fire which followed it, had decimated the inhabitants of London, and destroyed both their trade and their property; and in the fire vanished no doubt many of the precious little 4^{to} editions of Shakspeare's plays. Then came the Great Rebellion, and the Restoration; and, under the influence of the licentious taste of Charles II.'s time, no wonder the old dramatists were well nigh forgotten.

From 1655 until 1709 no new edition of Shakspeare was published; but with Rowe's edition begins an incessant and increasing stream of new editions of Shakspeare, which has now swelled into a perfect flood. Rowe's edition in 7 Volumes 8vo appeared in 1709—10.

"After an interval of nearly 25 years", says a Reviewer*, "Rowe reminded the world of its intellectual hero. His edition of the Plays was a step in the right direction. There was hope of Rowe. He was a man of fortune, living to write, instead of writing to live. He was a good scholar, and had a poetical taste. He possessed one advantage as an editor of Shakspeare, independently of all literary gifts. At the period when he turned his attention to the subject, traditions of Stratford and the 'Globe' were quickly disappearing; memories of Shakspeare were dying out. What light yet lingered — and it was very small — Rowe did his best to fix and detain. As we said, in one respect he was peculiarly favoured. Rowe's first tragedy was produced in 1702, when Betterton played the hero, and we may assign his acquaintance with that actor to 1700. Betterton knew Davenant. Who does not remember the story which Aubrey tells, that when Davenant was pleased over a glass of wine, with an 'intimate' like 'Hudibras Butler', he would say that it seemed to him that he 'writ with the very spirit of Shakspeare', and was not unwilling to have people think that there was good cause for the resemblance? Shakspeare died when Davenant was a boy of 11 years; but we owe to him much of the little information about the poet which we possess. The biographer of Rowe informs us that he neither received much praise, nor seems to have expected it, for his Shakspearian labours; but that he at least contributed to the popularity of his author."

After the publication of the 4th folio edition, Shakspearian criticism began to shew itself in England; and the first form it took was that of reviews of tragedies in general, combined with reflections on Shakspeare in particular, such as were published by Rymer, in 1693. His criticisms however were more the attacks of a querulous cynic than the comments of a sound thinker. Charles Knight remarks,** "We cannot agree with the author of an able article in the Retrospective Review, that 'these attacks on Shakspeare are very curious, as evincing how gradual has been the increase of his fame'; that their whole

* Times, December 1860.

** Studies of Shakspeare.

“tone shows that the author was not advancing what he thought the world would regard as paradoxical or strange”; that ‘he speaks as one with authority to decide’. So far from receiving Rymer’s frenzied denunciations as an expression of public opinion, we regard them as the idiosyncrasies of a very singular individual, who is furious in the exact proportion in which the public opinion differs from his own. He attacks ‘Othello’ and ‘Julius Caesar’, especially, because Betterton had for years been drawing crowds to his performance in those tragedies. He is one of those who glory in opposing the general opinion.”

Critics like Rymer, Gildon, Dennis etc.*” began to establish an artistic code, based on the classical models of ancient Greece; and every Shakspearian drama was measured by its rules. It was the same error which crept into the German mind a century later, — when Aristotle’s dogmas became the infallible standard of criticism for the modern drama, — and which gave rise to such eccentric and confused views regarding the greatness of Shakspeare. The idea that each century produces new capacities; — that the national mind is stamped upon the literature of each century; — that each poet must be judged by the amount of his own original powers, — never entered the heads of these critics. Yet, however singular may have been the turn which criticism took, the nation as a mass appears never to have been wanting for a moment, in admiration of its great poet; and therefore to say that Shakspeare was ever forgotten, ever neglected, is an error, which is at once refuted by the continual demand for more and better editions of his works. The fault finding commentators on Shakspeare began to show how little they were qualified to judge the poet, by their attempts to improve him. These “improvements” are the best evidence of their disqualification as critics.” “Poetic justice”, continues Charles Knight, “was one of the rules for which they clamoured. Duncan and Banquo ought not to perish in ‘Macbeth’, nor Desdemona in ‘Othello’, nor Cordelia and her father in ‘Lear’, nor Brutus in ‘Julius Caesar’, nor young Hamlet in ‘Hamlet’. So Dennis argues: — ‘The good and the bad perishing promiscuously in the best of Shakspeare’s tragedies, there can be either none or very weak instruction in them’. — — The alteration of ‘The Tempest’ by Davenant and Dryden, was an attempt to meet the taste of the town by music and spectacle. Shadwell went further, and turned it into a regular opera; and an opera it remained even in Garrick’s time, who tried his hand upon the same experiment. Dennis was a reformer both in comedy and tragedy. He metamorphosed ‘The Merry Wives of Windsor’ into ‘The Comical Gallant’; and prefixed an essay to it, on the degeneracy of the taste for poetry. Davenant changed ‘Measure for Measure’ into ‘The Law against lovers.’ The Essayists began to show better taste; for both the *Tatler* and the *Spectator* speak of Shakspeare as belonging to the first class of great geniuses, together with Homer; and Addison had a sounder appreciation of the beauties of the poet than even his predecessors.

Since the appearance of Rowe’s edition, Shakspearian criticism in

* Knight’s Shakspeare Studies.

England has been directed chiefly to the text. That higher aesthetical criticism which was to bring the greatness of Shakspeare more prominently into relief, by comparing him with the other giants of poetic thought, has been left to the Germans; as we shall presently see. These text criticisms, although numerous and of a higher standard than before, were as yet neither very conspicuous nor productive of much fruit. Proposals for new editions of Shakspeare, explanatory and critical notes on particular passages, answers to such criticisms, and rejoinders thereto, examinations of and remarks upon the text, volumes of selections, under the title "Beauties of Shakspeare", — these were the literary productions contributed by England towards the illustration of the dramatist's works.

Pope's edition, in 6 Vols 4^o, appeared in 1725, handsomely printed, and with an admirable preface. It was chiefly interesting for the poet's criticism on Shakspeare and exhibits the progress of opinion and judgement respecting the great dramatist. The text itself was altered by Pope, as his fancy dictated; and it is therefore valueless.

Theobald's edition appeared in 7 Vols in 8^o in 1733; it was collated after the first editions, and had so high a stamp of correct text, that, according to Steeven's assertion, thirteen thousand Copies were sold of the first edition. *Warton* gives him his due praise, when he calls him the first publisher of Shakspeare who hit upon the rational method of correcting his author by reading such books as he had read.

Hammer's edition appeared in 1744, in six splendid quarto volumes, printed at the Oxford University press; — but it was as valueless as that of Pope.

Pope's and Warburton's edition appeared in 1747; *Hugh Blair's* in 1753; *Johnson's* in 1765; who "did but little, and that little was not done well"; and *Steeven's* in 1766.

Dr. Farmer's eccentric "Essay on the learning of Shakspeare" appeared in 1767, and went through four editions. Dr. Johnson complimented Farmer in these words: — "You have done that which never was done before; that is, you have completely finished a controversy beyond all further doubt". Thus Dr. Farmer passed for a very learned and conspicuous man, and William Shakspeare for a very illiterate and obscure one.*

At about this period Shakspearian acting had risen to great eminence, through the genius of David Garrick, whose personification of Shakspearian characters was both novel and powerful. He appeared for the first time, in the Goodmansfield Theatre, of which Gifford was Lessee, in July 1741, and acted "Richard the 3rd" with such success that the great National Theatres stood empty, whilst the little theatre was literally besieged. In 1747 he took Drury Lane, and was there assisted by his fellow actors, Barry, Pritchard, and Cibber. It was a result of Garrick's admiration for the great dramatist that the celebrated "Jubilee" was held, in commemoration of the Bard, at Stratford on Avon, on the 6th of September 1769.

* Bentley's Quarterly Review. Part III.

John Kemble continued to keep up the public interest in Shakspearian acting; as did also his sister, Mrs. Siddons, the greatest tragic actress whom England has produced.

Shakspeare has perhaps never been treated with more care, nor have greater pains been expended upon his representation, than at this period.

A Glossary of the Plays of Shakspeare is extant, in which are explained technical terms, words which have become obsolete or uncommon, and common words used in an uncommon sense, by Richard Warner. This work has never been published, but the original manuscript, consisting of 71 Volumes in quarto and octavo, is preserved in the British Museum.* The original must have been written some time between 1750 and 1770. It was a gigantic undertaking; and would most likely have ruined any publisher who might have been bold enough to meddle with it. Separate essays on the characters of Hamlet, Sir John Falstaff, Richard the 3^d, and Lear, with critiques upon the faults of Shakspeare, occupied the literary world next. The extent, indeed, to which the censure of Shakspeare was carried at this period is both remarkable and characteristic; and shews the absence of any high literary or critical principles; for, though every one admired Shakspeare's genius, he was nevertheless constantly criticized on the score of his supposed exaggeration in the developement of character, his bombast, and his vulgarity.

In 1765 Johnson's edition of the great dramatist appeared, in 8 Vols 8^o. This was** "the foundation of the "variorum editions", the "principle of which has been to select from all, or nearly all existing "commentaries, various and conflicting opinions upon the same passage. "The respective value of the critics who had preceded him was fully "discussed by Johnson in his preface. This branch of the subject was "only of temporary interest. But the larger portion of Johnson's "preface not only to a certain extent represented the tone of opinion "in Johnson's age, but was written with so much pomp of diction, with "such apparent candour, and with such abundant manifestation of good "sense, that perhaps more than any other production, it has influenced "the public opinion of Shakspeare up to this day."

But the public admiration of Shakspeare was increasing in England; and men began to devote half a life-time to the collection of Shakspearian tracts and MSS. Capell, it is said, indeed, spent a whole life in the study of Shakspeare; and transcribed his works ten times with his own hand.

Capell's "Shakspeariana", which is of great interest to scholars, gives us a good idea of these collections; and still more so does the following notice of his life. Capell*** "was deputy-inspector of plays; and, as early as 1745, shocked at the licentiousness of Hanmer's plan, he first projected an edition of Shakspeare, of the strictest accuracy to be collated and published in due time "ex fide codicum". He immediately proceeded to collect and compare the oldest and scarcest

* MSS. Addit. 10,472 to 10,542.

** Knight's "Studies of Shakspeare".

*** *Hartshorne*, the Book Rarities in Cambridge.

copies: noting the original excellencies and defects of the rarest quartos, and distinguishing the improvements or variations of the first, second, and third folios. Three years after he put forth his own edition, in 10 volumes, small octavo, with an introduction which was printed (1768) at the expense of the principal booksellers of London, who gave him 300 pounds for his labours. There is not, even among the various publications of the present literary era, a more singular composition than this introduction. Its style and manner is actually more obsolete and antique than that of the age of which it treats. Taken in combination with the title page, it gives us, however, a perfect index to the contents of the work; and it began to rouse the attention of scholars, and to interest them in Shakspearian studies. In the title page is embodied the following announcement: — “Whereunto will be added, in some other volumes, notes, critical and explanatory, and a body of various readings entire.” The introduction declared that these “notes and various readings” would be accompanied by another work, disclosing the sources from whence Shakspeare “drew the greater part of his knowledge in mythological and classical matters, his fable, his history and even the seeming peculiarity of his language”, — “to which,” says Capell, “we have given for title, ‘The School of Shakspeare.’” Twenty-three years had elapsed, in collection, collation, compilation, and transcription, between the conception and production of his projected edition; and even then it came, like its author, “naked into the world”; for it had neither notes nor commentary, save the critical matter dispersed through the introduction, and a brief account of the origin of the fables of the several plays; with a table of the different editions.”

“But while he was diving into the classics of Caxton and working his way under ground, like the river Mole, in order to emerge at last with all his glories; — while he was looking forward, like the patient miner who has struck upon a vein unworked by others, to his coming triumphs; — certain other active spirits went to work upon his plan, and, digging out the promised treasures, laid them prematurely before the public, destroying, by this anticipation of them, the whole effect of our critic’s discoveries. Stevens, Malone, Farmer, Percy, Reed, and a host of other literary ferrets, burrowed into every hole and corner of the warren of modern antiquity, and overran all the country which had been mapped out by Edward Capell. Such a contingency staggered the steady and hitherto unshaken perseverance of our critic, at the very eve of the completion of his labours; and, as his editor informs us, — (for, alas! at the end of nearly forty years, the publication, was posthumous, and the critic himself no more!) — he had almost determined to lay the work wholly aside. He persevered however; and after his death, in 1783, three large quarto volumes were published, under the title of “Notes and various Readings of Shakspeare”: together with the “School of Shakspeare”. He died on the 24th of January, 1781.*

Charles Knight** divides Shakspearian editors into two schools.

* Bibliographical Dictionary.

** Studies of Shakspeare.

“The earlier (to which belong Rowe, Pope, Theobald, Hanmer and Johnson), did not seek any very exact acquaintance with our early literature, and would have despised the exhibition, if not the reality, of antiquarian and bibliographical knowledge. A new school, however, subsequently arose, whose acquaintance with what has been called black-letter literature was extensive enough to produce a decided revolution in Shakspearian criticism. Capell, Steevens, Malone, Reed and Douce, are its representatives. The first school contained the most brilliant men; the second, the most painstaking commentators. The dullest of the first school, — who was branded as a mere dunce by his rival editor, — “poor, piddling Tibbald”, — was unquestionably its best specimen. *Rowe* was indolent, *Pope*, flashy; *Warburton*, paradoxical; *Johnson*, pedantic.”

In 1773 appeared the edition of *Johnson* and *Steevens*, in 10 vols 8°. This text of Steevens', in which the peculiar versification of Shakspeare, — with its freedom, its vigour, its variety of pause, its sweetness, its majesty, — is sacrificed to what he called “polished versification” has been received for nearly half a century as the standard text.* The year 1790 produced *Malone's* edition; and during the entire century, as many as thirty thousand copies of Shakspeare were dispersed through England.

The love of Shakspearian antiquity was indeed so great at this time, that dishonest men began to forge documents relating to the poet, with the object of foisting their trash upon his biographers and admirers. The fabrications of *Ireland* (published in 1795) belonged to this class. They created, at the time, a good deal of attention and controversy; but were at last detected for what they really were, — i. e. mere forgeries. The portraits known as the *Stace* Picture, and the *Bellow's* Picture of the poet, were also condemned as spurious.

If aesthetical criticism has come from Germany, England has at any rate not been behind hand in doing that which no foreigner could do for her national poet.

All that antiquarian research, and textual criticism could do, has been done in this country. Shakspeare's admirers and students here, have been, in truth, indefatigable. One of the most remarkable books which have been published is *Drake's "Shakspeare and his time"*; a work full of minute and valuable information respecting the manners, customs, and superstitions of Shakspeare's age, and is in its peculiar line, unrivalled to this day.

In the 19th century the best editions of the dramatist have been those of *Chalmer* in 1805, *Wood* in 1806, *Ballantyne* in 1807, *Malone's* edition, re-edited by *Boswell* in 1821, *Singer's* in 1826 and *Valpy's* in 1832.

A long period of time had passed, without the appearance of any edition worthy to be called a progress in Shakspearian editorship. It was not until 1838 that Charles Knight's “Pictorial Shakspeare” appeared. The historical introductions, explanations and illustrations which accompany this edition make it one of the most interesting ever published. Its editor indeed has distinguished himself as a great Shakspearian scholar. His life of the dramatist, his “Studies of Shakspeare”

* Knight's Studies.

and his various editions of his plays and poems have secured for Charles Knight a high and lasting position in Shakspearian literature.

In 1840 the "*Shakspeare Society*" was established, under the presidency of the Earl of Ellesmere. Its object was to publish books illustrative of Shakspeare and of the literature of his time. The Society lasted until 1853; and has published 48 volumes, some of them of great interest in a historical point of view.

In 1841 *Mr. Payne Collier* published his edition of *Shakspeare*, in 8 vols 8vo. It gave the collated text of the early editions in the possession of the Duke of Devonshire; of the unique first "Hamlet" of 1603, the first "Romeo and Juliet" of 1597, and many others. The task was executed with that success which great knowledge of the subject, and an intimate acquaintance with early English literature could alone ensure. There has indeed been no man more indefatigable than Mr. Collier in minute researches into Shakspearian lore. He has made Shakspearian research the task of his whole life; and literature owes him a lasting debt of gratitude. His "*History of English dramatic Poetry, and Annals of the Stage*", have given us materials which must form the foundation of Shakspearian inquiry for all future time. We refer to our Catalogue for a more particular account of Mr. Collier's labours.

In his biography of Shakspeare, he examined the original sources of information from the register of the poet's baptism, to the proof of his will.*

In 1853 appeared the 1st volume of Mr. J. O. Halliwell's splendid edition of *Shakspeare*, in 15 volumes folio, of which ten have already been printed. The text is formed from a new collation of the early editions; and the work includes the original novels and tales on which the plays are founded, copious archaeological annotations on each play, an essay on the formation of the text, and a life of the poet. The subscription for a single copy of this gigantic work, wholly unsurpassed in splendour, but from its costliness, inaccessible to the general public, amounted to 63 Pounds.

In 1853 appeared Mr. Collier's new edition of *Shakspeare*. The text was regulated by a newly discovered folio edition of 1632, containing many hundred early marginal emendations, in manuscript. With these "*Notes and Emendations*" a revolution began in the Shakspearian world, and a long controversy (known as the "*Collier Controversy*") resulted from their publication. The dispute was as hot as that respecting the *Ireland* forgeries, 70 years previous, and there was even frequent mention of that odious word. The most serious charges were brought against Collier by N. Hamilton in his well-known work entitled "*An Inquiry into the Genuinness of the Manuscript Corrections in Mr. J. P. Collier's annotated Shakspeare of 1632, and of certain Shakspearian Documents likewise published by Mr. Collier.*"

Mr. Collier in a letter which appeared in the *Athenaeum* of the 18th February 1860, replied to these grave charges; and his reply (which he afterwards published as a distinct pamphlet)**, not only gives

* Collier's "*Reasons for a new edition of Shakspeare*".

** "*Reply to Mr. N. Hamilton's Inquiry into the imputed Shakspeare Forgeries*,"

a historical account of this curious volume, but is in all respects satisfactory, and completely annihilates the charges of his assailants. There can be no doubt that the explanation which he gives is the true one; and that the corrections, frequently striking, are by an unknown hand, and a clever head.

In 1857 appeared Alexander Dyce's edition in 6 volumes 8vo and in 1858 Howard Staunton's carefully edited edition, in 3 vols, with illustrations. The year 1863 brought with it a new edition, by W. G. Clark and John Glover, known as the "Cambridge Edition"; which is, beyond all question, one of the best editions of Shakspeare which has ever been issued from the press.

For we think the time has indeed past when we should allow any literary dilettante to come forward and give us the text of Shakspeare according to his "new ideas", with his own new readings and corrections. We want no more such editors as these; for they are at best bad linguists, insufficiently acquainted with comparative philology; and are generally self-opinionated enough to substitute a bad word for one that is unintelligible. A man who has not proved himself to have the proper qualifications, and who is not moreover intimately acquainted with ancient English literature, has no pretention whatever to appear as a text-monger of Shakspeare. We want the texts of the early editions, however incorrectly they may have come down to us, with textual emendations in the form of notes, but no further *alterations* of the text, except such as may be based on early and well authenticated editions. This is a sound rule, we think, for all future editors of the great dramatist; and we are happy to say the Cambridge editors have set the example of adopting it. The plan which they have followed is to take a good early edition of each play, and to quote in the annotation the different readings of the other early editions. We have thus, for the first time, obtained a complete text of Shakspeare's dramas.

Whilst this edition is appearing, reprints of the early Quarto's, a "fac-simile" Shakspeare, and a host of new editions are being also ushered in, to complete the literary Monument of

Shakspeare's Tercentenary.

by J. Payne Collier." 1860. See, also, "Mommson. Der Perkins - Shakspeare." Berlin, 1854.

THE EARLY QUARTO EDITIONS OF SHAKSPEARE'S PLAYS.

1594.

Titus Andronicus, entered at Stationer's Hall Feb. 6. 1593. Langbaine says the first edition was printed in 1594, but no copy of it is in existence.
2nd Edition 1600. *3rd Edition* 1611 (in Capell's Collection).

Henry the Sixth part II. *1st Edition* 1594 printed by Thomas Creede for Thomas Millington. In the Bodleian Library. *2nd Edition* 1600. (In Capell's Collection, Cambridge.) *3rd Edition* 1619 no date (Capell).

1595.

Henry the Sixth, part III. *1st Edition* 1595.
2nd Edition 1600. British Museum and Bodleian Library.
3rd Edition (no date) 1619. do. do.

1597.

Romeo and Juliet, printed by John Danter.
1st Edition 1597. British Mus. Bodleian. Capell.
2nd Edition 1599. do. do. do.
3rd Edition 1609. do. do. do.
4th Edition (no date) 1615. do. do. do.
5th Edition 1637. do. do. do.

Richard the Second. Printed by Valentine Simmes for Andrew Wise.
1st Edition 1597. Capell.
2nd Edition 1598. British Mus. Bodleian. Capell.
3rd Edition 1608. With new additions of the Parliament Scene. Bodleian.
4th Edition 1608. British Mus. Capell.
5th Edition 1615. British Mus. Bodleian. Capell.
6th Edition 1624, *7th Edition* 1629, *8th Edition* 1634.

Richard the Third. Old play. London by Creede 1594.
1st Edition 1597. Printed by Valentine Sims for Andrew Wise. Bodleian. Capell.
2nd Edition 1598. Brit. Mus. Bodleian. Capell.
3rd Edition 1602. Brit. Mus. and Capell.
4th Edition 1605, *5th Edition* 1612, *6th Edition* 1621, doubtful, *7th Ed.* 1622, *8th Edition* 1629, *9th Edition* 1634.

1598.

Loye's Labour Lost. Printed by W. W. for Cuthbert Burby.
1st Edition 1598. Bodleian. Capell.
2nd Edition 1631. Brit. Mus. Capell.

King Henry the Fourth, part I. Printed by P. S. for Andrew Wise.
1st Edition 1598. Brit. Mus. Capell.
2nd Edition 1599. do. Bodleian. Capell.
3rd Edition 1604. (imperfect) do. do.
4th Edition 1608. Brit. Mus. do. do.
5th Edition 1613. do. do. do.
6th Edition 1622, *7th Edition* 1632, *8th Edition* 1639.

1600.

Henry the Fifth. Printed by Thomas Creede, for Thos. Millington and John Busby.
1st Edition 1600. Brit. Mus. Bodleian. Capell.

2nd Edition 1602. Capell.

3rd Edition 1608. Brit. Mus. Bodleian. Capell.

The Merchant of Venice. Printed by J. R. for Thomas Heyes.

1st Edition 1600. Brit. Mus. Bodleian. Capell. Entered at Stationer's Hall on July 22, 1598.

2nd Edition Printed by J. Roberts. 1600. Brit. Mus. Bodleian. Capell.

3rd Edition 1637. Brit. Mus. Bodleian. Capell.

4th Edition 1652. do. and Capell.

A Midsommer Night's Dreame. Printed by James Roberts.

1st Edition 1600. Brit. Mus. Bodleian. Capell.

2nd Edition for Thomas Fisher 1600. Brit. Mus. Bodleian. Capell.

Much Adoe about Nothing. Printed by V. S. for Andrew Wise and William Aspley.

1st Edition 1600. Brit. Mus. Bodleian. Capell.

1602.

Merry Wives of Windsor. Printed by T. C. for Arthur Johnson.

1st Edition 1602. Bodleian L. Capell.

2nd Edition 1619. Brit. Mus. Bodleian. Capell.

3rd Edition 1630. do. do. do.

These Editions are all incomplete.

1603.

Hamlet. Printed for N. L. and John Trundell.

1st Edition 1603. Only 2 incomplete Copies known. Brit. Mus. and Duke of Devonshire.

2nd Edition 1604. 3 Copies known. Brit. Mus. and Duke of Devonshire.

3rd Edition 1605. Brit. Mus. Capell.

4th Edition 1607. no date, printed by W. S. for John Smethwicke. Brit. Mus. Bodleian. Capell.

5th Edition 1611, *6th Edition* 1637, *7th Edition* 1683, *8th Edition* 1695.

1605.

King Lear. Printed by Simon Stafford for John Wright.

1st Edition 1605. Brit. Mus.

2nd Edition 1608. printed for Nath. Butter, 41 leaves. British Museum. Bodleian. Capell.

3rd Edition 1608. printed for Nath. Butter, 44 leaves. British Museum. Bodleian. Capell.

4th Edition 1655. Bodleian. Capell.

1609.

Pericles. Imprinted for Henry Gosson.

1st Edition 1609. Brit. Mus. Bodleian. Capell.

2nd Edition 1609. corrected. Brit. Mus.

3rd Edition 1611. Brit. Mus. Capell.

4th Edition 1619. Brit. Mus. Bodleian.

5th Edition 1630. do. do.

6th Edition 1635. do. do. *7th Edition* 1639.

Troilus and Cressida. Imprinted by G. Eld, for R. Bonian and H. Walley.

1st Edition 1609. (Title: The famous history of T. etc.).

2nd Edition 1609. (Title: The history of T. etc.).

1622.

Othello. Printed by N. O. for Thomas Walkley.

1st Edition 1622. Brit. Mus. Bodleian. Capell

2nd Edition 1630. do. do. do.

3rd Edition 1655. do. do. do.

1631.

Taming of a Shrew. An old play printed by Peter Short and sold by Cuthbert Burby 1594. Devonshire.
 reprinted 1607. do.

1st Edition with Shakspeare's name, is dated 1631 printed by W. S. for John Smethwicke. Brit. Mus. Capell.

THE REPRINTS OF THE QUARTO'S.

- Hamlet**, exact reprints of the 1st and 2nd Edition of 1603 and 1604. 8o. London 1859. 1864.
 — do. with bibliographical preface by S. Timmins. 8o. 1860.
Romeo and Juliet, from the Edition of 1597 and 1599 by Mommsen. roy. 8o. 1859.
Reprints of the early quarto Editions in photo-lithographic copies, are about to be published, under the editorship of Mr. Staunton.

THE FOLIO EDITIONS OF SHAKSPEARE.

First Edition 1623.

Mr. William Shakspeare's Comedies, Histories and Tragedies. Published according to the true Original Copies. London Printed by Isaac Jaggard and Edward Blount. 1623. Portrait by Martin Droeshout.

This Edition has 36 plays, containing 17 which were not printed in 4o., excepting Pericles, which was added to the third Edition.

Second Edition 1632.

Printed by Thos. Cotes, for Robert Allot (title page varies). Portrait by Martin Droeshout.

"The Sources from which the numerous new readings in this edition were derived, are unknown. Ben Jonson and John Milton, are suggested as emendators."

Third Edition (Some Copies dated 1663). 1664.*

Printed for P. C. And into this Impression is added seven Plays, never before printed in folio, viz.: Pericles Prince of Tyre. The London Prodigal. The History of Thomas Ld. Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Loerine.

"The greater part of this Edition is said to have been destroyed by the fire of London."

Fourth Edition 1685.

Printed for H. Herringman. E. Brewster. R. Chiswell and R. Bentley.

REPRINTS.

First Reprint of the First folio Edition 1807.

Second Reprint of the First folio in course of publication, small 4o. 1862—1864 by Lionel Booth.

VALUE OF THE EARLY EDITIONS.

In a sale of the Library of the late Mr. George Daniel which occurred in August 1864 the Editions of Shakspeare fetched the following prices:

SHAKSPEARE.

"Shakspeare's Comedies, Histories, and Tragedies." Published according to the true original copies. The excessively rare first edition; brilliant portrait by Droeshout, with the verses by Ben Jonson; folio in beautiful old russia binding, preserved in a russia case. Printed by Isaac Jaggard and Ed. Blount, 1623. A marvellous volume of unrivalled beauty, unquestionably

* "This edition was first issued in 1663" and Copies with this date, do not contain the seven spurious plays. For minute details see: Lowndes Bibliographers Manual "Shakspeare."

the finest that has ever occurred for public sale. This copy will to all future time possess a world-wide reputation. It was bequeathed by Daniel Moore, F. R. S., to William Henry Booth, who left it by will to John Gage Roke-wode, from whom it passed to Mr. Daniel. Its beauty was first remarked on by Dr. Dibdin in his "Library Companion," 1824. Interesting letters attesting these facts are in the volume, and another from Mr. Lilly, offering the sum of 300*l.* for it. — 682 guineas (bought for Miss Burdett Coutts).

"Shakspeare's Comedies, Histories, and Tragedies." The second impression. Portrait by Droeshout, and verses by Ben Jonson; folio. In the original calf binding. Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop, at the signe of the blacke Beare, in Paul'schurchyard 1632. "This genuine and beautiful copy of the second folio edition of Shakspeare's plays was bought by Mr. Thorpe at the sale of the library at Neville Holt, Leicestershire, and bought of him by me this the 16th day of September (my Birth-day), 1848. I never saw its equal for soundness and size." — George Daniel, Canonbury. Of the purest quality from beginning to end, and the largest example known — 148*l.* (Boone).

"Shakspeare's Comedies, Histories, and Tragedies." The third impression. Portrait by Droeshout, the verses by Ben Jonson underneath. Folio, green morocco extra, with gilt borders inside, and joints, by C. Lewis. London, printed for P. C., 1664. . . . The publishers of the fourth edition of 1685 appear to have considered the destruction of the third edition so extensive, as to entitle them to treat it as a nonentity, and accordingly say upon their title-page, "unto which is added seven playes never before printed in folio," though they had been previously added to this issue of the third edition, a certain proof of its great rarity, even in those days. "The present copy is a remarkably fine, sound, and tall one, in the most genuine state." — Note by Mr. Daniel. It is certainly a copy of unmatched beauty — 46*l.* (Lilly).

"Shakspeare's Comedies, Histories, and Tragedies." The fourth edition. Folio. Portrait by Droeshout, the verses underneath. Printed for H. Herringman, E. Brewster, and R. Bentley, 1685. A magnificent copy; blue morocco, richly gilt — 21*l.* 10s. (Boone).

VALUE OF THE SEPARATE PLAYS. THE ORIGINAL EDITIONS.

- King Richard the Second**, First Edition, 4^o. 1597 — 325 guineas.
— Second Edition, 4^o. 1598 — 103 guineas (Halliwell).
- King Richard the Third**, First Edition, 4^o. 1597 — the only Copy which has ever occurred for sale — 325 guineas.
- Love's Labour Lost**, First Edition, 4^o. 1598 (the Copy was formerly Bindley's, and afterwards in the Heber Collection) — 330 guineas.
- Henry the Fourth**, Second Edition, 4^o. 1599 — 110 guineas.
- Romeo and Juliet**, First Edition, 4^o. 1599 — 50 guineas.
- Henry the Fifth**, First Edition, 4^o. 1600 — 220 guineas.
- The Merchant of Venice**, First Edition, 4^o. 1600 — 95 guineas.
- Much Adoe about Nothing**, First Edition, 4^o. 1600 — 255 guineas.
- Midsommer Nights Dream**, First Edition, 4^o. 1600 — 230 guineas.
— Second Edition, 4^o. 1600 — 36 Pounds.
- The Merry Wives of Windsor**, First Edition, 4^o. 1602 (from the Bindley Collection) — 330 guineas.
- King Lear**, 4^{to} 1608 — 28 guineas.
- Pericles**, Prince of Tyre, 4^o. 1609 — 84 Pounds.
- Troilus and Cresseid**, First Edition, 4^o. 1609 — 109 guineas.
- Hamlet**, 4^o. 1611 — 27 guineas.
- Titus Andronicus**, 4^o. 1611 — 30 guineas.
- Othello**, First Edition, 4^o. — 155 guineas.
- Lucrece**, First Edition, 4^o. 1594. Only three or four perfect copies are known to exist. — 150 guineas.
- Venus and Adonis**, Second Edition, 4^o. 1594. The finest Copy known. Not more than three Copies exist. — 240 Pounds.
— Second Edition, sm. 8^o. 1596.

"This most precious volume is from the libraries of the late Sir W. Bolland and Mr. Robert Bright. At Sir W. Bolland's sale it was bought

by Mr. Bright for 91*l*. At Mr. Bright's sale, on the 7th of Aripp, 1845, I became the purchaser for the sum of 91*l*. 10*s*." — MS. note by Mr. Daniel. A beautiful copy. The only other copy known is in the Bodleian — 300 guineas.

Shakspeare (W.). — Sonnets, never before imprinted. 4to, olive morocco extra, gilt edges. At London, by G. Eld, for T. T., and are to be solde by John Wright, dwelling at Christ Churchgate; 1600. A large and perfect copy of this most rare volume, and the one of only two perfect copies known with the above imprint. This precious little volume formerly belonged to Narcissus Luttrell and cost him one shilling. It was afterwards in the possession of George Steevens — 215 guineas.

Lochrine, small 4°. 1595 — 105 Pounds.

THE DOUBTFUL PLAYS.

1. ARDEN OF FEVERSHAM.

The lamentable and true Tragedie of M. Arden, of Feversham in Kent. London printed for Edward White 1592. 4°. 1599. reprinted 1770 by Jacob. In the preface Shakspeare is mentioned as the Author.

2. ARRAIGNMENT OF PARIS.

The Araygnement of Paris, a Pastorall. Imprinted at London by Henrie Marsh. 1584. 4°. (written by George Peele.

3. THE BIRTH OF MERLIN.

The Birth of Merlin: or the Childe hath found his Father. Written by William Shakspeare and William Rowley. London T. Johnson, for Frances Kirkman and Henry Marsh. 4°. 1662.

4. EDWARD III.

The Raigne of King Edward the Third. Cuthbert Burby. 4°. 1596. 1599. — edited by Delius, Elberfeld 1854. 12°.

5. FAIRE EM.

A pleasant Comedie of Faire Em, the Millers Daughter of Manchester. London printed for John Wright. 4°. 1631.

6. LOCRINE.

The lamentable Tragedie of Lochrine, the eldest sonne of King Brutus, etc. London printed by Th. Creede. 4°. 1595.

7. LONDON PRODIGAL.

The London Prodigall by William Shakspeare. London printed by T. C. for Nathaniel Butter. 4°. 1605.

8. LORD CROMWELL.

The true Chronicle Historie of the whole life and death of Thomas Lord Cromwell. Written by W. S. London printed by Thomas Snodham. 4°. 1613.

9. MERRY DEVIL OF EDMONTON.

The Merry Devill of Edmonton. London. 4°. 1608. 1617. 1626. 1631. 1655.

10. MUCEDORUS.

A most pleasant Comedy of Mucedorus, the Kings Sonne of Valencia and Amadine the Kings Daughter of Arragon. London. Printed for Francis Cotes. 4°. (no date, 1598). 4°. for W. Jones. 1610. 1613. 1615. 1634. etc.

11. SIR JOHN OLDCASTLE.

The first part of the true history of the Life of Sir John Oldcastle. Written by William Shakspeare. London. Printed for T. P. 4°. 1600. For Thomas Pauier (without Shakspeare's name). 1600.

12. THE PURITAN.

The Puritaine or the Widdow of Watling Street. London pr. by G. Eld. 4°. 1607.

13. THE TWO NOBLE KINSMEN.

The two noble Kinsmen; written by Fletcher and W. Shakspeare. London. Printed by T. Cotes for J. Waterson. 4°. 1634.

14. YORKSHIRE TRAGEDY.

A Yorkshire Tragedy. Written by Shakspeare. London. Printed by R. B. for Thomas Pauier. 4°. 1608. 1619.

SHAKSPEARE'S POEMS.

VENUS AND ADONIS.

London imprinted by Richard Field. 4°. 1593. Bodleian Library. *Second Edition* 1594. Bodleian. *Third Edition* by R. F. for John Harrison. sm. 8°. 1596. Bodleian L. *Fourth Edition* 1600. reprinted 16°. 1602, 12°. 1617, 18°. 1620, 8°. 1627, 8°. 1630, 32°. 1636, 8°. 1675.

LUCRECE.

London printed by Richard Field for John Harrison. 4°. 1594. Bodleian. Brit. Mus. 1596, 1598, 18°; 1600, 24°; 1607, 8°; 1616, 8°; 1624, 16°; 1632, 12°; 1655, 16°.

THE PASSIONATE PILGRIME.

Printed for W. Jaggard sold by W. Leake. 16°. 1599. Capell. *Second Ed.* (not known). *Third Edition* by Jaggard. 16°. 1612.

SONNETS.

London by G. Eld for T. T. sold by John Wright. 4°. 1609. reproduced in facsimile. 4°. 1862.

POEMS.

Written by William Shakspeare. Printed at London by Cotes. 1640. (a collection chiefly by other hands.)

THE CHIEF COMPLETE EDITIONS OF SHAKSPEARE'S WORKS.

- 1623 The First Folio Edition.
 1632 The Second Folio Edition.
 1663-64 The Third Folio Edition.
 1685 The Fourth Folio Edition.
 1709 **Rowe's** Edition. 7 Vols. 8°.
 1714 do. Second Edition. 9 Vols. 12°.
 1725 **Pope's** Edition. 6 Vols. 4°.
 1728 do. Second Edition. 10 Vols. 12°.
 1731 do. Third Edition. 9 Vols. 18°.

- 1733 **Theobald's** Edition. 7 Vols. 8o.
 1735 Pope's Fourth Edition. 8 Vols. 12o. 1766, 1768.
 1740 Theobald's Second Edition. 8 Vols. 12o. 1752, 1757, 1762, 67, 72, 73.
 1744 **Hanmer's** Edition. 6 Vols. 4o.
 1745 do. Second Edition. 6 Vols. 8o.
 1747 do. Third Edition. 9 Vols. 18o. 1748, 1751, 1760, 1770.
 — **Warburton's** Edition. 8 Vols. 8o.
 1753 Hugh Blair's Edition. 8 Vols. 12o. 1761, 1769, 1771, 1795.
 1765 **Sam. Johnson's** Edition. 8 Vols. 8o. 1768.
 1766 **Steeven's** Edition. 4 Vols. 8o.
 1767 **Capell's** Edition. 10 Vols. 8o.
 1771 Ewin's Edition (Dublin). 12 Vols. 12o.
 1773 **Johnson and Steeven's** Edition. 10 Vols. 8o. 1778, 1803.
 1774 Bell's Edition. 8 Vols. 12o. 1786, 1804.
 1784 Ayscough's Edition one Vol. roy. 8o. 1790, 1807.
 1785 Johnson and Steeven's Edition by **Reed**. 10 Vols. 8o. 1793, 1800, 1803, 1809, 1811. often reprinted.
 1788 John Nichol's Edition. 7 Vols. 12o. 1798.
 — Rann's Edition. 6 Vols. 8o.
 1790 **Malone's** Edition. 10 Vols. cr. 8o. 1791.
 1791 Bellamy's Edition. 8 Vols. 8o.
 1797 Robinson's Edition. 7 Vols. imp. 8o.
 1800 Sharpe's Miniature Edition. 9 Vols. 24o. 1803, 1810.
 1802 Boydell's illustr. Edition. 9 Vols.
 1803 Wallis and Scholey's Edition. 10 Vols. 8o. 1807.
 1805 Chalmer's Edition. 9 Vols. 8o. 1811, 1818, 1823, 1826, 1837, etc.
 1806 Manley Wood's Edition. 14 Vols.
 1807 Ballantyne's Edition. 12 Vols. 8o.
 — Heath's Edition. 6 Vols. 4o.
 1811 Miller's Edition. 8 Vols. 12o.
 1814 Life by Britten, Chiswick. 7 Vols. 18o.
 1818 Bowdler's Family Shakspeare. 10 Vols. 18o. often reprinted.
 1821 Johnson's, Steevens, Reed and Malone's Edition by **Boswell**. 21 Vols. 8o.
 1822 Corall's Miniat. Edition. 9 Vols. 45o. 1826, 12o. 1831.
 1824 Wheeler's Edition. 1 Vols. 8o.
 1825 Harness's Edition. 8 Vols. 8o. 1830, 1833.
 1826 **Singer's** Edition. 10 Vols. 8o.
 1827 Whittingham's Edition. 8 Vols. 32o.
 1832 Valpy's Cabinet Edition. 15 Vols. 1840.
 1838 T. Campbell's Edition. 1 Vol. roy 8o. 1852. often reprinted.
 — Tilt's Miniat. Edition. 8 Vols. 32o. 1839.
 — **Charles Knight's** Pictorial Edition. 8 Vols. roy. 8o. 1845, 1864.
 1839 Barry Cornwall's Edition (Illustr. by Meadows). 3 Vols. imp. 8o. 1846, etc.
 1841 **J. Payne Collier's** Edition. 8 Vols. 8o.
 1842 Knight's Library Edition. 12 Vols. 8o.
 1847 do. Standard Edition. 7 Vols. roy. 8o.
 1851 **Halliwell's** Edition. 4 Vols. 8o.
 — Hazlitt's Edition. 5 Vols. 12o. 1853, 1859.
 — Phelps's Edition. 2 Vols. roy. 8o. 1858.
 1852 Lansdowne Edition. 1 Vols. 8o. 1859.
 — Knight's Edition. 1 Vols. 8o.
 — do. National Edition. 6 Vols. 8o.
 1853 **Halliwell's** magn. Edition. 15 Vols. Folio.
 — **Collier's** amended Edition from M. S. notes of the Folio. 1632. 8 Vols. 8o.
 — do. 1 Vols. imp. 8o.
 1857 **Alex. Dyce's** Edition. 6 Vols. 8o.
 — R. Grant White's Edition (Boston). 12 Vols cr. 8o.
 1858 Collier's. 6 Vols. 8o.
 — **Staunton's** Edition. 3 Vols.
 1860 Cowden Clarke's Edition (New-York). 1 Vol. roy. 8o.
 1862 Chamber's Household Edition. 10 Vols. 12o.
 1863 Bowdler's School Edition. post 8o.
 1864 **W. C. Clark and W. A. Wright's** "Cambridge Edition." 8 Vols. 8o.
 — **Dyce's** Second Edition. 8 Vols. 8o.

- 1864 Rowe's New Edition. 8^o.
 — Staunton's Edition with Notes. 4 Vols. 8^o.
 — Reprint of first Folio Edition by Booth.
 — Reference Shakspeare by Marsh.
 — First Folio of 1623 reproduced by Howard Staunton, Photo-Lithography.
 — Charles and Mary Cowden Clarke's Edition. 4 Vols. 8^o.
 — do. roy. 8^o.
 — Cassell's Illustrated Shakspeare.
 — Keigtley's Elzevier Edition. 6 Vols. 12^o.
 — Nimmo's Edition. 2 Vols. 12^o.
 — Knight's Stratford Shakspeare.
 — do. Re-issue of the Pictorial Shakspeare.
 — The Globe Edition of the Works of William Shakspeare, *edited from*
 the best texts by William George Blacke and William Aldis Wright.
 Cambridge one Vol. roy. fsc. 8^o. 3s 6d.
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ENGLISH
COMMENTARIES, ESSAYS AND PLATES.

- A catalogue** of pictures in the Shakspeare-Gallery. 8^o. London 1787.
- Account** of the second commemoration of Shakspeare in 1830.
- descriptive, of the Gala-Festival at Stratford-upon-Avon in commemor. of the natal day of Shakspeare. 8^o. Stratf. 1827.
- **descriptive** of the second Royal Gala-Festival in commemoration of the natal day of Shakspeare. 8^o. Stratford-upon-Avon 1827 and 1830.
- 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 etc.) in February 1796, relative to the Shakspeare manuscript, by a friend to consistency. 8^o. London 1796.
- Addison**. The Spectator No. 40. 141. 279. 419.
- A dictionary** of quotations from Shakspeare. 12^o. London 1824.
- A disquisition** on the scene, origin, date, etc. etc., of Shakspeare's Tempest. In a letter to Benjamin Heywood Bright Esq., from the Rev. Joseph Hunter. 8. London 1836.
- Addresses**, accepted; to which are added, Macbeth Travestie, and Miscellanies by different hands. 12^o. London 1813.
- A few** concise examples of errors corrected in Shakspeare's plays. 8^o. Lond. 1818.
- Agreeable Variety**, the, being a miscellaneous collection in prose and verse, from the Works of Shakspeare, Milton, etc. by a Lady. 8^o. Lond: 1724.
- Albert**, [the Rev. John Armstrong] Sonnets (40) from Shakspeare. 8^o. Lond. 1791.
- Album**: or, Warwickshire Garland, Songs illustrating. 4^o. 1862.
- A letter** to George Hardinge, Esq., on the subject of a passage in Mr. Steevens preface to his impression of Shakspeare (by Collins). 4^o. Lond. 1771.
- A letter** from M. de Voltaire to the French Academy on the merits of Shakspeare, with a dedication to the Marquis of Granby, and a preface by the Editor. 8^o. London 1777.
- Allen, J. A.** The Lambda-Nu. Tercentenary poem on Shakspeare. 1864.
- Allot, Rob.** England's Parnassus, or the choicest flowers of Modern poets. 8^o. London 1600.
- "Extracts from Shakspeare."
- A lyric ode** on the fairies, aerial beings, and witches of Shakspeare. 4^o. London 1776.
- Analysis** of the Illustrated Shakspeare of Thomas Wilson. Fol. 1820.
- An answer** to certain passages of Shakspeare in Mr. Warburton's preface of his edition of Shakspeare; together with some remarks on the many errors of false criticisms in the work itself. 8^o. London 1748.
- An essay** on the character of Hamlet, as performed by Mr. Henderson, at the Haymarket. 8^o. s. a.
- Annotations** by Johnson and Steevens, and the various Commentators upon Hamlet and Titus Andronicus. 8^o. 1787.
- on Plays of Shakspeare, Privately Printed. 8^o. York 1810.
- on the plays of Shakspeare. Publ. with Scholey's Edition. 2 Vols. 8^o. London 1819.
- Antiquary**, the. A farce in two Acts (satire on Shak. Antiquaries. 12^o. London 1808.

- A parallel** of Shakspeare and Scott. 12^o. London 1835.
- A poetical** epistle from Shakspeare in Elysium to Mr. Garrick at Drury-Lane-Theatre. 4^o. London 1752.
- Apollonius of Tyre.** The Anglo Saxon Version of the story of (upon which is founded) the Play of Pericles, attributed to Shakspeare, with a literal translation by B. Thorpe. 8^o. 1834.
- Arrowsmith, R. W.** Letter to the Editor of "Notes and Queries" on the Questionable Credit of that Periodical, and the Shakspeare adulterations. 8^o. London 1858.
- A second** appendix to Mr. Malone's supplement to the last of the plays of Shakspeare. 8^o. London 1783.
- As you like it,** the Music composed by Sir H. Bishop. Folio. 1825.
 — Seven Ages, composed by C. Horn. Folio.
 — do. by Arne. Folio. 1740.
- Attempt** to rescue Maister Shakspeare "see Holt".
 — an, to illustrate a few passages in Shakspeare's Works. 1802.
- Avon,** a Poem. London 1758.
- Ayscough, S.** An index to remarkable passages and words made use of by Shakspeare. 8^o. London 1790. Dublin 1791. Lond. 1807, 1827 and 1842.
- Bacon, D.** The Philosophy of the Plays of Shakspeare unfolded. 8^o. London 1857.
- Badham, C.** Criticism applied to Shakspeare. 8^o. Lond. 1846.
- Bailey, S.** The Received Text of Shakspeare's Dramatic Works and its improvement. 8^o. Lond. 1842.
- Baker, D. E.** Biographia dramatica. Second Edition. Lond. 1812.
- Balmanno, Mrs.** see "Lines".
- Barckley, Sir Richard.** Discourse on the Felicitie of Man; or his Summum Bonum. 4^o. Printed for William Pousonby 1598. 1603.
 "This work contains at pp. 24 and 25, the story of the Induction to the Taming of the Shrew."
- Barclay.** An examination of Mr. Kenrick's Review of Dr. Johnson's edition of Shakspeare. 8. Lond. 1766.
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— William. From the Chandos Portrait in the possession of the Earl of Ellesmere. Engraved by Samuel Cousins. Lond. 1849.

— Essays, by a Society of Gentlemen at Exeter, comprising many interesting papers on Shakspeare's Characters. 8o.

— A new Book about Shakspeare and Stratford on Avon, facsimile and woodcuts. 75 Copies privately printed. 1850.

— Almanack for 1849, and 1850. London.

— The Legend of Shakspeare's Crab Tree, with a descriptive account, showing its relation to the Poet's traditional history. 4o. Privately printed. 1857.

— Familiar proverbial and select sayings from Shakspeare by John March. 8o. Manchester 1863.

— Seven Ages of Man. Sqre. 16o. 1864.

— Jest Book, being reprints of the Early Jest Books supposed to have been used by Shakspeare. Edited by W. C. Hazlitt. 8o. 1864.

— Album for the Pianoforte, containing above 100 favorite, ancient and modern airs, illustrative of Shakspeare and his time, including Music in Macbeth, Tempest etc. 4o. 1864.

- Shakspeare.** Calendar of Wit and Wisdom, for every day in the year. 18s. New-York. 1849.
- Gallery, reproduced in 98 photographs by Booth. 4s. 1864.
- Gallery, containing a select Series of Scenes and Characters on fifty Plates. 8s. 1792.
- Gallery, Catalogue of Pictures in the Shakspeare Gallery. 1791.
- 's Garland; being a collection of new songs, ballads, roundelays, catches, glees, comic serenades, &c., performed at the Jubilee at Stratford-upon-Avon. 8s. Lond. 1769.
- Garland, or the Warwickshire Jubilee, being a Collection of Ballads, etc. as performed in the Great Booth, at Stratford-upon-Avon, composed by Mr. Dibdin, 2 parts. — Queen Mab, or the Fairies Jubilee, a Cantata, composed for the Jubilee, which was held in honour of the immortal Shakspear, Sept. 6 and 7, 1769. — The Mask in Amphytrion, composed by Mr. Dibdin. — The Stratford Jubilee, as sung by Mrs. Lowe, at Finch's Gardens. — The Favourite Songs in the Comic Opera, I Viaggiatori Ridicoli, del Sig. P. Guglielmi.
- and Honest King George versus Parson Irving and the Puritans; front by G. Cruikshank. 8s. 1824.
- 's History of the Times; or, the Original Portraits of that Author adapted to Modern Characters. 1778.
- Household Words of, illuminated by Stanesby. roy 18s. Lond. 1845. 1864.
- Jest Book, 3 parts. Part I. A C Merry Tales; II. Tales and Quick Answers, very Mery, and Pleasand to Rede; III. Supplement to the Tales and Quicke Answers; Mery Tales, Wittie Questions etc. printed by H. Wykes 1567. edited by S. W. Singer. 250 Copies Chiswick, reprinted 1815.
- Jests. 8s. about 1770.
A quaint and gross collection of anecdotes attributed to Shakspeare. Very rare, usually without title.
- Jests, or Jubilee Jester. 8s. s. l. 1795.
- Illustrations of, comprised in two hundred and thirty vignette engravings, by Thompson, from designs by Thurton. Adapted to all Editions. Roy. 8s. Leipzig s. a.
- illustrated by an assemblage of portraits and views, with portraits of Actors, Editors, engraved by Harding. 4s. Lond. 1793-1800.
- ditto, 2 Vols. publ. by Jeffreys. Lond. 1811.
- Illustrations of, by R. Smirke. 4 parts 1821.
- Imposter. W. S's not an Imposter, by an english Critic (G. H. Townsend). 12s. Lond. 1857. (A reply to Smith's was Lord Bacon the Author of Shakspeare's plays.)
- and Jonson. Dramatic verses. Wit Combats. Auxiliary forces Beaumont and Fletcher, Marston, Decker, Chapman, and Webster. post 8s. Lond. 1864.
- compared with Holy Writ. 1843.
- Library; a collection of the Romances, Novels, Poems and Histories used by Shakspeare, as the foundation of his Dramas, now first collected and accurately reprinted from the original editions with introductory notices by J. P. Collier. 2 Vols. 8s. Lond. 1843.
- Life of, Glossary, Observations, Prolegomena and Annotations, 18 parts, with cuts from Thurston's designs. Lond. Bensley 1805.
- 's merry tales. 12s. Lond. 1845.
- a Miscellany. 1802.
- Monument. First Sitting of the Committee on the proposed Shaks. Monument. Taken in short hand by Z. Craft. Cheltenham 1823.
- Moral Sentences and Sentiments from Sh. 8s. Lond. 1850.
- Philosophy, delineated in 750 passages, selected from his plays. 8s. 1857.
- Romances; collected and arranged by Shakspeare II. 2 Vols. post 8s. Lond. 1825.
- Seven Ages, illustrated with woodcuts from designs by Mulready, Leslie, Callott, Constable, Wilkie, Landseer, Hilton, etc. 4s. 1810.
- Seven Ages of Life, illustrated 4s. 1840.
- All about Shakspeare illustr. with wood engravings by Thom. Gilks. from Drawings by Fritzcrok. 1864.

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- 's Character Cards. 1855.
- Correspondence of Lewis, Theobald, Dr. Thirlby and Wm. Warburton (In Nichol's Literary history of 19th. Cent.) 8°. Lond. 1817.
- Shaksperian Criticism. British Quarterly No. 78. April 1864.
- — Lond. Quarterly No. 43. April 1864.
- — Criticism (see Retrospective Review). 1823. No. VII. page 380—88.
- — Criticism (Blackwood's Mag.) Febr. 1835.
- 's Day. A Plea for a Monument. 1864.
- Gazette 1864 published every Thursday at 2. (only a few Nos. appeared.)
- 's House, Life etc. illustrated, see Illustrated Lond. News. 18th Sept. 1847.
- Illustrated; or the Novels and Histories on which the Plays of Shakspeare are founded. 2 Vols 12°. 1753.
- Life. A set of 12 Stereoscopic pictures, comprising the most interesting Spots connected with the poet's life. 1864.
- Literature, Review of (Archeologist No. V.)
- Pearls of Shakspeare. Brilliant Passages in his plays; illustr. by Meadows. 12°. Lond. 1859.
- The History of Sophia Shakspear. 12°. 1753.
- New Exegesis of Shakspeare and interpretation of his plays on the principle of Races. 8°. Edinb. 1859.
- Portfolio, 96 highly finished illustrations to his Works, by Robert Smirke and Heath. small 4°. Lond. s. a.
- Portfolio: a Series of 100 line engravings from Pictures by Stothard, Smirke, etc., and Portrait. fol. 1864.
- Portrait, photogr. from the Original first folio. Ellis, folio 1864.
- 's Tercentenary Number of Chambers Journal. 1864.
- 's Tercentenary Festival. Official Programme of the Terc. Festival of the Birth. of Shakspeare. to be held at Stratford-on-Avon 23. April 1864. 8°.
- Tercentenary Pocket Keepsake and Almanack for 1864. Cassel. 48°.
- versus Harlequin, Pantomimical Drama performed at Drury Lane. 8°. Lond. 1820.
- Ye Comic Shakspeare. With 12 drawings by Wm. Gray. 2 pts. 8°. Lond. 1864.
- Treasury of subject quotations. fr. 8°. 1864.
- Vocal Album, containing selections from the best settings of Shakspeare's poetry for one, 2, 3 and more voices by Arne, Purcell, Leveridge etc. 1864.
- Will of Shakspeare, copied from the Original, with facsimile of the 3 Autographs. 8°. Lond. 1838.
- Shaksperian Drolls**, from a Rare Book (The Theatre of Ingenuity, 1698) edited by J. O. Halliwell, Esq. 1859.
- — The Droll of the Bouncing Knight or the Robbers Robbed; to which is added the Droll of the Gravemakers, both constructed out of Shakspeare's Plays about A. D. 1647, and acted at Bartholomew and other Fairs, *the impression limited to thirty copies.* square 12°. Chiswick Press, 1860.
- Shakspearian Museum**, with portraits and plates. 4°. Lond. 1794.
- Shaksperian Novels:**
- Shakspeare and his friends by F. Williams. 3 Vol. 8°. 1838.
- The Youth of Shakspeare by Williams. 3 Vols. 8°. 1839.
- The Secret Passion by R. F. Williams. 3 Vols. 8°. 1844.
- Shakspeare the Poet, the Lover, the Actor, the Man, by H. Curling. 3 Vols. 1849.
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- Shaksperiana.** Catalogue of all the books, pamphlets, &c.. relating to Shakspeare. 8°. London. Wilson 1827.
- See Gildon, Wilson, Halliwell, Lowndes, Thimm.
- A Hand-list of upwards of a thousand volumes of Shaksperiana, only 25 Copies printed by Whittingham and Wilkins. small 4°. 1862.
- Literature. Article in Bentley's Quarterly Review No. 3.
- Sherlock, M.** A fragment on Shakspeare extracted from Advice to a young Poet; and translated from the french. 8°. Lond. 1786.

- Sherwin, J., M. D.** *Vindicatio Shakesperiana; or, supplementary remarks on the editions of Shakespeare, by Reed and others; with occasional illustrations of some obscure and disputed passages.* 2 vols. 4^o.
(Not printed. MSS. in the Library of the Lit. Inst. of Bath.)
- Shirley, W.** *Edward the Black Prince, attempted after the Manner of Shakespeare.* 1750.
- Short View** of Tragedy, with some reflections on Shakspeare 1693.
- Siddons.** *The life of Mrs. Siddons by Campbell.* Lond. 1834.
— *Memoirs of Mrs. Siddons by Boaden.* 2 Vols. 8^o.
- Silvayn, Alex.** *Orator, handling a hundred severall Discourses in forme of Declamations, Englished by L. P.* 4^o. Printed by Adam Islip, 1596.
"Containing the Story of part of the plot of the Merchant of Venice."
- Simrock, K.** *On the plots of Shakspeare, and Shakspeare Henry IV. from a contemporary M. S. both edited by J. O. Halliwell.* 1853.
- Singer, S. W.** *The Text of Shakespeare vindicated etc.* 8^o Lond. 1853.
"Against Collier's Notes and Emendations".
- Sir John Falstaff's** letters, dedicated to Sammy Ireland. 12^o. Lond. 1796.
- Six old Plays** on which Shakespeare founded his Measure for Measure, Comedy of Errors, Taming the Shrew, King John, King Henry IV. and V., King Lear. 2 Vols in one. 8^o. Lond. 1770. Nichols. 1779.
- Skene, G.** *The Genius of Shakespeare, a Summer-Dream.* 8^o. Lond. 1793.
- Skottowe, Aug.** *The life of Shakespeare; enquiries into the originality of his dramatic plots and characters, and essays on the ancient theatres and theatrical usages.* 2 Vols. 8^o. Lond. 1824.
- Smart, B. H.** *Shakspearian Readings.* 12^o. Lond. 1839.
- Smith, W. Henry.** *Was Lord Bacon the author of Shakspeare's Plays? A Letter to Lord Ellesmere.* 8^o. Lond. 1856.
— *Bacon and Shakespeare. An inquiry touching Players, playhouses and play-writers in the days of Elizabeth. To which is appended an abstract of a MS. respecting Tobie Matthew.* 12^o. Lond. 1857.
- Some Remarks** on the tragedy of Hamlet, Prince of Denmark, written by W. Shakespeare. 8^o. Lond. 1736.
- Somerset, C. A.** *Shakspeare's Early days, a historical Play.* 12^o. Lond. 1812.
- Songs, The,** of Shakespeare, illustrated by the Etching Club, folio. 1843. 4^o.
— and Ballads, illustr. by the Etching Club. imp. 4^o. Lond. 1853.
— and Ballads of Shakspeare, illuminated by F. W. Gwilt. Mapleson, printed in colours by T. Sinclair of Philadelphia. 4^o.
— and Sonnets, illustr. by John Gilbert. folio 1861, 8^o. 1862.
— do. by Staunton, illustr. by John Gilbert. 4^o. 1864.
- Songster's Pocket Book,** or Jubilee Concert, a Collection of the Songs which have been sung at the Stratford Jubilee. 12^o. Lond. 1770.
- Sonnets, the,** of Shakespeare (Westminster Review No. 23; July 1857).
- Spalding, W.** *A letter on Shakespeare's authorship of the "Two noble Kinsmen", a drama commonly ascribed to John Fletcher.* 8^o. Edinburgh 1833.
- Speed.** *Theatrum Imperii Magnae Britanniae.* Lond. 1616.
- Spirit, the,** of the Plays of Shakespeare, exhibited in a Series of outline plates illustrative of the Story of each play, drawn and engraved by Frank Howard. 5 Vols. 8^o. Lond. 1838.
- Stack, Rich.** *An Examination of an Essay on the Dramatic Charakter of Sir John Falstaff (Transact. of Irish Academ). Vol. II.* 1788.
- (Stafford, W.)** *An examination of certain ordinary complaints.* Lond. 1751.
- Staunton, How.** *Memorials of Shakspeare. Comprising the Poet's Will etc., illustr. with photographs; annot. folio.* 1864.
— *Songs and Sonnets Stratford-upon-Avon, Sweet William: a painted Engraving of Shakespeare on a Sweet William flower.* 4^o. 1864.
- Steevens, G.** *Proposals for publishing an Edition of Shakespeare's plays.* 8^o. 1766.
— *Letter to George Hardinge Esq. on the Subject of a Passage in Mr. Steevens' Preface to his Impression of Shakespeare.* 4^o. 1777.
— *Preface to his Edition of Shakespeare.*
- Stephens, G.** *Shakespeare Story-Teller. Introductory Leaves, or, Outline Sketches, with choice Extracts in the words of the poet himself.* 8^o.
- Strachey, A.** *Analysis of Shakspeare's Hamlet, being an attempt to find a key to a great Moral problem.* Lond. 1848.

- Stratford Jubilee**, a new comedy, with Scrub's Trip to the Jubilee. s. l. 1769.
- **Illustr.** of Stratford-upon-Avon with a life of Shakspeare, and Account of the Jubilee held in 1769. 8°. Stratf. 1827.
- **Act** for dividing and Inclosing certain common fields, etc. within the Parish of Old Stratford, otherwise Stratford-upon-Avon. folio. 1774.
- “Part of Shakspeare's estate laid in the common fields which enclosed under this Act.”
- **-upon-Avon**, account of, description of the Mausoleum of Shakspeare. 12°. Stratford 1800.
- Studies** of Shakspeare, 12°. Lincoln 1809.
- Symons, C.** The life of Shakspeare, preface to J. W. Singer's Edit. of Shakspeare's Works. 1826.
- Taylor, E. (or Richardson?)** Cursory remarks on tragedy, on Shakspeare, and on certain French and Italian poets, principally tragedians. 8°. Lond. 1772. 2d. ed. 1774.
- Taylor, C.** Shakspeare Gallery, containing a select series of scenes and characters with criticisms and remarks. 4°. Lond. 1792.
- **The beauties** of Shakspeare, selected from his works, to which are added the principal scenes in the same author. 8°. Lond. 1778.
- **The Bee**, or a comparison to the Shakspeare-Gallery. n. d.
- Taylor, J. E.** The Moor of Venice, Clinthio's Tale and Shakspeare. 8°. Lond. 1855.
- Tempest.** Angelica, or the Rape of Proteus, carried on from the Tempest of Shakspeare. 12°. Lond. 1822.
- **Lock, Matthew.** English Opera, or the Musick in Psyche to which is adjoined the Instrumental Musick in the Tempest. 4°. 1675.
- “Rare piece of Shaksperian Music.”
- **The Tempest**, an Opera, taken from Shakspeare, as it is performed at the Theatre Royal in Drury Lane. 8°. 1756.
- **The Music** in the Tempest by Purcell, Arne and Linley. folio. London.
- **an Opera**, composed by J. C. Smith. fol.
- **Music**, composed by Ar. Sullivan. fol. 1862.
- **Choice Ayres** and Dialogues. fol. 1675.
- **Musick**, by M. Locke. 4°. 1675.
- **The Masque**, composed by W. Boyce (full score). 4°.
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- **Outlines** of, by Selon. imp. 4°. 1836.
- Theobald, L.** Shakspeare restored, or a specimen of the many errors, as well committed, as unamended by Mr. Pope, in his late edition of this poet. Designed not only to correct the said edition but to restore the true reading of Shakspeare in all the editions ever yet published. 4°. Lond. 1726.
- Theobald's Cave of Poverty**, written in imitation of Shakspeare. 8°. n. d.
- Thersites literarius**, a familiar adress to the readers of Shakspeare. Lond. 1784.
- Thimm, Franz.** Shaksperiana from 1564 to 1864. A Catalogue of the Shakspeare Literature of England, Germany and France. With historical Introductions. 8°. 1864.
- Thompson.** Illustrations of Shakspeare in 230 wood-cuts from designs by Thurston. 1825. 1830.
- Thornbury, G. W.** Shakspeare's England, or a Sketch of our social history during the Reign of Elizabeth. 2 Vols. 8°. Lond. 1856.
- Thoughts.** Choice thoughts from Shakspeare by the Author of book of familiar Quotations. 12°. 1860.
- Tieck, L.** The Midsummer Night; or Shakspeare and the fairies, transl. from the German by Miss Rumsey. 12°. Lond. 1854. (Privately pr.)
- Tighe (R. R. and J. E. Davis).** Annals of Windsor, being a history of the Castle and Town. (Includes a Shaksperian chapter.) 2 Vols. 1858.
- Time** and Truth reconciling the moral and religious world to Shakspeare. 12°. Lond. 1854.
- Titus Andronicus;** the history of, newly translated from the Italian Copy. Printed by C. Dicey. 12°. 1780.
- Tour** in Quest of Genealogy, and curious fragments from a M. S. Collection, ascribed to Shakspeare. 8°. 1811.

- Traditionary anecdotes** of Shakespeare, collected in Warwickshire in the year 1693. Now first printed from the original manuscript of Dowdall, edited by P. Collier. 8°. Lond. 1838.
- Treatise** on the Passions, so far as they regard the Stage; on the Merit of G-k in Lear, Q-n and B-y opposed in Othello. 8°. Lond. n. d.
- Trunculo's Trip** to the Jubilee, written by E. Thomson. 4°. Lond. 1769. 1770.
- Truth** illustrated by Great Authors, nearly 4000 aids to reflection, compiled from Shakspeare and others. 1855.
- Tupper, F.** Ode for the three hundredth Birthday of Shakespeare. 12°. 1864.
- Tweddell.** Shakespeare's Times and Contemporaries. 12°. Lond. 1852.
- Twelfth Night,** Music in, by Sir H. Bishop. fol. 1820.
- Twiss, F.** A complete verbal index to the plays of Shakespeare; adapted to all editions. Comprehending every substantive, adjective, verb, participle and adverb, used by Shakespeare; with a distinct reference to every individual passage, in which each word occurs. 2 Vols. 8°. Lond. 1805.
Of an impression of 750 Copies — 542 were destroyed by the fire at Bensley's the printer in 1807.
- Two Gentlemen of Verona,** Music in, by Sir H. Bishop. fol. 1821.
- Tyrwhitt, Th.** Observations and conjectures on some passages of Shakespeare. 8°. Oxford 1766. 1769.
- Ulrici, H.** Shakespeare's Dramatic Art and his relation to Calderon and Goethe. Transl. from the German. 8°. Lond. 1846.
- Upton, J.** Critical Observations on Shakespeare. 8°. Lond. 1746. — 1748.
- Useful Miscellanies,** containing the Tragi-Comedy of Joan of Hedington in imitation of Shakespeare. 8°. 1712.
- Vega, Lopez de.** Romeo and Juliet, a Comedy written originally in Spanish by L. de Vega contemporary with Shakespeare. 8°. Lond. 1770.
- Victory, B.** History of the theatres of London and Dublin. 3 Vols. 12°. Lond. 1761.
- Virgin Queen,** a drama attempted as a Sequel to Shakespeare's Tempest (by Waldron). Printed for the Author 1797.
- Vortigern,** under consideration with general remarks on Mr. James Boaden's letter to George Steevens, Esq. relative to the manuscripts, drawings, seal etc. ascribed to Shakespeare, and in possession of Samuel Ireland Esq. 8°. Lond. 1796.
- an Historical Tragedy, represented at the Theatre Royal, Drury Lane; and Henry the Second, an Historical Drama, supposed to be written by the Author of Vortigern. 8°. Lond. 1799. reprint. 1832.
- Wadd, W.** A Medico-Chirurgical Commentary on Shakespeare. (Quart. J. of Science) 1829.
- Wade, Th.** What does Hamlet mean? a lecture at the Jersey-Mechanic Institute. 8°. 1840.
- Walbran, C. J.** Dictionary of Shakespeare Quotations. 12°. Lond. 1849.
- Waldron, F. G.** Free reflections on miscellaneous papers and instruments, under the hand and seal of Shakespeare, in the possession of Samuel Ireland, of Norfolk Street; to which is added: extracts from an unpublished play called the Virgin Queen, written by, or in imitation of Shakespeare. 8°. Lond. 1796.
- The Shakespearean Miscellany: containing a collection of scarce and valuable tracts, biographical anecdotes of theatrical performers with portraits of ancient and modern actors, scarce and original poetry and curious remains of antiquity. With a concise history of the early English stage. 4°. Lond. 1802. 1804.
- The Shakspearian Museum. 4°. Lond. 1794.
- see Virgin Queen.
- Walker, W. Sidney.** Shakspeare's versification and its apparent irregularities explained by Examples from early and late english writers ed. by W. Nanson Lettsom. 8°. London 1854.
- A critical examination of the Text of Shakespeare. 3 Vols. 12°. London 1859.
- Warburton.** A Free and Familiar letter to that great Refiner of Pope and Shakespeare, the Rev. Mr. W. Warburton. 8°. 1750.
- The Horatian Canons of Friendship with two dedications; the first to

- that admirable Critic the Rev. W. Warburton, occasioned by his Dunciad and his Shakspeare; etc. 4^o. Lond. 1750.
- Impartial Remarks upon the Preface of Dr. Warburton. 8^o. Lond. 1758.
- A Supplement to Mr. Warburton's Edition of Shakspeare. see Edwards.
- Preface to his Edition of Shakspeare.
- Ward, J.** Diary from 1648 to 1679 ed. by Ch. Severn. Lond. 1839.
- Warner, Rich.** A glossary to the plays of Shakespeare in which are explained technical terms, words obsolete or uncommon, and common words used in an uncommon sense. 71 Vols. 4^o. Mss. in the Brit. Museum.
- A letter to Dav. Garrick, Esq., concerning a glossary to the plays of Shakespeare on a more extensive plan than has hitherto appeared. To which is annexed a specimen. 8^o. London 1768. Mss. in Brit. Museum.
- Warton, J.** *The Adventurer*. 1753. No. 93. 97. 113. 116. 122.
- Warton, T.** History of English poetry. Lond. 1774 and 4 Vols. 1824.
- Was** Shakespeare a Catholic? (Article in the Rambler. 1854. No. 7.)
- Webb, Col. F.** Shakespeare's Manuscripts in the possession of Mr. Ireland Examined etc. 8^o. Lond. 1796.
- Webb, D.** Remarks on the beauty of Poetry. Lond. 1774.
- Weston, S.** Short notes on Shakespeare, by way of supplement to Johnson, Steevens, Malone, and Douce. 8^o. Lond. 1808. Privately printed.
- Whalley, Th.** An Enquiry into the Learning of Shakespeare, with remarks on several passages of his plays, in a Conversation between Eugenius and Neander. 8^o. Lond. 1748.
- Whateley, Pet. A. B.** Remarks on some of the characters of Shakespeare. 8^o. Lond. 1785. — 2d. Edition. 8^o. Oxford 1808. — 3d. Edition edited by Archbp. Whateley. 12. Lond. 1839.
- Wheler, R. B.** History and antiquities of Stratford-upon-Avon; comprising a description of the collegiate church, the life of Shakespeare, &c. 8^o. n. d.
- Historical and descriptive account of the birth-place of Shakespeare. With lithographic illustrations by C. F. Green. 8^o. Stratford-upon-Avon 1824.
- Wheler Collection, the.** A brief Hand List of the Collections respecting the Life and Works of Shakespeare, and the History and Antiquities of Stratford-upon-Avon, formed by the late R. B. Wheler, and now preserved in the Shakespeare Museum at Stratford, *one hundred copies printed small* 4^o. Chiswick Press, 1863.
- Whincop, Thomas.** Scanderbeg, a Tragedy; to which are added a list of all the dramatic authors, and their lives. 8^o. Lond. 1747.
- “An account of Shakspeare and his portrait”.
- White, J.** Original Letters etc. of Sir John Falstaff, selected from genuine M. S. which have been in the possession of Dame Quickly and her descendants. frontispiece. 1797.
- Rich. Grant. Shakspeare Scholar, being historical and critical Studies of his Text, Characters, and Commentators, with an Examination of Mr. Collier's folio of 1632. 8^o. New-York. 1854.
- Whiter, Walter.** A specimen of a commentary on Shakespeare; containing 1.) Notes on As you like it; 2.) An attempt to explain and illustrate various passages, on a new principle of criticism, derived from Mr. Locke's doctrine of the association of ideas. 8^o. Lond. 1794.
- Wilke's** General View of the stage (including Criticisms on Shakespeare). 1759.
- Wilkins, George.** Pericles, Prince of Tyre: a Novel. Printed in 1608. Founded upon Shakespeare's Play. Edited by Tycho Mommsen, with a preface, including a brief account of some original Shakespeare Edition extant in Germany and Switzerland, etc. and introduction by Payne Collier. 8^o. London 1857.
- Williams, R.,** see Shaksperian Novels.
- Willobie (Henry)** his Avisas; or the true picture of a modest Maide, and of a chaste and constant Wife. 4^o. Lond. 1594.
- “Allusions to Shakspeare's Lucrece.”
- Wilmot.** A retrospective Glance at Mr. Fechter's Iago and acting edition of Othello. 8^o. Lond. 1862.
- Wilson** see Shaksperiana.
- Wilson.** A House for Shakspeare. A proposition for the consideration of the Nation. 8^o. Lond. 1848.

- Wilson, Th.** An Analysis of the Illustrated Shakespeare of Thomas Wilson Esq. Imp.-4^o. 1820.
- Wise, John R.** Shakespeare, his birthplace and its neighbourhood. Illustrated by W. S. Linton. 8^o. & 12^o. Lond. 1860. 1862. 8^o. 1864.
- The Beauties of Shakspeare; a Lecture by John Wise. 8^o. 1857.
- Wiss James.** On the Rudiments of Shakspearian Drama, an inaugural Dissertation at the Univ. of Marburg. 8^o. Frankf. 1828.
- Wivell, Abr.** Account of his portrait of Shakespeare, from the Stratford Bust. 8^o. Lond. 1825.
- An Historical Account of the Monumental Bust of Shakespeare in the church of Stratford-upon-Avon, with critical remarks on the authors who have written on it. 8^o. Lond. 1827.
- A Supplement to the above with 15 add. portraits. 8^o. Lond. 1827.
- An inquiry into the the history, authenticity and characteristics of the Shakespeare portraits, in which the criticisms of Malone, Steevens, Boaden and others are examined, confirmed, or refuted, embracing the Felton, the Chandos, the Duke of Sommersets pictures, the Droeshout print, and the monument of Shakespeare at Stratford. Together with an expose of the spurious pictures and prints. With 8 engravings. 8^o. London 1827.
- Woodward, G. M.** (the caricaturist). Familiar verses from the ghost of Willy Shakespeare to Sammy Ireland. To which is added Prince Robert, an auncient ballad. 8^o. Lond. 1796.
- Wordsworth (Charles).** Shakespeare's Knowledge and use of the Bible. 8^o. Lond. 1864.
- Wright, Thom.** The Chester plays, a collection of Mysteries founded upon scriptural objects, and formerly represented by the trades of Chester at Whitsuntide. 8^o. Lond. 1843.
- Wyatt, Mat.** A comparative review of the opinions of Mr. James Boaden (Editor of the Oracle), in February, March, and April, 1795; and of J. Boaden, Esq. (Author of Fontainville Forest, and of a letter to George Steevens, Esq.), in February, 1796, relative to the Shakespeare manuscripts. By a friend to Consistency. 8^o. n. d.
- Yarrow, John.** Shakespeare. A Tercentenary Poem. 8^o. 1864.
- Young, E.** Conjectures on original Composition. Lond. 1750.
- Youth of Shakespeare,** see Shakesperian Novels.

II.

SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM, AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE IN G E R M A N Y.

It was the custom of English strolling actors, towards the end of the sixteenth century, to visit Germany, and to give performances of the plays they brought with them, in the larger towns, and at the courts of the petty princes. They acted plays which were of a type and character quite new to a public accustomed to the "Miracle-plays", or "Mysteries", and "Moral-plays"; — a species of performance even now repeatedly witnessed in Germany, in the obscure places of the Catholic South.

The route these actors took was generally that of Holland, to the North of Germany, and along the Rhine, to Frankfort.

No time could have been more favourable for their appreciation, and the consequent introduction of a new species of dramatic representation. There is indeed no period of German literature more barren than that which lies between 1590 and 1610; for in these twenty years scarcely five poetical works were printed; and even these are of doubtful merit. These Shakspearian actors were at first genuine Englishmen, who acted in their mother-tongue; but their plays were afterwards either translated entire, or adaptations were made of them in German; and they were then performed by German companies, under the title of "Englische Komödianten".

We may fairly surmise that Shakspeare was known to the Germans, even during his life time; for German statesmen, savants, and merchants were continually in England; and cannot have altogether abstained from visiting the theatres of London, during the reign of James I. In the year 1614, a young man from Zurich, by name Johann Rudolf Hess, (who afterwards became a member of the Senate), stayed in England; and on his return, brought home, amongst other books, copies of Shakspeare's "Hamlet", and "Romeo and Juliet", and Ben Jonson's "Volpone"; which, together with a copy of George Wilkin's Tale, "Pericles", have been found in the Library of Zurich.

There is a translation extant in Germany* of the Episode from

* *Koberstein's* Shakspeare's allmähliches Bekanntwerden in Deutschland und Urtheile über ihn bis zum Jahre 1773.

the "Midsummer Night's Dream", which was published in the middle of the 17th century. It is the well known farce by *Gryphius*, entitled "Absurda Comica oder Herr Peter Squenz".

Tieck maintains that it was taken from a composition by R. Cox, who transposed the episode in question; but, whether derived from this work or not, it is, in any case, the first Shakesperian piece which we find to have been adapted for the German language; and it proves that one of Shakspeare's pieces was actually performed in Germany by English actors, before the year 1636. This is not, however, the only one of Shakspeare's dramas which found its way, at that early period, into Germany. The English comedians brought "Romeo", "Hamlet" and the "Merchant of Venice" with them; and most of these were adapted for the German Stage, and performed repeatedly by German actors, in cities, villages, and barns, throughout the whole of the 17th century.

In 1670 a work was published, in three volumes, entitled "Schau-bühne englischer und französischer Komödianten", which contained pieces recently acted on the English, French and German stages; and this leaves no doubt that "Romeo and Juliet", "Hamlet", and the "Merchant of Venice", were performed by German players in the 17th century. A copy of a German play has been found by E. Devrient*, entitled "Romeo und Julieta", which proves to be an adaptation from Shakspeare; and a translation of "Hamlet" has been discovered in Germany, under the title of "Tragödie: der bestrafte Brudermord oder Prinz Hamlet aus Dänemark", which must have been adapted early in the 18th century.

Daniel Georg Morhof, who published, in 1682, his "Unterricht von der deutschen Sprache und Poesie", said, that John Dryden had written with much erudition on "Dramatica Poesi"; but of the Englishmen whom he mentions therein, viz. Shakspeare, Fletcher, and Beaumont, Morhof candidly confesses that he knows nothing.

The next German author who mentions Shakspeare is *Berthold Feind* in his book entitled "Gedanken von der Oper", printed in 1708. It is doubtful whether he had absolutely read Shakspeare; but Gervinus seems to think he had. This author says: Mr. le Chevalier Temple, in his 'Essai de la poésie', "informs us that some people had absolutely cried aloud, and had wept whilst hearing read *English tragedies of the renowned English tragici, Shakspeare*". Not long after, we find *Bentham* mentioning Shakspeare, in his "Englischen Schul und Kirchen Staat" (Chapter 29.) in the following very quaint manner: — "William Shakspear kam zu Stradford in Warwickshire auf die Welt. Seine Gelehrtheit war sehr schlecht; und daher wunderte man sich um desto mehr, dass er ein fürtrefflicher Poeta war. Er hatte einen sinnreichen Kopf, voller Scherz und war in Tragoedien und Comoedien so glücklich, dass er auch einen Heraclitum zum Lachen und einen Democritum zum Weinen bewegen konnte."**

In the "Compendiösen Gelehrten-Lexicon", by Jöcher, published in 1715, there is also a very quaint article on Shakspeare, which somewhat resembles the former, and which we will quote in the original:

* Devrient, Geschichte der Schauspielkunst. Vol. I.

** Eschenburg, Ueber Shakspeare. 1767. pag. 498.

— “Shakespear (Wilh.) ein englischer Dramaticus, geboren zu Stratford 1564, war schlecht auferzogen und verstund kein Latein. Jedoch brachte er es in der Poesie sehr hoch. Er hatte ein scherzhafftes Gemüthe, kunte aber doch sehr ernsthaft seyn, und excellirte in Tragödien. Er hatte viel sinnreiche und subtile Streitigkeiten mit Ben Jonson, wiewohl keiner von beyden viel damit gewann. Er starb zu Stratford 1616, 23. April im 53. Jahre. Seine Schau- und Trauer-Spiele, deren er sehr viel geschrieben, sind in VI Theilen 1709 zu London zusammengedruckt, und werden sehr hoch gehalten.”

But, even in the year 1737, Shakspeare's name was so little known in Germany that there is no mention made of him in the second edition of *Gottsched's* “Kritische Dichtkunst”, of that date; though in the third edition, published in 1742, he is alluded to several times. Even *Bodmer*, a German critic of great celebrity in his time, only “knew something of an English poet, ‘Saspar’, or ‘Sasper,’” — meant for “Shakespeare”, and written down (no doubt) after hearing an imperfect pronunciation of the name. Still, this only proves his complete ignorance of the poet.

In the year 1741 was published a translation of “*Julius Caesar*”, by Caspar Wilhelm von Borek, who had been Prussian Ambassador in London. This translation was by no means bad; but it suited *Gottsched*, who was then the critical oracle, to review it in “den Beiträgen zur Deutschen Sprache”, one of the chief periodicals of the time, and to speak in very unfavourable terms of the author. He even went so far as to advise the translator to desist from importing any more tragedies of that sort into Germany, and counselled him, to choose better models in future.

Shortly after this notice, an article appeared, in the same Journal, by Johann Elias Schlegel (1718—1749), which compared Shakspeare with Gryphius. This is an important article, regarded as a specimen of early Shaksperian criticism in Germany; and (strange to say!) written by a namesake (no relation, I believe) of the great German translator of Shakspeare half a century later. This *Schlegel* expresses in the article in question a strong predilection for the French school of dramatic writing, and the arrangements of the French Stage; but gives Shakspeare so far his due as to praise him very highly for the skilful developement of his characters. It is surprising to find, however, that he considers Gryphius eminently superior in ideas, to the English dramatist; for the plays of Gryphius are, in good truth, the most “stale, flat, and unprofitable” declamations imaginable; — utterly tasteless and barren! But such criticisms, coming from abroad, must not surprise us; for even *Wieland*, who translated Shakspeare twenty years after, perpetrated the most extraordinary criticisms on this author, pronouncing him, for instance, to be “full of chaff and empty straw”! German literature and criticism were certainly at that time merely in a transitory state; the fashion being, to aim at an uncertain imitation of the prevalent French taste. *Gottsched* (who had already received a warning), was delighted to review, in his Journal, in 1755, Mrs. Lennox's “Shakspeare illustrated”, with the view of showing how poor were the dramatist's powers of invention, and how much use he made of the tales of other writers.

It was at this particular juncture that *Voltaire* wrote, "Shakspeare, le Corneille de Londres, grand fou d'ailleurs, mais il a des morceaux admirables". These few lines had, perhaps, more influence than anything else in introducing Shakspeare to the German public generally; whilst they also drew the attention of the French more seriously than before to the works of the great English dramatist. In 1755, Lessing's "Miss Sara Sampson" appeared; and, three years later, his powerful pen was actively wielded in defence of Shakspeare.

The reform of the tasteless criticism which we have indicated was begun in good earnest by Lessing and Nicolai, at Berlin. Nicolai wrote, in 1756, an article in the "Theatralische Bibliothek", entitled "Geschichte der Englischen Schaubühne", in which he completely extinguished Gottsched and his French imitators, and called the special attention of the public to Shakspeare, Beaumont, Fletcher, and Ben Jonson, — great geniuses, he maintained, who had raised the theatre to what it then was. Nicolai had said, in the "Bibliothek der deutschen Wissenschaften", whilst reviewing Gottsched's "Geschichte der deutschen dramatischen Dichtkunst", that "nobody" would deny Gottsched's influence on the German drama. Lessing took up the subject from the opposite point of view, in his "Literaturbriefe"; and replied that he was this "Nobody", and that he denied the influence of Gottsched altogether. He even maintained that Gottsched had done more harm than good, by his criticisms. It was Lessing who said that, judging Shakspeare even by the standard models of the ancients, he was a much greater tragic poet than Corneille. After Sophocles' "Oedipus", he continued, no tragedies in the world had greater power over our passions than "Othello", "Lear", and "Hamlet". In 1762 appeared the first volume of Wieland's translation of Shakspeare, (consisting of 8 Volumes, in all); which was much praised and recommended by Lessing, in his "Dramaturgie". But although Wieland's translation was not bad, the notes which he appended to it, influenced as they were by Pope's then recent criticisms, were remarkably peculiar and curious. He deplored that Shakspeare wrote so much in rhyme, and maintained that he had but a very imperfect knowledge of verse.

Meantime *Lichtenberg*, the clever describer of Hogarth's paintings, and *Sturz*, a talented prose writer, gave minute descriptions of the acting of Garrick, which they had seen in England; and Wieland's perverse criticism on Shakspeare, found an ardent assailant in the young dramatist, H. W. Gerstenberg, the author of the famous tragedy of "Ugolino", who was a complete Shaksperian enthusiast. He attacked Wieland's translation and notes, in an article inserted in the "Briefe über Merkwürdigkeiten der Literatur", in 1766; in which, also, he suggested some remarkable ideas on the genius of Shakspeare. But the Shaksperian movement had already reached those young and enthusiastic writers who were destined to raise German literature to the high pitch of eminence which it soon afterwards attained. Some were then at the University of Goettingen; others at Strasbourg. At the former was Bürger, at the latter Herder, Goethe, and Lenz.

Herder wrote an article on Shakspeare in 1771 in the "Blätter von deutscher Art und Kunst", which was undoubtedly the most advanced in its notions on Shakspeare, of any yet published; for he

deprecated altogether the idea of contrasting Shakspeare's dramas with those of Sophocles, or the other Greek dramatists. Wieland's translation was followed, in 1775, by *Eschenburg's*; and, however unsatisfactory this last may have been as a whole its author's actuating motive was, at any rate, sound and laudable. He felt that a prose translation of "Romeo and Juliet" was impossible; and he therefore tried a poetical one, which in spite of all its shortcomings, was really a very laudable performance.*

To introduce so great a genius as Shakspeare to the German public in such a manner as to make him become his own defender, and the winner of his own greatness, — required both a good translator and a good actor. Germany was lucky in finding a Garrick, in the person of F. L. Schröder, who had an able coadjutor in Fleck. The former became remarkable for his representations of Hamlet, Lear, Macbeth and Othello, the four principal characters in which he earned his well-merited laurels. Then we had Iffland's "Lear"; which has, perhaps, never been rivalled, even in England. Through the exertions of these actors it was, that the general public began, at last, to acknowledge the greatness of Shakspeare. We say the *general public*: for the dramas of our poet had already exercised their influence upon all the great German writers. Goethe had attentively read them, even when at Strasbourg; and there is no doubt but that "Goetz von Berlichingen" was the result of those Shakespearian studies. When, however, he wrote his magnificent critique on "Hamlet", in "Wilhelm Meister's Lehrjahre", it at once stamped Shakspeare as the greatest of dramatic poets.

Schiller, who had more difficulty with the language, went so far, notwithstanding, as to translate "Macbeth". Voss also brought out a *Shakespearian translation*; but he knew Greek far better than English, and it produced but little effect.

At last the Romantic School of Germany took up the great dramatist; and August Wilhelm Schlegel commenced translating some of his plays. It is a curious piece of literary labour, this splendid and really classical translation, which is now known under the title of "Schlegel's und Tieck's Shakspeare"; for it must not be supposed that such a work was finished off-hand, as though by some "deus ex machinâ". By no means. Schlegel translated one half of Shakspeare, and what he has done is done in so masterly a way as to make it a great loss to German literature, that he did not translate the whole. For although A. W. Schlegel has left behind him, many learned and valuable works, he has achieved nothing better or greater, in his whole life, than this wondrously close and correct translation of Shakspeare's dramas.

"There is but one opinion", remarks Delius**; "and that is that "Schlegel's translation, which has made the writings of the foreign poet "a common treasure to the German people, is still, as it was at the "beginning of our century, a piece of inimitable perfection; and we can "only regret that he translated but 17 out of the 36 dramas of "Shakspeare."

* Horn, "Shakspeare in Deutschland".

** Delius, "Die Tieck'sche Shakspeare-Kritik".

Tieck, following in his track, published his "Altenglisches Theater" translations, with critical and historical introductions. Partial editions of Shakspeare's works were now published, translated by Schlegel and Eschenburg, and by Tieck and Eschenburg. Then came the translations of Voss and his sons. At last (1797 to 1823) appeared the first collected edition, translated by *A. W. Schlegel*, "*ergänzt und erläutert von Ludwig Tieck*". The second part of the 9th volume which finished the work, was not published till 1830; but even this did not contain all the remaining plays of Shakspeare. The first absolutely complete edition came out in 1833, in 9 volumes.

A great many of the plays were translated by Count Wolff von Baudissin*, a very elegant translator; and six were the work of Tieck's daughter, Dorothea. Ludwig Tieck himself did not even translate a single play; but he was the editor and critic of the whole work, and went over all the translations with great care. His corrections indeed were so numerous, that it would be difficult to deny him the credit of having taken a share in the work. There are still, however, many incorrect readings in the revised translations; and it would be well, in many instances, to restore Schlegel's words as they stood at first. Notwithstanding these few drawbacks, Germany possesses in this translation of Shakspeare one which it will be difficult indeed to rival, and which is only second to the original itself; for it reechoes the soul of the poet's language, as no translation has ever done before, in any tongue in the world. In addition to this principal translation, there are many others; — (those, f. i., by Jos. Meyer, Benda, Julius Körner, A. Böttger, and E. Ortlepp), — which are more or less creditably executed.

It is not however through translations only that the Germans have become acquainted with the great bard. They have investigated his original writings themselves, and by the many erudite critiques which they have published thereon, have obtained a prominent place in Shakspearian literature.

It has been our endeavour, in these short and rapid sketches, to let each country speak through its own critics in such a manner as to show how each has progressed in the study and appreciation of Shakspeare. We have accordingly quoted the English Reviewer as an authority for his own country**, which he may be fairly presumed to be; not so however for Germany; for he has scarcely a perception of what the Germans have done for Shakspeare. "To Germany", he says, "Europe owes much of its relish for Shakspeare. On the other hand, it has derived from the same source much that is *obscure, fantastic, and bewildering*, — theories inconsistent with sense or likelihood, interpretations that darken, and fancies that lead astray."

This then is the impression he carries away with him from his German studies. Now let us see what Germany has really done, to show her appreciation of Shakspeare's greatness.

* The author of "Ben Jonson und seine Schule", a selection of plays from the early English dramatists.

** "Shaksperian Literature", in Bentley's Quarterly Review, No. 3, October 1859.

English criticism on Shakspeare was but mediocre, even to the beginning of the present century. It was unknown in England that *Lessing*, the great German critic, had given Shakspeare his proper place in the literature of the world forty years previously. The German mind, had thus assigned him his rank in the World of Poets, before England herself so much as dreamed of doing so. It was *Lessing* who first declared that Shakspeare was the poet “*κατ’ ἔξοχῆν*” of the modern world, just as Homer was of Antiquity. And it resulted from such mighty words, uttered by so great a genius, that our dramatist stepped for the first time into his true and rightful position, and was acknowledged on all hands as the brightest planet in the literary universe. And this verdict, thus publicly delivered before the tribunal of Europe, was not arrived at hastily: it was the result of deep study, thorough investigation, complete understanding, and true appreciation of the dramatist. The delivery of this marvellous judgment, — at a time, too, when France was still ridiculing the dramatic giant, and even England was questioning his knowledge, of Latin and Greek, — is the best proof which can be offered of *Lessing’s* own greatness. This, then, the Germans have done for Shakspeare; and since that time the study of the British poet has been such, in Germany, that no other foreign writer ever received the like, nor (in all probability) ever will again.*

The Germans have moreover contributed greatly towards the due appreciation of Shakspeare by other continental nations, which are all more or less influenced by German literature and German learning. When *Goethe* wrote his article “*Shakspeare und kein Ende*”, he looked, like a seer of old, into the future, and predicted that Shakspearian literature was then only in its infancy; — that the coming investigations and criticisms would create a “*Library*”, of themselves; — but he could scarcely have foreseen how far that aesthetical enquiry would lead which was begun by *Lessing* and was followed up by *Schlegel*, in his famous book “*Vorlesungen über dramatische Literatur und Kunst*”, and afterwards by *Tieck*. It could scarcely have been within his ken that the spirit of German criticism would, as the English Reviewer says, “awaken new echoes in England, and produce in *Coleridge*, and mediately in *Lamb* and *Hazlitt*, a succession of commentators as superior to *Steevens*, *Farmer* and *Malone* as a blade of *Damascus steel* is to a common reaping-hook”. This sufficiently shows the proud preeminence of German literature, and the influence it exercised on the great minds of England; — and yet we must not forget that the most searching works, — the best commentaries and the most profound criticisms which have been written on Shakspeare in Germany. — are the offspring of the last few years. We may mention particularly *Ulrici’s* “*über Shakspeare’s dramatische Kunst*”, *Delius’* *Shakspearian Criticisms*, *Kreysig’s* “*Vorlesungen über Shakspeare, seine Zeit und seine Werke*”, and (the last and crowning effect of German criticism) “*Gervinus’ Shakspeare*”, a critical and historical work, unmatched in the literature of any country for the power of appreciation and the critical acumen which are brought to bear upon the great author under illustration. Not only does

* *Lemcke*, Shakspeare in seinem Verhältnisse zu Deutschland.

Gervinus give a life of the dramatist, based on the elaborate materials which English literature has provided; but he analyzes each play, investigates its tendencies, follows it in its developement, and examines with the most minute detail every character in it, subordinate as well as principal.

Bodenstedt's excellent translations of Shakspeare's sonnets was the only thing wanting to give a complete Shakspeare to the German race.

We must not omit to mention the influence exercised upon Shakspearian studies by the German actors, who, deriving their dramatic education from the literature of Germany, contributed by their art, to imbue the characters of Shakspeare with life and spirit, and who, indeed, made his plays as immortal on the German stage, as *Garrick*, *Kean*, *Kemble* and *Mrs. Siddons* had made them on that of England. Germany was especially fortunate in *Ludwig Devrient's* "Shylock", which can never be surpassed; while other Shakspearian actors, such as *Beck*, *Esslär*, *Seidelmann*, *Dessoir*, and (as representatives of female characters) *Sophie Schröder*, *Wolf*, and *Stich*, have been worthy rivals of the best of their profession in England.

We close this article with the words uttered by *Prof. Lemcke**, at *Marburg*, on the occasion of the Shakspeare commemoration:

"Man sagt nun wohl: eben desshalb sind wir Deutschen so tief in das Verständniss Shakspeare's eingedrungen, eben desshalb ist dieser Dichter ein solcher Liebling unserer Nation geworden, weil seine Nation der unsrigen stammverwandt, weil der Geist, der uns aus des Dichters Werken anmuthet, vorherrschend ein germanischer ist. Es heisst, meiner Ansicht nach, dem deutschen Geiste ein Armuthszeugniss ausstellen, wenn man jene Stammverwandtschaft als die Brücke betrachten will, die uns zu Shakspeare geführt hat. Legen wir auch in diesem Falle einmal unsere sprichwörtlich gewordene Bescheidenheit bei Seite und sagen wir es offen heraus: nicht die Stammverwandtschaft mit seiner Nation, nicht die Kundgebungen germanischen Geistes in seinen Dichtungen sind es, was uns Shakspeare so nahe gebracht, sondern es ist jene uns Deutschen vor andern Völkern verliehene Göttergabe, vermöge deren wir den ächten Genius, welcher Nation er auch angehöre, besser als andere Nationen, besser oft als seine eigene, zu begreifen, seine Gaben besser zu geniessen und uns anzueignen vermögen. Wir verstehen und lieben Shakspeare vermöge desselben deutschen Geistes, welcher auch den Italienern geholfen hat, ihren *Dante* zu verstehen, welcher den Spaniern geholfen hat, ihre *Romanzen* zu ordnen, und welcher jetzt noch immer den Franzosen hilft, die Schätze ihrer mittelalterlichen Literatur zu erforschen. Wir verstehen und lieben Shakspeare vermöge jener *Faustnatur* unserer Nation, welche instinktmässig den Geist wittert, wo die *Wagnersaugen* anderer Nationen nichts sehen, als einen schwarzen Pudel, mit einem Worte — wir verstehen und lieben Shakspeare, weil wir wirklich jenes 'Volk von Denkern' sind, als welches die anderen Völker uns so oft schon mit schlecht verhehltem Unmuth anzuerkennen genöthigt gewesen sind!"

*) *Lemcke*, "Shakspeare in seinem Verhältnisse zu Deutschland".

GERMAN TRANSLATIONS OF SHAKSPEARE'S WORKS.

- 1762 **Shakespeare, W.**, theatralische Werke. Aus dem Englischen von Chr. Martin Wieland. 8 Bände. gr. 8. Zürich 1762—1766.
- 1775 — theatralische Werke. Herausgegeben von J. J. Eschenburg. 13 Bde. gr. 8. Zürich 1775—1782.
The 13th Vol. contains the spurious plays.
- 1778 —'s Schauspiele, übersetzt von J. J. Eschenburg. Neue verbesserte Auflage. 22 Bände. 8. Strassburg & Mannheim 1778—83.
- 1780 — Werke. Herausgegeben von Gabriel Eckert. 22 Bände. 8. Mannheim 1780—88. (reprint of the Zurich Edition.)
- 1797 —'s Dramatische Werke, übersetzt von A. W. Schlegel. 9 Vols. 8. Berlin 1797—1810. 2. Aufl. 1821—23.
- 1798 — Schauspiele, mit kritischen Anhängen versehen von J. J. Eschenburg. Neue ganz umgearbeitete Ausgabe. 12 Bände. gr. 8. Zürich 1798—1806. also in 12 Vols. 8vo.
- 1809 —'s von Schlegel noch unübersetzte dramatische Werke, übersetzt von mehreren Verfassern. 3 Theile. gr. 8. Berlin 1809—10.
- 1810 — (von Schlegel noch nicht übersetzt) Schauspiele, übersetzt von H. und A. Voss. 3 Theile. gr. 8. Stuttgart 1810—15.
Contains: Cymbeline — Macbeth — Winterstale — Coriolanus Antony and Cleopatra — the Merry Wives of Windsor — Comedy of Errors
- 1812 — sämtliche dramatische Werke, übersetzt von Schlegel u. Eschenburg. 20 Bände. 8. Mit Kupfern. Wien 1812.
- 1818 — Schauspiele, übersetzt von J. H. Voss und dessen Söhnen H. und A. Voss. Mit Erläuterungen. 9 Bände. gr. 8. Leipzig 1818—29.
- 1824 — sämtliche Schauspiele, frei bearbeitet von Joseph Meyer. Wohlfeile Taschenausgabe. 52 Bändchen mit 52 Kupfern. 12. Gotha 1824—34.
- 1825 — dramatische Werke, übersetzt und erläutert von J. W. O. Benda. 19 Bände. 8. Leipzig 1825, 26. also in 16mo.
- 1826 — sämtliche dramatische Werke und Gedichte; übersetzt im Metrum des Originals, in einem Bande, nebst Supplement, enthaltend: Shakespeare's Leben, nebst Anmerkungen und kritischen Erläuterungen. gr. 8. Wien 1826.
- 1826 — dramatische Werke, übersetzt von A. W. v. Schlegel, ergänzt und erläutert von Ludwig Tieck. 9 Theile. 8. Berlin 1826—33.
- 1828 — sämtliche dramatische Werke und Gedichte, übersetzt im Metrum des Originals nebst Supplement, enthaltend: Shakespeare's Leben mit Anmerkungen und kritischen Erläuterungen. 43 Bände Taschenformat. Wien 1828—30.
- 1830 — dramatische Werke, übersetzt von Philipp Kaufmann. Band 1—4. 8vo. Berlin 1830—36.
- 1836 —'s sämtliche Werke in einem Bande. Im Verein mit Mehreren übersetzt und herausgegeben von Julius Körner. Mit Shakespeare's Bildniss. gr. 4. Schneeberg 1836. 2. Edit. 1838.
- 1836 — sämtliche Werke im Verein mit Mehreren übersetzt. Ein Band. gr. 8. Wien 1836.
- 1836 — sämtliche Werke; übersetzt von Adolph Böttger, H. Döring, L. Hilsenberg etc. 37 Bdchen. 32. Leipzig 1836, 1837.
- 1837 — dramatische Werke. Englisch-deutsche Prachtausg. Mit 1000 Scenen und Vignetten, von Gross. Die deutsche Uebersetzung von Alex. Fischer. 2 Vols. imp. 8vo. Stuttgart.

- 1838 **Shakespeare, W.**, dramatische Werke, übersetzt von E. Ortlepp. 16 Theile. 8. Stuttgart 1838—39. Neue durchaus verbesserte Auflage mit 16 Stahlstichen. 16 Vols. 16mo. 1842.
- 1838 — Werke in einem Bande. Leipzig 1838.
- 1839 — ditto 12 Bände mit Umrisen und dem Portrait Shakespeares in Stahlstich. 16. Leipzig 1839.
- 1839 — sämtliche Werke. 12 Bände, ohne Umrisse. 16. Leipzig 1839.
- 1839 — Schlegel und Tieck's 2te Ausg. 12 Vols. 8. 1839—1841.
- 1840 — in einem Bande. Leipzig 1840.
- 1843 — Schlegel und Tieck's 3te Ausg. 12 Vols. 8. 1843—1849.
- 1843 — Schauspiele, übersetzt und erläutert von A. Keller und M. Rapp. 8 Bände oder 37 Hefte. 16. Stuttgart 1843. 2te Aufl. 1854.
- 1845 — Werke in 37 Vols. 12. Böttger's new Edit. Berlin 1845.
amongst the translators of this edition are: Mügge, Ortlepp, Petz, A. Fischer, K. Simrock, Lampadius, A. Böttger etc.
- 1849 Familien - Shakespeare. Eine zusammenhängende Auswahl aus Shakespeare's Werken in deutscher metrischer Uebertragung. Mit Einleitungen, erläuternden Anmerkungen und einer Biographie des Dichters von O. L. B. Wolff. Ein Band. kl. 4. Leipzig 1849.
- 1851 — Schlegel und Tieck's, 4te Aufl. 12 Vols. 16. 1851—52.
- — Dramen für weitere Kreise bearbeitet von Dr. E. W. Sievers. 8. Leipzig 1851—52.
- 1853 — Schlegel und Tieck's 5. Aufl. 12 Vols. 8. 1853—54.
- — ditto. 6. Aufl. 9 Vols. 12. 1853—54.
(Collier's Text.)
- — Dramen, in deutscher Uebertragung von F. Jenken. 16. 6 Vols. Mainz 1853—55.
- 1856 — Schlegel und Tieck's. 7te Aufl. 12 Vols. 8. 1856—57.
- 1859 — Dramen, übersetzt von C. Heinichen. 12. (not completed.) Bonn 1859.
- 1859 — Böttger, Döring's etc. Ausg. 6. Aufl. 12 Vols. 16. 1859.
- 1863—64 — Schlegel und Tiecks. 8te (6. Octav-)Aufl. 12 Vols. 1863—64.

TRANSLATION OF SPURIOUS PLAYS.

- Altenglisches Theater, oder Supplemente zum Shakespeare, übersetzt und herausgegeben von L. Tieck. 2 Bände. 8. Berlin 1811.
Inhalt. König Johann von Engelland. — Georg Green, der Flurschütz von Wackefeld. — Perikles, Fürst von Tyrus. — Lokrine. — Der lustige Teufel von Edmonton. — Das alte Schauspiel vom König Leir und seinen Töchtern.
- Shakespeare's dramatische Werke. — Supplemente. — Uebersetzt von L. Tieck und J. J. Eschenburg. 2 Bände. 8. Wien 1812.
- Vier Schauspiele, übersetzt von Ludwig Tieck. gr. 8. Stuttgart 1836.
Inhalt: Eduard III. — Leben und Tod des Thomas Cromwell. — John Oldcastle. — Der Londoner verlorne Sohn.
- Supplemente zu allen Ausgaben, übersetzt von H. Döring. 2 Vols. 12. Erfurt 1840.
- Werke, Nachträge. Uebersetzt von E. Ortlepp. 4 Bde. 16. Stuttgart 1840. — Neue Auflage 1842—43.
- Arden von Feversham**, übersetzt von Ludwig Tieck.
In his: Vorschule zu Shakespeare 1. Band.
- übersetzt von H. Döring. 12. Gotha 1833.
- übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 3. Band.
- ein Trauerspiel in 5 Akten von G. Lillo. 8. Leipzig 1778.
- Cromwell's, Thomas**, Leben und Tod, übersetzt von J. J. Eschenburg. 8. Zürich 1798.
- übersetzt von H. Döring 12. Gotha 1833. — 2. Aufl. 1840.

- Cromwell, Thomas**, übersetzt von Ludwig Tieck.
Vier Schauspiele Shakespeare's, 1. Band.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 1. Band.
- Eduard III.**, ein Schauspiel aus dem Französischen des Herrn Gresset. 8.
Wien 1757.
— ein Trauerspiel (nach Shakespeare) von Christian Felix Weisse. 8.
Leipzig 1776.
— ein Schauspiel von Shakespeare, übersetzt von Ludwig Tieck.
Vier Schauspiele Shakespeare's, 1. Band.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 2. Band.
- Die schöne Emma**, übersetzt von Ludwig Tieck.
In Shakespeare's Vorschule 3. Band.
- Schön Emma, übersetzt von H. Döring. 32. Gotha 1833. — 1840.
- Georg Green**, der Flurschütz von Wakefield, übersetzt von Ludwig Tieck.
Altenglisches Theater 1. Band.
— der Feldhüter von Wakefield, übersetzt von H. Döring. 12. Gotha
1833. — 2. Auflage 1840
- König Johann** von Engelland, übersetzt von Ludwig Tieck.
Altenglisches Theater 1. Band.
- Das alte Schauspiel vom **König Leir** und seinen Töchtern, übersetzt von
Ludwig Tieck.
Altenglisches Theater 2. Band.
- Lokrine**, übersetzt von J. J. Eschenburg.
— übersetzt von Ludwig Tieck.
Altenglisches Theater 2. Bd.
— übersetzt von H. Döring. 12. Gotha 1833.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 2. Band.
- Der Londoner Verschwender**, übersetzt von J. J. Eschenburg. 8. Zürich 1798.
Kinderzucht oder das Testament. Lustspiel in 4 Aufzügen nach "the London
prodigal", bearbeitet von F. L. Schröder; im ersten Bande von Schröder's
dramatischen Werken. 8. Berlin 1831.
- Der Londoner Verschwender, übersetzt von H. Döring. 12. Gotha 1833.
2. Auflage 1840.
- Der Londoner verlorne Sohn, übersetzt von Ludwig Tieck.
Vier Schauspiele Shakespeare's 2. Band.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 1. Band.
- Die Geburt des Merlin**, oder das Kind hat seinen Vater gefunden, ein Schau-
spiel von W. Shakespeare und W. Rowley, übersetzt von L. Tieck.
Shakespeare's Vorschule 2. Band.
— übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 1. Band.
- Sir John Oldcastle**, übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.
— übersetzt von Ludwig Tieck.
Vier Schauspiele Shakespeare's 2. Band.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 1. Band.
- Die Puritanerin** oder die Wittve in der Watlingstrasse, übersetzt von J. J.
Eschenburg.
— übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.
- Der lustige Teufel** von Edmonton, übersetzt von Ludwig Tieck.
Altenglisches Theater 2. Band.
— übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 2. Band.
- Ein Trauerspiel in Yorkshire**, übersetzt von J. J. Eschenburg. 8. Zürich 1798.
— übersetzt von H. Döring. 12. Gotha 1833. — 2. Aufl. 1840.
— übersetzt von E. Ortlepp.
Nachträge zu Shakespeare 1. Band.

ENGLISH REPRINTS PUBLISHED IN GERMANY.

- 1799 Reed's Edition. Basel. 23 Vols. 8.
 1799 Brunswick Edit. With notes by K. F. Wagner. 8 Vols. 8.
 1801 Zürich Edit. 8 Vols. 8.
 1804 Steeven's Leipzig Edit. 20 Vols. 12.
 1814 Steeven's Vienna Edit. 20 Vols. 12.
 1826 With Life by Skottowe. roy. 8. Leipzig 1826.
 1828 Singer's Frankfort Ed. 10 Vols. 12mo.
 1830 Reed's Johnson and Steevens. imp. 8. Frankfort 1830.
 1833 Reeds with suppl. by Tieck. imp. 8.
 1833 Singer's 2nd Edit. Halle.
 1837 Leipzig Edit. with life by Symmons. 270 engravings.
 1838 Berlin Edition. 8 Vols. 32.
 1840 Chalmer's Edition. Leipzig. roy. 8
 ——— choiced Plays containing: Romeo and Julia. — Midsummer night's
 dream. — Julius Caesar. — Macbeth. 8. Halle 1840.
 ——— Shakespeare's Plays, arranged by Dr. J. Fölsing. 2 Vols. 12. Berlin 1840.
 Contents: Julius Caesar. — The Tempest. — King Richard II. —
 The merchant of Venice.
 ——— Shakespeare, W. Plays with historical and grammatical explanatory
 notes in german by H. S. Pierre. 8 Vols. gr.12. Frankfort a.M.
 1842 Reed's Edit. Leipzig. 2 Vols. 8.
 ——— Leipzig (Schumann). 8 Vols. 16.
 1843 Singer's Edit. Frankfort. 10 Vols. 12.
 1843 Collier's Edit. (Tauchnitz.) 7 Vols. 16.
 1846 Selected plays for youth. Frankf. 2 Vols. 12.
 1853 Collier's Edit. from the folio of 1632. 4. Leipzig 1853.
 1854 Shakespeare's, W., Werke, herausgegeben von Dr. N. Delius. Mit eng-
 lischem Text und deutschen Anmerkungen kritischer und erklärender
 Art. gr. 8. 7 Vols. Elberfeld 1854, 1860. new Edition 1864.

GERMAN TRANSLATION OF SEPARATE PLAYS.

ALLS WELL THAT ENDS WELL. (Ende gut, Alles gut.)

- Ende gut, Alles gut, übersetzt von J. J. Eschenburg.
 ——— von H. Voss.
 ——— von G. W. Kessler. 8. Berlin 1809.
 ——— von J. W. O. Benda.
 ——— von Wolff Graf von Baudissin.
 ——— von H. Döring. 12. Gotha 1828.
 ——— von Phil. Kaufmann. 8. Berlin 1836.
 ——— von Th. Oelckers. 32. Leipzig 1836.
 ——— von G. N. Bärmann.
 ——— von E. Ortlepp.
 ——— oder: gelohnte Liebesleiden, übersetzt von M. Rapp.

ANTONY AND CLEOPATRA. (Antonius und Cleopatra.)

- Antonius und Cleopatra, bearbeitet von C. A. Horn. 8. Leipzig 1797.
 ——— übersetzt von C. M. Wieland.
 ——— ein Trauerspiel in 4 Akten, bearbeitet von Ayrenhof. gr. 8. Wien 1801,
 1803, 1808. Wien und Leipzig 1813, 1817.
 ——— von J. H. Voss.
 ——— von J. W. O. Benda.
 ——— von Wolff Graf von Baudissin.
 ——— von H. Döring. 12. Gotha 1830.

Antonius und Cleopatra, übersetzt von W. Lampadius. 32. Leipzig 1836.

- von J. Körner.
- von E. Ortlepp.
- von A. Keller.
- von C. Heinichen. 1861.

AS YOU LIKE IT. (Wie es Euch gefällt.)

Wie es Euch gefällt, von Shakespeare (no name). 8. Mannheim s. a.

- von A. W. von Schlegel.
- von C. M. Wieland.
- von J. H. Voss.
- von J. W. O. Benda.
- von H. Döring. 12. Gotha 1830.
- von E. Thein. 32. Leipzig 1836.
- von E. Ortlepp.
- von M. Rapp.

COMEDY OF ERRORS. (Die Irrungen.)

Die Irrungen, ein Lustspiel in fünf Aufzügen von J. F. W. Grossmann. 8. Frankfurt a. M. 1777.

- von C. M. Wieland.
- von Beauregard Pandin (K. F. v. Jarriges). Zwickau 1824.
- von J. W. O. Benda.
- von J. Meyer. 12. Gotha 1825.
- von Wolff Graf von Baudissin.
- von Phil. Kaufmann. 8. Berlin 1836.
- von K. Simrock. 32. Leipzig 1836.
- von H. Voss.
- von E. Ortlepp.
- u. d. T.: Verwechslungsstück; übersetzt von M. Rapp.
- bearbeitet von C. von Holtei. — Bühnenmanuscript.

CORIOLANUS. (Coriolan.)

Coriolan. Trauerspiel nach Shakespeare von J. H. Schlegel. 8. Copenhagen 1760.

- von J. G. Dyk. 8. Leipzig 1785.
- Trauerspiel in 3 Akten von Schink. 8. Leipzig 1790.
- übersetzt von J. J. Eschenburg.
- Trauerspiel in 5 Akten von J. von Collin. gr. 8. Berlin 1804.
- übersetzt von Joh. Falk; u. d. T.: römisches Theater der Engländer und Franzosen. In freien Bearbeitungen nebst Entwicklung der Charaktere und Zurückführung derselben in ihre Quellen bei den Alten, besonders beim Plutarch, Livius und Dionys von Halikarnass. 1. Bd. Altenburg 1811.
- Travestie von Julius von Voss.
In: Travestien und Burlesken zur Darstellung in geselligen Kreisen. 16. Berlin 1812.
- von A. Voss.
- von J. W. O. Benda.
- von Dorothea Tieck.
- von H. Döring. 12. Gotha 1829.
- von L. Petz. 32. Leipzig 1836.
- von E. Ortlepp.
- von A. Keller.
- ohne Angabe des Uebersetzers. 8. Mannheim s. a.
- von Heinichen. Bonn 1858.

CYMBELINE. (Cymbeline.)

Cymbeline, König von Britannien; ein Trauerspiel nach einem von Shakespeare erfundenen Stoff. Danzig 1772.

- von J. J. Eschenburg.
- von G. W. Kessler. 8. Berlin 1809.
- von A. Voss.
- von J. W. O. Benda.
- von Dorothea Tieck.

- Cymbeline, von H. Döring. 12. Gotha 1829.
 — von Phil Kaufmann. 8. Berlin 1832.
 — für die deutsche Bühne bearb. von Ernst Rommel. 12. Hannover 1860.
 — übersetzt von K. Simrock. 32. Leipzig 1836.
 — von E. Ortlepp.
 — von M. Rapp.
 — von A. Bürek. Wien 1851.
 — von Heinichen. Bonn 1858.

HAMLET. (Hamlet.)

- Hamlet, ein Trauerspiel, abgeändert von Heufeld. 1773.
 In der Sammlung neuer Wiener Schauspiele.
 — Trauerspiel, von Ch. Bock. Hamburg 1777.
 — zum Behuf des Hamburger Theaters übersetzt von F. L. Schröder. 8. Hamburg 1778. 1781. 1795. Neue rechtmässige Ausgabe 1804; zuletzt in F. L. Schröder's dramatischen Werken herausgegeben von E. von Bülow, eingeleitet von Ludwig Tieck. gr. 8. Berlin 1831.
 — der neue, worin Piramus und Thisbe als Zwischenspiel gespielt wird. von J. von Mauvillon.
 In: Mauvillon, Gesellschaftstheater 2. Bd. 8. Leipzig 1790.
 — nebst Brockmanns Bildniss als Hamlet und der zu dem Ballet verfertigten Musik. 3. genau durchgesehene Auflage. 8. Berlin 1795.
 — übersetzt von J. J. Eschenburg.
 — Prinz von Dänemark; Marionettenspiel von J. F. Schink. 8. 1799.
 — von A. W. v. Schlegel. gr. 8. Berlin 1800. 1844. 1850.
 — ein Trauerspiel in 5 Akten, von Eschenburg. gr. 8. Zürich 1805.
 — für das deutsche Theater bearbeitet von K. Jul. Schütz. gr. 8. Leipzig 1806. 1819.
 — Prinz von Dänemark, Karrikatur in 3 Akten. 8. Wien 1807.
 — ein Trauerspiel in 6 Aufzügen. Nach Goethe's Andeutungen in Wilhelm Meister und A. W. Schlegel's Uebersetzung für die Bühne bearbeitet von A. Klingemann. 8. Leipzig 1815.
 — übersetzt von J. H. Voss.
 — von J. W. O. Benda.
 — von H. Döring. 12. Gotha 1829
 — von J. B. Mannhart. Lex.-8. Sulzbach 1830.
 — in deutscher Uebersetzung. gr. 8. London (Hamburg) 1834.
 — übersetzt von K. Simrock. 12. Leipzig 1836.
 — von R. J. L. Samson von Himmelstern. gr. 12. Dorpat 1837.
 — von G. N. Bärmann.
 — von E. Ortlepp.
 — der Däne, übersetzt von M. Rapp.
 — die erste Ausgabe der Tragödie Hamlet. London, gedruckt bei Nicolaus Ling und J. Trundell, 1603. Uebersetzt von A. Ruhe. gr. 8. Inowraclaw (Berlin) 1844.
 — grammatisch und sachlich zum Schul- und Privatgebrauch erläutert von J. Hoffa. 8. Braunschweig 1845.
 — Prinz von Dänemark, Drama in 5 Aufzügen, übersetzt von v. Hagen. 4. Berlin 1848.
 — a tragedy. Mit Sprache und Sachen erläuternden Anmerkungen, für Schüler, höhere Lehranstalten und Freunde des Dichters. gr. 8. Leipzig 1849.
 — übersetzt von Dr. A. Jeneken. 12. Mainz 1853.
 — mit deutschen Anmerkungen, herausgegeben von Dr. Nicolaus Delius.
 — deutsch durch F. Köhler. 16. Leipzig 1856.
 — deutsch von E. Lobedan. 16. Leipzig 1857.
 — deutsch von Herm. v. Plehwe. 8. 1863.

HENRY THE FOURTH. (König Heinrich der Vierte.) Part 1 and 2.

- Heinrich der Vierte, ein Schauspiel in 5 Aufzügen nach Shakespeare, für's deutsche Theater eingerichtet von F. L. Schröder. 8. Wien 1782.
 — übersetzt von A. W. von Schlegel.
 — von C. M. Wieland.
 — von H. Voss. Mit Erläuterungen. gr. 8. Stuttgart 1822.

Heinrich der Vierte, übersetzt von J. W. O. Benda.

— Drama in two Parts. — Mit kritischen, historischen, besonders aber mit erklärenden Noten für den Gebrauch in höheren Lehranstalten, von Fr. E. Feller. gr. 8. Leipzig 1830.

Henry the Fourth. 2 Parts. With historical and grammatical explanatory notes in German by J. M. Pierre. 12. Frankfurt a. M. 1833.

Heinrich der Vierte. 2 Theile, übersetzt von Th. Mügge. 32. Leipzig 1836.

— 2 Theile, übersetzt von H. Döring. 12. Gotha 1829 u. 1834.

— 2 Theile, übersetzt von Th. Mügge. 32. Leipzig 1836.

— 2 Theile, übersetzt von G. N. Bärmann.

— 2 Theile, übersetzt von E. Ortlepp.

— von Samson von Himmelstiern.

— Trauerspiel von Shakespeare, zur Aufführung am k. k. Hofburgtheater in Wien bearbeitet von H. Laube.

Bühnenmanuscript.

HENRY THE FIFTH. (König Heinrich der Fünfte.)

Heinrich der Fünfte, übersetzt von A. W. von Schlegel.

— von J. J. Eschenburg.

— von J. H. Voss.

— von J. W. O. Benda.

— von H. Döring. 12. Gotha 1834.

— von J. Körner.

— von E. Ortlepp.

— von A. Keller.

— von Samson von Himmelstiern.

HENRY THE SIXTH. (König Heinrich VI.) 3 parts.

Heinrich VI. 3 Theile, übersetzt von A. W. von Schlegel.

— 3 Theile, übersetzt von J. J. Eschenburg.

— 3 Theile, — von A. Voss.

— 3 Theile, — von J. W. O. Benda.

— 3 Theile, — von H. Döring. 12. Gotha 1829—34.

— 3 Theile, — von A. Büttger. 32. Leipzig 1836.

— 3 Theile, — von E. Ortlepp.

— 3 Theile, — von A. Keller.

HENRY THE EIGHT. (König Heinrich VIII.)

Heinrich VIII., übersetzt von J. J. Eschenburg.

— — von Wolff Graf v. Baudissin. gr. 8. Hamburg 1818.

— — von A. Voss.

— — von J. W. O. Benda.

— — von H. Döring. 12. Gotha 1829.

— — von E. Susemihl. 32. Leipzig 1836.

— — von S. H. Spiker. 8. Berlin 1837.

— — von G. N. Bärmann.

— — von E. Ortlepp.

— — von A. Keller.

JULIUS CAESAR. (Juli Cäsar.)

Julius Cäsar, übersetzt von Caspar Wilhelm von Bork, ehemal. Königl. Preuss. Staatsminister. 8. Berlin 1741.

— Trauerspiel, übersetzt von J. J. Bodmer. 8. Leipzig 1763.

— oder die Verschwörung des Brutus; ein Trauerspiel in sechs Handlungen von Shakespeare; für die Mannheimer Bühne bearbeitet von Dalberg. gr. 8. Mannheim 1785.

— übersetzt von A. W. von Schlegel.

— — von C. M. Wieland.

— — von J. H. Voss.

— — von J. W. O. Benda.

— — von J. Meyer. 12. Gotha 1825.

— — von L. Petz. 32. Leipzig 1836.

— — von J. Körner.

— — von E. Ortlepp.

Julius Cäsar, übersetzt von A. Keller.

— grammatisch und sachlich zum Schul- und Privatgebrauch erläutert von Dr. J. Hoffa. 8. Jena 1848.

— übersetzt von Dr. A. Jencken. 12. Mainz 1854.

— — von Vollbehr. 8. Kiel 1853.

— — von Adolph Kolb. 16. Stuttgart 1861.

KING JOHN. (König Johann.)

König Johann von Shakespeare. 8. Hamburg 1796.

— übersetzt von A. W. von Schlegel.

— — von C. M. Wieland.

— — von J. H. Voss.

— — von J. W. O. Benda.

— — von J. Meyer. 12. Gotha 1826.

— — von E. Susemihl. 32. Leipzig 1836.

— — von J. Körner.

— — von E. Ortlepp.

— — von A. Keller.

KING LEAR. (König Lear.)

König Lear, bearbeitet von F. L. Schröder. 8. Hamburg 1778.

— nach Shakespeare von Bock. 8. Leipzig 1780. 1794.

— übersetzt von C. M. Wieland.

— — von J. H. Voss dem Sohne. Mit zwei Compositionen von Zelter. gr. 12. Jena 1806.

— — von Heinrich Voss. Mit Erläuterungen. gr. 8. Leipzig 1819.

— — von Beauregard Pandin (K. F. von Jarriges). 16. Zwickau 1824.

— — und für die deutsche Bühne frei bearbeitet von J. B. von Zahlhas. 8. Bremen 1824.

— — von J. W. O. Benda.

— — von Wolff Graf von Baudissin.

— — von J. Meyer. 12. Gotha 1827.

— — von Phil. Kaufmann. 8. Berlin 1830.

King Lear, with historical notes in German by J. P. Pierre. 8. Frankfurt a. M. 1831.

König Lear, deutsch mit einer Abhandlung über dieses Trauerspiel von E. Schick. 8. Leipzig 1833.

— übersetzt von E. Ortlepp.

— Für die Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.

— übersetzt von M. Rapp.

— — von Jencken. 16. Mainz 1854.

LOVE'S LABOUR LOST. (Verlorne Liebesmühe.)

Verlorne Liebesmühe, unter dem Titel: "Amor Vincit Omnia", ein Stück von Shakespeare'n, bearbeitet von Lenz, als Anhang zu den Anmerkungen über's Theater. 8. Leipzig 1774.

— übersetzt von J. J. Eschenburg.

— — von H. Voss.

— — von J. W. O. Benda.

— — von Wolff Graf von Baudissin.

— — von H. Döring. 12. Gotha 1833.

— — von Phil. Kaufmann. 8. Berlin 1836.

— — von E. Susemihl. 32. Leipzig 1836.

— — von G. N. Bärmann.

— — von E. Ortlepp.

— — von M. Rapp.

MACBETH. (Macbeth.)

Macbeth, nach Shakespeare, von Stephanie dem Jüngern.

— Sämmtliche Schauspiele Stephanie des Jüngern 2. Theil. gr. 8. Wien 1774.

— für das Prager Theater bearbeitet von J. F. Fischer. 8. Prag 1778.

— ein Trauerspiel von H. L. Wagner. Frankfurt a. M. 1779.

- Macbeth.** Deutsch bearbeitet von G. A. Bürger. Mit 12 Kupfern von Chodowiecki. 16. Göttingen 1783. 1784.
- übersetzt von C. M. Wieland.
 - übersetzt von Fr. v. Schiller, zur Vorstellung auf dem Hoftheater zu Weimar eingerichtet. 8. Stuttgart 1801. — 2. Ed. 1810. — 3. Ed. 1815.
 - übersetzt von J. F. W. Möller. 8. Hannover 1810.
 - — von J. H. Voss.
 - von J. H. Collin. Berlin 1822.
 - übersetzt von J. Meyer. 12. Gotha 1824.
 - — von J. W. O. Benda.
 - — von Dorothea Tieck.
 - zur Darstellung auf den königl. Bühnen in Berlin neu übersetzt von S. H. Spiker. 8. Berlin 1826.
 - heroische Oper in 3 Akten nach Shakespeare, aus dem Französischen des Rouget de Lisle frei bearbeitet von C. M. Heigel. Musik von A. H. Chelard. 12. München 1829.
 - übersetzt von K. Lachmann. 8. Berlin 1829.
 - — von Phil. Kaufmann. 8. Berlin 1830.
 - a Tragedy; sprachlich und sachlich erläutert für Schüler von Dr. C. L. W. Franke. 8. Braunschweig 1833.
 - übersetzt von L. Hilsenberg. 32. Leipzig 1836.
 - — von E. Ortlepp.
 - — von J. Körner.
 - aus der Folioausgabe von 1623 abgedruckt, mit den Varianten der Folioausgaben von 1632, 1664 und 1687 und kritischen Anmerkungen zum Text herausgeg. von N. Delius. gr. 8. Bremen 1841.
 - übersetzt von M. Rapp.
 - von A. Jacob. 8. Berlin 1848.
 - erklärt von Ludwig Herrig. 8. Berlin 1853.

MEASURE FOR MEASURE. (Maass für Maass.)

- Gerechtigkeit und Rache,** ein Schauspiel nach Shakespeare's Maass für Maass von W. H. Brömel. 8. Leipzig 1785.
- Maass für Maass,** Schauspiel, übersetzt von F. L. Schröder. 8. Leipzig 1790.
- übersetzt von C. M. Wieland.
 - — von A. Voss.
 - — von J. W. O. Benda.
 - — von Wolff Graf von Baudissin.
 - — von H. Döring. 12. Gotha 1827.
 - — von E. Ortlepp.
 - u. d. T.: Vergeltungsrecht, übersetzt von M. Rapp.

THE MERCHANT OF VENICE. (Der Kaufmann von Venedig.)

- Der Kaufmann von Venedig, oder Liebe und Freundschaft,** ein Lustspiel von Shakespeare für das Prager Theater umgearbeitet von F. J. Fischer. 8. Prag 1778.
- nach Shakespeare, mit einigen Aenderungen von Friedr. Ludw. Schröder. 8. Hamburg no date.
 - 8. Mannheim no date.
 - übersetzt von A. W. von Schlegel.
 - — von C. M. Wieland.
 - — von J. H. Voss. Mit Erläuterungen. 8. Leipzig 1818.
 - — von J. W. O. Benda.
 - nach Johnson's Text, mit krit. histor. Anmerkungen von Lion. 8. Göttingen 1830.
 - The Merchant of Venice with historical and grammatical explanatory notes in german by J. M. Pierre. 8. Frankfurt a. M. 1831.
 - Der Kaufmann von Venedig, übersetzt von A. Fischer. 32. Leipzig 1836.
 - Schauspiel in 5 Akten. Mit untergelegtem kritischen Commentar und historischen Erläuterungen und einer Biographie des Dichters von Dr. Eckenstein. 12. Braunschweig 1836.
 - übersetzt von J. Körner.
 - — von E. Ortlepp.

Der Kaufmann von Venedig. Für die Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.

— englisch-deutsche Prachtausgabe mit 27 Scenen und Vignetten in Holzschnitten. Die deutsche Uebertragung von A. Fischer. gr. Lex. 8. Pforzheim 1843.

— u. d. T.: Venediger Handelsschaft, übersetzt von M. Rapp.

— von Fr. Wickenhagen. Berlin 1846.

MERRY WIVES OF WINDSOR. (Die lustigen Weiber von Windsor.)

Die lustigen Weiber zu Windsor, bearbeitet unter dem Titel: „Die lustigen Weiber an der Wien“ von Pelzel. 8. Wien 1771.

Die lustigen Weiber von Windsor, unter dem Titel: „Gideon von Tromberg, Posse in 3 Akten“, bearbeitet von W. H. Brömel. 8. Amsterdam 1785.

— übersetzt von G. A. Bürger. Kupfer von Chodowiecki. 16. Göttingen 1786.

— ein Singspiel nach Shakespeare. 12. Mannheim 1795.

— Mit Kupfern. 12. Leipzig 1795.

— übersetzt von J. J. Eschenburg.

— — von K. H. Dippold. 8. Berlin 1809.

— — von J. H. Voss.

— — von J. W. O. Benda.

— — von Wolff Graf v. Baudissin.

— gr. 8. Königsberg 1826.

— übersetzt von H. Döring. 12. Gotha 1831.

— — von Phil. Kaufmann. 8. Berlin 1835.

— — von K. Simrock. 32. Leipzig 1836.

— — von E. Ortlepp.

Die boshaften Windsorerinnen, übersetzt von M. Rapp.

Die lustigen Weiber von Windsor, komisch-phantastische Oper in 3 Akten (nach Shakespeare) von Mosenthal. Musik von O. Nikolai.

A MIDSUMMER NIGHT'S DREAM. (Ein Sommernachtstraum.)

Peter Squenz, eine Erweiterung des burlesken Trauerspiels „Pyramus und Thisbe“ in Shakespeare's Sommernachtstraum, von Andreas Gryphius. 8. Breslau und Leipzig 1698.

Piramus und Thisbe. Duodrama. 8. Halle 1787.

— musikalisches Duodrama. 8. Wien 1795.

Ein Sommernachtstraum, übersetzt von A. W. von Schlegel.

— In den „Dramatischen Probe-Schüssen ins Blaue der Kritik.“ 2. Band. 8. Glogau 1795.

— übersetzt von C. M. Wieland.

— — von J. H. Voss.

— — von J. W. O. Benda.

— — von H. Döring. 12. Gotha 1831.

— — von A. Fischer. 32. Leipzig 1836.

— — von E. Ortlepp.

— — von G. N. Bärmann.

Ein Traum der Johannisnacht, übersetzt von M. Rapp.

Ein Sommernachtstraum, übersetzt von F. W. Wickenhagen. (Both's Bühnenrepertoire.) Berlin 1845.

— übersetzt von A. Böttger. 16. Leipzig 1848.

— — von C. Abel. 16. Leipzig 1855.

MUCH ADO ABOUT NOTHING. (Viel Lärmen um Nichts.)

Viel Lärmen um Nichts, übersetzt von C. M. Wieland.

— übersetzt von G. W. Kessler. 8. Berlin 1809.

— — von H. Voss.

— — von J. W. O. Benda.

— — von Wolff Graf von Baudissin.

— — von H. Döring. 12. Gotha 1828.

— — von Phil. Kaufmann. 8. Berlin 1835.

— — von A. Fischer. 32. Leipzig 1836.

— — von G. N. Bärmann.

— — von E. Ortlepp.

— — von Rapp. — von A. Böttger. — von Karl von Holtei.

OTHELLO. (Othello.)

- Othello, Trauerspiel von Shakespeare, aus dem Englischen übersetzt. gr. 8. Frankfurt und Leipzig 1769.
 — Trauerspiel in 5 Aufzügen, übersetzt von Ch. H. Schmid. 8. Danzig 1772—77.
 — bearbeitet von L. Schubarth. Mit Melodien vom Zumsteeg. 8. Leipzig 1782. — 2. Aufl. 1802.
 — übersetzt von C. M. Wieland.
 — der Mohr von Venedig, Posse in 1 Akt. 8. Wien 1806.
 — übersetzt von J. H. Voss dem Sohne. Mit 3 Compositionen von Zelter. gr. 12. Jena 1806.
 — übersetzt von J. Meyer. Gotha 1824.
 — — von J. W. O. Benda.
 — — von Wolff Graf von Baudissin.
 — — von Phil Kaufmann. 8. Berlin 1832.
 — heroische Oper in 3 Akten, Musik von Giacomo Rossini.
 — übersetzt von E. Ortlepp. 32. Leipzig 1836.
 — — von J. Körner.
 — für die Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.
 — übersetzt von M. Rapp.
 — erklärt von H. Sievers. 8. Berlin 1853.
 — nach Shakspeare von Marbach. 12. Leipzig 1864.

PERICLES. (Pericles.)

- Pericles, übersetzt von J. J. Eschenburg.
 — — von Ludwig Tieck.
 — — von J. W. O. Benda.
 — — von J. Meyer. 12. Gotha 1826.
 — — von H. Döring. 12. Leipzig 1836.
 — — von G. N. Bärmann.
 — — von E. Ortlepp.
 — — von A. Keller.

RICHARD THE SECOND. (König Richard der Zweite.)

- König Richard der Zweite, nach Shakespeare für's Prager Theater adoptirt von F. J. Fischer. 8. Prag 1778.
 — für die deutsche Bühne von v. Gemmingen. 8. Mannheim 1782.
 — übersetzt von A. W. v. Schlegel.
 — — von C. M. Wieland.
 — — von J. H. Voss.
 — — von J. W. O. Benda.
 — — von H. Döring. 12. Gotha 1829.
 — — von Th. Oelckers. 32. Leipzig 1836.
 — — von E. Ortlepp.
 — — von A. Keller.
 — Heinrich IV. und Heinrich V. Uebersetzt von R. J. L. Samson von Himmelstern. 2 Bde. gr. 8. Riga 1848.
 — 16. Braunschweig 1850.
 — nach A. W. v. Schlegel's Uebersetzung für die Bühne eingerichtet von Emil Devrient.

RICHARD THE THIRD. (König Richard der Dritte.)

- König Richard der Dritte, ein Trauerspiel (nach Shakespeare) in 5 Aufzügen von Christian Felix Weisse. 8. Leipzig 1776.
 — für die Mannheimer Bühne von G. H. Reichsfreiherrn von Gemmingen. gr. 8. Mannheim 1778.
 — ein Trauerspiel (nach Shakespeare) von Perchtold. 8. Regensburg 1799.
 — übersetzt von A. W. von Schlegel.
 — — von J. J. Eschenburg.
 — — von H. Voss.
 — — von J. W. O. Benda.
 — — von H. Döring. 12. Gotha 1834.
 — — von E. Thein. 32. Leipzig 1836.

- König Richard der Dritte, übersetzt von E. Ortlepp.
 — — von A. Keller.
 — — von J. Körner.

ROMEO AND JULIET. (Romeo und Julia.)

- Romeo und Julia, ein Trauerspiel (nach Shakespeare) von Christian Felix Weisse. 8. Leipzig 1776.
 — ein Schauspiel mit Gesang von F. W. Gotter. 8. Leipzig 1779.
 — für's deutsche Theater bearbeitet von Ch. Fr. Bretzner. 8. Leipzig 1796.
 — übersetzt von C. M. Wieland.
 — Quodlibet von Charakteren in 2 Akten. Wien 1808.
 — dramatisches Gedicht (nach Shakespeare) von Julius von Soden. 8. Naumburg 1809.
 — übersetzt von J. H. Voss. Leipzig 1818.
 — — von J. W. O. Benda.
 — — von H. Döring. 12. Gotha 1828.
 — mit erklärenden Noten von Dr. F. E. Feller. 12. Leipzig 1833.
 — übersetzt von E. Ortlepp. 32. Leipzig 1836.
 — — von J. Körner.
 Romeo and Juliet, with historical and explanatory notes in german by J. M. Pierre. 12. Frankfurt a. M. 1840.
 — Mit erläuternden Anmerkungen von Ed. Winter. 12. Braunschweig 1840.
 Romeo und Julia. Zur Darstellung eingerichtet von C. A. West. gr. 8. Wien 1841.
 Romeo und Giulietta, übersetzt von M. Rapp.
 Romeo und Julia, grammatisch erläutert von J. Hoffa. 8. Braunschweig 1845.
 — übersetzt von A. W. Schlegel. 16. Berlin 1849.
 — erklärt von Heussi. 8. Berlin 1853.
 — herausgegeben von H. Ulrich. 8. Halle 1853.
 — übersetzt von E. Lobedanz. 16. Leipzig 1855.
 — Eine kritische Ausgabe des überlieferten Doppeltextes, mit vollst. Varia Lectio bis auf Rowe, nebst einer Einleitung über den Werth der Textquellen und den Versbau Shakespeare's von Tycho Mommsen. roy. 8. Oldenburg 1859.

TAMING OF THE SHREW. (Zähmung einer Widerspenstigen.)

- Die bezähmte Widerbellerin oder Gessner der Zweite. Lustspiel in 4 Aufzügen (nach Shakespeare) von J. Fr. Schink. gr. 8. München 1783.
 — übersetzt von J. J. Eschenburg.
 — — von A. Voss.
 Liebe kann Alles oder die bezähmte Widerspänstige. Lustspiel in 4 Abtheilungen frei nach Shakespeare und Schink von Fr. von Holbein. gr. 8. Pesth 1822.
 — übersetzt von J. W. O. Benda.
 Zähmung einer Widerspänstigen, übersetzt von Wolff Graf von Baudissin.
 — übersetzt von H. Döring. 12. Gotha 1830.
 — — von K. Simrock. 32. Leipzig 1836.
 — — von E. Ortlepp.
 Die Widerspänstige. Lustspiel in 4 Aufzügen. Mit Benutzung einiger Theile der Uebersetzung des Grafen Baudissin, von Deinhardstein. gr. 8. Wien 1839.
 — u. d. T.: Gebrochner Trutzkopf, ein Lustspiel, nebst dem Fragment: Der versoffne Kesselflieker, übersetzt von M. Rapp.
 — Kunst über alle Künste Ein böses Weib gut zu machen, deutsche Bearb. von Taming of the Shrew, aus dem Jahre 1672. Neu herausg. mit engl. Original und Anmerk. von Reinhold Köhler. 8. Berlin 1864.

TEMPEST. (Der Sturm.)

- Der Sturm, eine Oper nach Shakespeare, vom Kammerherrn von Einsiedel in Weimar. (Not printed.) 1787.
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- Der Sturm, übersetzt von A. W. von Schlegel.
 — übersetzt von C. M. Wieland.
 Die Geisterinsel, ein Singspiel von F. W. Gotter. 8. Leipzig 1798.
 Der Sturm, oder die bezauberte Insel. Singspiel nach Shakespeare. 8. Cassel 1798.
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 — — von J. W. O. Benda.
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 — — von J. Körner.
 — — von E. Ortlepp.
 — — von M. Rapp.
 — für die Bühne bearbeitet von Franz Dingelstedt. (Büchsenmanuscript.)

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- Timon von Athen von Shakespeare; für's Prager Theater bearbeitet von F. J. Fischer. 8. Prag 1778.
 — übersetzt von C. M. Wieland.
 — — von A. Voss.
 — — von G. Regis. 16. Zwickau 1821.
 — — von J. W. O. Benda.
 — — von Dorothea Tieck.
 — — von J. Meyer. 12. Gotha 1825.
 — — von E. Ortlepp. 32. Leipzig 1836.
 — — von A. Keller.

TITUS ANDRONICUS. (Titus Andronicus.)

- Titus Andronicus, übersetzt von J. J. Eschenburg.
 — — von H. Voss.
 — — von J. W. O. Benda.
 — — von Wolff Graf von Baudissin.
 — — von J. Meyer. 12. Gotha 1826.
 — — von Th. Oelckers. 32. Leipzig 1836.
 — — von G. N. Bärmann.
 — — von E. Ortlepp.
 — — von A. Keller.

TROIILUS AND CRESSIDA. (Troilus und Cressida.)

- Troilus und Cressida, übersetzt von J. J. Eschenburg.
 — — von J. H. Voss.
 — — von J. W. O. Benda.
 — — von Beauregard Pandin (K. F. von Jariges). gr. 12. Berlin 1824.
 — — von Wolff Graf von Baudissin.
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 — — von G. N. Bärmann.
 — — von E. Ortlepp.
 — — von A. Keller.

TWELFTH NIGHT. (Der heilige Dreikönigsabend oder Was ihr wollt.)

- Was ihr wollt, übersetzt von A. W. von Schlegel.
 — — von C. M. Wieland.
 — — von J. H. Voss.
 — — von J. W. O. Benda.
 — — von H. Döring. 12. Gotha 1827.
 — — von A. Fischer. 32. Leipzig 1836.
 — — von E. Ortlepp.
 — — von M. Rapp.
 — Viola. Lustspiel in 5 Aufzügen. Nach "Was ihr wollt" von Shakespeare.
 Für die Bühne bearbeitet von Deinhardstein. gr. 8. Wien 1842.
 — übersetzt von A. Büttger. 16. Leipzig 1849.

TWO GENTLEMEN OF VERONA. (Die beiden Edlen von Verona.)

Die beiden Veroneser, übersetzt von C. M. Wieland.

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- übersetzt von H. Voss.
- — von J. W. O. Benda.
- — von Dorothea Tieck.
- — von J. Meyer. 12. Gotha 1827.
- — von Phil. Kaufmann. 8. Berlin 1835.
- — von A. Fischer. 32. Leipzig 1836.
- — von J. Körner.
- — von E. Ortlepp.
- u. d. T.: Die Freunde von Oporto, übersetzt von M. Rapp.

WINTER'S TALE. (Ein Wintermärchen.)

Ein Wintermärchen, übersetzt von J. J. Eschenburg.

- — von L. Krause. 8. Berlin 1810.
- — von H. Voss.
- — von J. W. O. Benda.
- — von Dorothea Tieck.
- — von H. Döring. 12. Gotha 1830.
- — von W. Lampadius. 32. Leipzig 1836.
- — von G. N. Bärmann.
- — von E. Ortlepp.

Ein Märchen beim Kamin, übersetzt von M. Rapp.

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III.

SKETCH OF THE PROGRESS OF SHAKSPEARIAN CRITICISM,

AND OF THE GRADUAL APPRECIATION OF SHAKSPEARE

IN

F R A N C E.

Voltaire, says Guizot, in his "Shakspeare et son temps", was the first person in France, who spoke of Shakspeare's genius; and although he spoke of it merely as *a barbarous genius*, yet the literary public of France were of opinion that Voltaire had said too much in the dramatist's favour. Indeed they thought it nothing less than profanation, to apply the words "genius" and "glory" to the writer of dramas which they considered to be as crude as they were coarse.

At the present day all controversy regarding Shakspeare's genius and glory has come to an end. A greater question has arisen now; — namely, whether Shakspeare's dramatic power is not infinitely superior to that of Voltaire, Racine, or Corneille.

These words contain the essence of that controversy which originated with Voltaire, and to which the French nation is indebted for the importation of Shakspeare into France.

Dramatic writers, such as Saint-Evremond, Lamotte and Lafosse, knew Shakspeare well. The best account of the way in which he influenced them and the French theatre generally, will be found in "*Albert Lacroix's* histoire de l'influence de Shakspeare sur le théâtre français." How the great dramatist became known to the mass of the French people, may be seen in Guizot's chapter, "Shakspeare in France", which gives a good analysis of the subject.

It was *Voltaire* who wrote, in his "Lettres sur les Anglais",* thus: — "En Angleterre Shakspeare créa le théâtre. Il avait un génie plein de force et de fécondité, de naturel et de sublime; mais sans la moindre étincelle de bon goût, et sans la moindre connaissance des règles."

Mrs. Montague's "Essay on the writings and genius of Shakspeare", was specially directed against this Voltairian criticism; but it was a useless effort; for French literature could surely correct such criticism

* Dix-huitième lettre, "de la tragedie".

for itself much better; just as the Germans had, in similar circumstances, followed *their* own path of inquiry, and determined the value of the dramatist themselves.

The first French translation which appeared was that of *Letourneur*, in 20 Vols. 8o. (1776—83). It had the notes of Warburton, Steevens, and Johnson, and the comments of Eschenburg's German translation; but, carefully as it seems to have been edited, it gave but a faint idea of Shakspeare's genius. Letourneur, says Phil. Chasles*, "usait d'un procédé que l'ignorance générale lui rendait facile. Sur la trame anglaise il jetait le coloris et la rhétorique gallo-latins; au lieu de pénétrer dans les mystères du génie étranger, il les supprimait."

But, Letourneur was a bold man. In spite of the sarcastic sneers of Voltaire, in spite of the storm the latter tried to create against him, in spite of the adverse judgement of Marmontel, Letourneur upheld Shakspeare as the sovereign genius of the stage, placing him above both Corneille and Racine. He attacked the classical system and its narrowness, rejected the rules of unity, counselled an assiduous study of Shakspeare, and finally manifested a desire that his dramas should be acted in Paris. There is no doubt either of Letourneur's talent, or of his thorough appreciation of Shakspeare; and he certainly deserves the highest consideration for having stood so manfully by his author. Besides, with all his faults he has left behind him "une oeuvre utile, une oeuvre qui joue un grand rôle dans la révolution dramatique: elle donna un chef au mouvement, elle offrit le modèle d'un genre imparfaitement connu en France."*

Diderot was one of the first who opposed Voltaire, and spoke of Shakspeare with knowledge and reverence. He wrote (in the *Encyclopédie*) on the genius of Shakspeare, thus: — "qui n'eut jamais de maître ni d'égal;" — and he proclaimed that this author was endowed with "talents personnels dans lesquels il surpasse tous les poètes du monde . . . et malgré ses défauts, il mérite d'être mis au-dessus de tous les écrivains dramatiques de l'Europe". So bold an opinion had a wonderful influence on French criticism. Madame de Staël, St. Martin, Benjamin Constant, and Lemercier were more or less roused by it; and new attacks were soon made by d'Alembert, Marmontel, Pallissot, and M. Joseph Chénier.

After Letourneur, and until the epoch of the social revolution in 1789, *Bayle* occupied himself with Shakspeare, speaking of him with great praise; and, by degrees, a purer taste developed itself in many French minds with reference to the writings of the English dramatist. Thus *Lucas*, in his "Histoire du théâtre français", says of him: — "Une seule scène de Shakspeare éclaire plus un artiste, que cette foule des tragédies où toutes les règles sont observées scrupuleusement, hors la plus essentielle, qui est d'intéresser et de plaire." But the opposition to Shakspeare did not die out with Voltaire. His disciples, and other Voltairian fanatics, who had imbibed his prejudices and antipathies, continued the abuse. *D'Alembert* never admitted the merit of

* Phil. Chasles, "Études sur Shakspeare"; — le chapitre "des traducteurs de Shakspeare".

** Lacroix, histoire de l'influence. page 200.

the English dramatist; nor was *Marmontel* able to understand him in the least; for he wrote of him; — “Shakspeare n’a jamais connu cette “pitié douce qui pénètre insensiblement, qui se saisit des coeurs et qui, “les pressant par degrés, leur fait goûter le plaisir doux de se soulager “par des larmes”. *La Harpe* followed *Marmontel* in his ignorance; and considered Shakspeare, only as a “gross and mediocre” poet!

Marie-Joseph Chénier, another disciple of *Voltaire*, imitated his master’s abuse; but his brother, *André Chénier*, who had lived some years in England, became his antagonist and the defender of the dramatist, whose pieces he had seen, and whom he had learned to appreciate and admire in that country. With the French Revolution the dispute died out; but during the period of the Empire a real “Shakspearian school” arose in France.

The enthusiastic *Madame de Staël*, who had visited England, and was moreover much influenced by German ideas, had written with great spirit on Shakspeare, in her book “de la Littérature”. “Il y a dans “Shakspeare,” she says, “des beautés du premier genre (sublimes) et “de tous les pays comme de tous les temps. Shakspeare commence “une littérature nouvelle: il est empreint, sans doute, de l’esprit et de “la couleur générale des poésies du Nord, mais c’est lui qui a donné “à la littérature des Anglais son impulsion, et à leur art dramatique “son caractère”. These were great words, with which the era of Shaksperian appreciation was opened in France; but, not content with this, their writer urged an imitation of the English dramatist, as the only thing which could rescue the French theatre from destruction.

In 1801 *Charles Nodier* published a volume entitled “Pensées de Shakspeare”, and gave translations from *Schiller* and other German dramatists, who were full of admiration for Shakspeare; and the book had a considerable, though indirect influence on French writers. But it was in particular *Schlegel’s* work on ancient and modern dramatic art, aided as it was by *Mad. de Staël’s* “*Allemagne*”, which may be said to have raised Shakspeare to that position of eminence in France, which, however clearly it may have been his due, he had not hitherto occupied. From that moment his triumph has been complete. Some of the greatest names in French literature now began to acknowledge the power of the English dramatist; and in 1821 a new edition was published of the “*Oeuvres complètes de Shakspeare*”, by *Guizot*, *Barante*, et *Amedée Pichot*. It was *Letourneur’s* old translation, revised, corrected, and improved. *Guizot* published, besides, his “*Essai sur la vie et les oeuvres de Shakspeare*”; and, latterly, “*Shakspeare et son temps.*” *Villemain*, *Rémusat*, *Alfred de Vigny*, and (particularly) *Philarette Chasles* wrote both with enthusiasm and with thorough intelligence on Shakspeare and English dramatic art. The last named also made a superior translation of *Romeo and Juliet*.

Nisard published, in 1837, his “*Chefs d’oeuvres de Shakspeare*”; and in 1842 two new translations of Shakspeare appeared; the one by *Benjamin Laroche*, the other by *Francisque Michel*. But it will be at all times a difficult task to translate Shakspeare into any of the Romance languages; more particularly French, for there is a want, in the language derived from the latin, of all those elements which characterise the Teutonic tongues. The voice of nature speaking, in

her sympathy, to man; the changeful emotions of the human heart; the mysteries, now grandly solemn, and now again almost playful, of the poet's mind; the echo, caught ere yet it dies away, of the fleetest and most transient whispers of the soul; nay, the very innermost movement of thought in the brain; — in the expression of which Shakspeare is so grand a master; — all these are not easily rendered into French. They require a Teutonic tongue.

Edgar Quinet gives us some fine passages on Shakspeare, in his "Génie des religions"; and *George Sand* a poetic study on Hamlet. *Saint Marc-Girardin* in his "Cours de littérature dramatique", *John Lemoine* in his volume of Critiques, *Gustave Planche*, *Mennechet*, *Saint-Beuve*, *Jules Janin*; *Alf. Michiels*, *de Lamennis*, *Hippolyte Lucas*, and many others whom we could cite, have also written, with no less originality than genius, on the great dramatist.

That the old prejudice against Shakspeare should every now and then revive and shew itself is natural, and will probably continue to be the case for some time to come. The last effort in this direction was made by M. Ponsard,* in 1856, in his Discourse in the Institute of France, when he was received as a Member. It would have been unnecessary to notice this discourse, (for it is profitless), were it not for the reply which M. Nisard gave it, and which we may take as an expression of the ideas which prevail at the present moment amongst the French, on that subject. Mr. Nisard replied to the attack on the bard of Avon thus: — "Another point on which I should be somewhat more liberal than you, is relative to Shakspeare. Of all that you have expressed so brilliantly I would guard what tends to his glory, and I would put aside the restrictions to his fame, not as unjust, but because the truth does no longer require them. Time has elevated Shakspeare above criticism, probably because it has raised him above eulogium. The very words 'beauties' and 'defects' belong to a relative language, out of the pale of which special terms must be sought for, if it is desired to define the charm, or to characterize the imperfections of these astonishing works. Shakspeare has had the same destiny as Homer. After that famous quarrel of the ancients and the moderns in which admirers and opponents — Boileau as well as Perrault — committed the mistake of representing the author of the *Iliad* as a literary man working regularly at his desk, the Homer who remains is a Homer transfigured, presiding over the great choir of men of genius, and naked, in the midst of personages whose costume indicates their nation and their age, as if the matter related not to the inhabitant of a country nor to the contemporary of an epoch, but to the genius itself of poetry. Like Homer, Shakspeare appears to us, in his turn, in a tranquil and mysterious distance, withdrawing from the curiosity of erudition, which fatigues itself in seeking out a man where there is only one of the most wondrous sources of creative poetry. With Homer, with Shakspeare, we are placed on lofty pinnacles, from which the eye cannot distinguish anything of what passes below. I do not ask them for any account of the faults which they may have com-

* "Discours prononcés dans la séance publique tenue par l'Académie française pour la réception de M. Ponsard". 1856.

“mitted — Homer in creating a first model of beauty, from which has emanated the very idea of art and of its rules — and Shakspeare in not being acquainted with them. Why be astonished that these geniuses are imperfect? If poetry itself has dictated their verses, it is a human hand that has written them down.”

Two new editions are now (1864) in course of publication, the one is by *Guizot*, the other by *François Victor Hugo*. They bear additional testimony that Shakspeare, by the sheer force of his genius has won the complete (if somewhat tardy) appreciation of the French nation. The last French book on “Shakspeare” is by Victor Hugo. It is a sort of poetic effusion on the dramatist; and sufficiently shows that Shakspeare will always be appreciated by a great and artistic mind.

FRENCH TRANSLATIONS AND REPRINTS OF SHAKSPEARE'S WORKS.

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- 1826 — Chefs d'oeuvres; traduits conformément au texte original en vers blancs, en vers rimés et en prose par feu A. Bruguière, revus par M. Chénédollé. 2 vols. 8. Paris 1826.
- 1834 — Oeuvres dramatiques, précédés de notices historiques et littéraires sur sa vie et ses ouvrages par J. A. Havard. gr. 8. Paris 1834.
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- 1837 — Chefs-d'oeuvres (Othello, Hamlet et Macbeth), la traduction française en regard par M. M. Nizard, Lebas et Fouinet. 8. Paris 1837.
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- 1840 — Chefs-d'oeuvres de Shakespeare (Cesar et la Tempête) français et anglais par Jay et M^{me} L. Colet, avec notices critiques par M. Villemain. 8. Paris 1840.
- 1851 — Oeuvres complètes, traduites par Benjamin Laroche. 6 Vols. 8. Paris 1851. 4. Edit. 1859.
- 1862 — Oeuvres complètes, traduction de M. Guizot. Nouvelle édition, entièrement revue, avec une étude sur Shakspeare. 8 Vols. 8. 1862.
- 1862 — Oeuvres complètes par François Victor Hugo. 12 Vols. 8. 1862.
- 1864 — Oeuvres complètes, traduction nouvelle par Benjamin Laroche. 2 Vols. 228 gravures sur bois. 1864.

FRENCH TRANSLATION OF SEPARATE PLAYS.

ANTONY AND CLEOPATRA.

Antoine et Cléopâtre, traduit par de la Place. In: Théâtre anglais par de la Place. 8. Paris 1745—48.

CORIOLANUS.

Coriolane. Expliqué littéralement, traduit en français et annoté par M. C. Flemming ancien professeur d'anglais à l'école polytechnique. 8. Paris 1850.

CYMBELINE.

Cymbeline, traduit par de la Place. In: Théâtre anglais par de la Place. 8. Paris 1745—48.

HAMLET.

Hamlet, traduit par de la Place. (Théâtre anglais.) 1745—48.

— en anglais et en français avec la description du costume, des entrées et sorties, de positions relatives des acteurs et de toute la mise en scène. 18. Paris 1833.

— Une Scène d'Hamlet, traduit en vers par Jules Lainé. 8. Paris 1836. 28 pages.

— Tragédie imitée de l'anglais en vers français par M. Ducis. 8. Paris 1769, 1813, 1826.

— Tragédie en cinq actes, conforme aux représentations données à Paris. 18. Paris 1827.

HENRY THE SIXTH.

Henri le Sixième. Traduit par de la Place. 1745.

JULIUS CAESAR.

Jules César, traduit par de la Place. (Théâtre anglais.) 8. Paris 1745—48.

— tragédie de Shakespeare en trois actes trad. en vers blancs par Voltaire.

8. Lausanne 1774.

— traduit par A. Barbier. 18. Paris 1848.

— traduit en vers par C. Carlhant. 8. Paris 1856.

KING JOHN.

Jean sans terre, en 3 actes. 8. Paris 1791.

KING LEAR.

Le roi Lear, tragédie par M. Ducis. 8. Paris 1783.

— tragédie en cinq actes, conforme aux représentations données à Paris. 1828.

— traduit par Carlhant. 8. Paris 1847.

— Scènes de, par Antoine Deschamps. Paris 1841.

MACBETH.

Macbeth, traduit par de la Place. 1745.

— par M. Lefèvre. Paris 1783.

— imité en vers français par Ducis. 8. Paris 1784.

— conforme aux représentations données à Paris. 18. Paris 1828.

— imitation libre par Ducange et Anicet Bourgeois. 8. Paris 1829.

— par Fouinet. 8. Paris 1837.

— drame en vers, par J. Lacroix. 12. Paris 1863.

— par Halévy. 12. Paris 1862.

— réduit en quatre actes, traduit en vers italiens par Carcano, traduction française du texte italien par Raymond-Signouret. (Repertoire de Mde. Ristori.) Paris 1858.

— traduit en vers par le Chev. de Chatelain. Paris 1862.

THE MERCHANT OF VENICE.

- Le Marchand de Venise, comédie en 5 actes et en Prose, traduit de l'anglais.
 8. Londres (Paris) 1768.
 — Comédie en 3 actes et en vers, imitée de Shakespeare par M. Laroche.
 8. Paris 1830.
 — Shylock, drame en 3 actes imité de Shakespeare par M. Dulac et
 Alboize. 8. Paris 1830.
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MERRY WIVES OF WINDSOR.

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