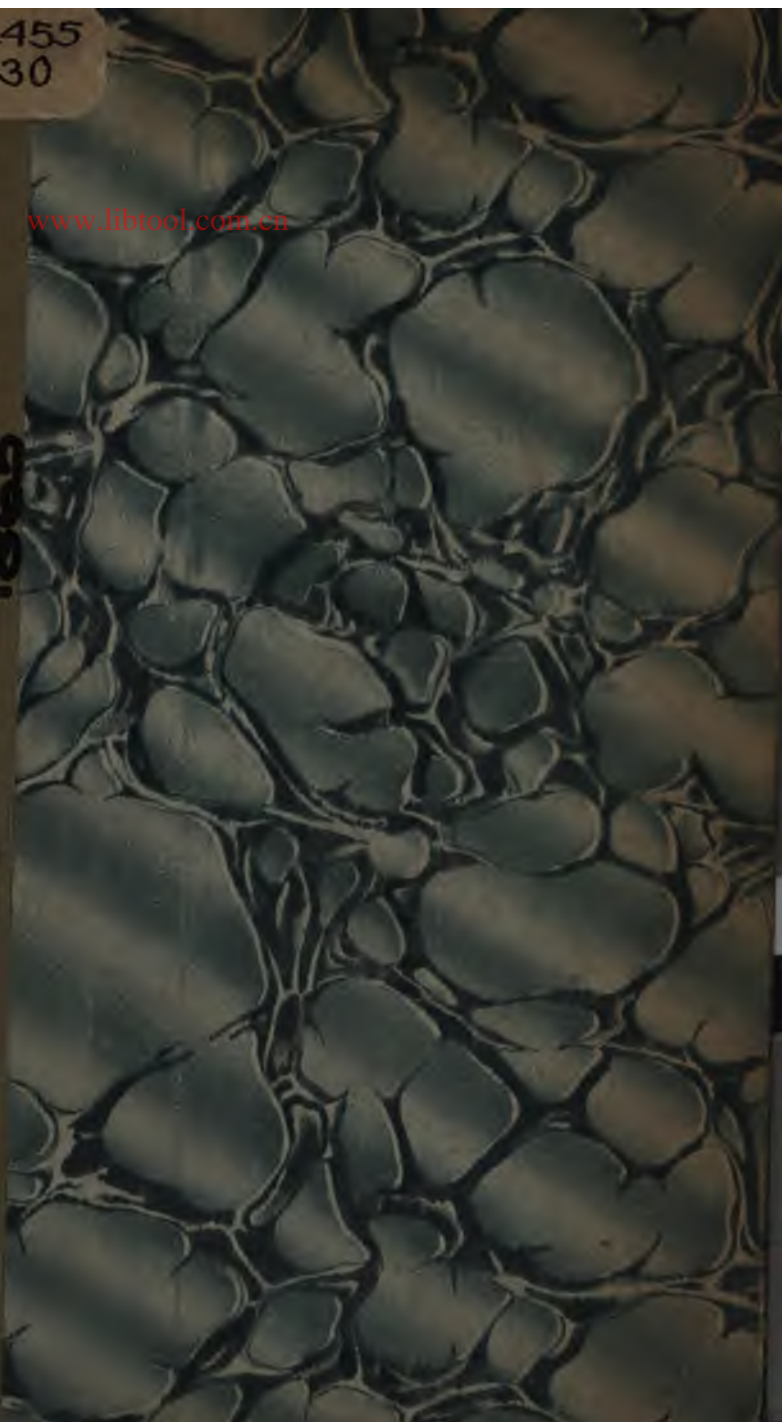


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SHAKSPEREAN STATISTICS,

BY

H. T. HALL.

"Shall we not believe books in print."
Beaumont and Fletcher's "The Night Walker,"
A. III. s. 4.

CAMBRIDGE :

PUBLISHED FOR THE AUTHOR BY H. WALLIS,
BOOKSELLER, SIDNEY STREET.

1865.

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SHAKSPEREAN STATISTICS.

THESE statistics have been chiefly derived from the article *Shakspeare*, to be found in Bohn's edition of *Lowndes' Bibliographer's Manual*, from Halliwell and Wilson's *Shaksperianas*, and from an article which appeared in the *Athenæum* during the year 1864. They have been compiled, not to serve the purpose of the book-hunter, for the monetary value of none of the books are given, but they have been compiled for the use of the general reader, to show, by the number of editions, the immense popularity of Shakspeare's writings. But few persons are aware of the numerous editions which have been published, the number of works written upon Shakspeare, and the extent and variety of languages in which his works have been translated. The following statistics will give the desired information upon each and all of these points; the number of editions being brought down to the close of the year 1864, and the numerous works published during that year have been added to the number of *Shaksperiana*.

No fairer way can be devised of judging of an author's popularity, than by taking the number of editions which have been published of his works, and the works which have appeared, seeking critically to explain and illustrate the meaning of his writings. If this test is

applied to Shakspeare, we shall find him above all other authors. Supreme amongst human kind stands the Titan of Stratford. Not only in his own country, but in almost all European languages, and even in some of the Eastern have a part of his works been translated.

The notion that Shakspeare was not highly esteemed by his contemporaries, and that his works were not popular, has happily, long been an exploded one. There was no dramatic writer of his time that in any way approached his popularity; no other writer's works were to be so frequently seen upon the stage as those of Shakspeare. He appears to have been in his own period the "be all and the end all," the "one bright particular star," the "observed of all observers," the "glass of fashion," in fact, a Colossus bestriding this "narrow world" of ours.

During his life seventeen of his plays were published, some of them running through several editions. His poems of *Venus and Adonis*, the *Sonnets*, the *Rape of Lucrece*, and the *Passionate Pilgrim* met with the same results. So early as 1591, he is alluded to by Edmund Spenser, in his poem of *The Tears of the Muses*, in the lines

* "And he, the man whom Nature's self had made
To mock herself, and Truth to imitate,
With kindly counter, under mimic shade,
Our pleasant Willy, ah! is dead of late;
With whom all joy and pleasant merriment
Is also deaded, and in dolour drent."

In 1592, he is alluded to in Robert Greene's pamphlet, *A Groat's worth of wit, bought with a million of repentance*. It is addressed to Marlowe, Lodge and Peele, three of his old acquaintances. "Base minded men,

all three of you, if by my misery yee bee not warned; for unto none of you (like me) sought these burs to cleave; those puppets (I meane) that spake from their mouths, those anticks garnished in our colours. Is it not strange that I to whom they have all been beholding; is it not like that you to whom they all have been beholding, shall (were yee in that case that I am now) be both of them at once forsaken? Yes, trust them not; for there is an upstart crow beautified with our feathers, that with his Tygres heart wrapt in a player's hyde, supposes he is as well able to bombast out a blanke verse as the best of you; and being an absolute Johannes Factotum is in his own conceyte the only *Shake-scene* in a country." The apology of Chettle, who edited the posthumous works of Greene, in which this spiteful effusion was contained, serves to show the popularity of Shakspeare. He says, in his preface to the *Kind Heart's Dream*, "how I have, all the time of my conversing in printing, hindered the bitter envying against schollers, it hath been well knowne; and how in that I dealt I can sufficiently proove. With neither of them that take offence was I acquainted, and with one of them I care not if I never be: the other whome at that time I did not so much spare, as since I wish I had for that, as I have moderated the heate of living writers, and might have used my own discretion, especially in such a case, the author being dead. That I did not, I am as sorry as if the originall fault had been my fault, because myselfe have seene his demeanour no less civill than he excellent in the qualitie he professes; Besides divers of worship have reported his uprightness of dealing, which argues his honesty and his facetious grace in writting that approves his art."

In 1594, Spenser again alludes to him in his poem *Colin Clouts Come Home Again*, under the feigned name of Aëtion:—

“And there, though last, not least, is Aëtion—
A gentler shepherd may nowhere be found,
Whose music, full of high thought’s invention,
Doth like himself heroically sound.”

In the same year, John Marston, the dramatist, alludes to Shakspeare in the tenth satire of the *Scourge of Villany*,

“Luscus, what’s play’d to night? I’ faith, now I know,
I see thy lips aboach, from whence doth flow
Nought but pure ‘Juliet and Romeo.’”

In 1598, the most important allusion to the position of Shakspeare among his contemporaries, is found in Mere’s *Palladis Tamia*, or *Wit’s Treasury*, being the second part of *Wit’s Commonwealth*. “As the soule of Euphorbus was thought to live in Pythagoras; so the sweet wittie soule of Ovid lives in mellifluous and honey-tongued Shakspeare, witness his *Venus and Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &c.

“As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latines: so Shakspeare among the English is the most excellent in both kinds for the stage; for Comedy, witness his *Gentlemen of Verona*, his *Errors*, his *Love’s Labour Lost*, his *Love’s Labour Wonne*, his *Midsummer’s Night Dreame*, and his *Merchant of Venice*; for Tragedy, his *Richard II.*, *Richard III.*, *Henry IV.*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*.

“As Epius Stolo said that the Muses would speak with Plautus’ tongue, if they would speak Latin: so I say that the Muses would speak with Shakspeare’s fine filed phrase, if they would speake English,” folios 281, 282.

The estimation he was held in, is still further shown in the *Dedication*, and the address to the variety of readers, written by his fellow-players Heminge and Condell, published in the first folio. The commendatory verses therein contained also strengthen this view. The verses are written by J. M. Leonard Digges, Hugh Holland, and "O rare Ben Jonson," the latter thus singing,

"Soule of the age!
The applause! delight! the wonder of our stage,
Triumph, my Britaine, thou hast one to shoue,
To whom all scenes of Europe homage owe."

In 1632, the year of the publication of the second folio, John Milton, dedicated a sonnet (published in the folio) to the memory of that admirable dramatic poet, William Shakspeare; and in 1645, in his *L'Allegro*, he paid him another tribute in the words

"Then to the well-trod stage anon
If Jonson's learned sock be on,
Or sweetest Shakspeare, fancy's child,
Warble his native wood-notes wild."

In 1633, was published the celebrated *Histiro-Matrix*, *the Player's Scourge*, by William Prynne. In this volume there is a direct allusion to Shakspeare's collected Works and to their popularity, for Prynne says in his address to the Christian reader, "Some play-books since I first undertook this subject are grown from quarto into folio, which yet bear so good a price and sale, that I cannot but with grief relate it, they are now printed in far better paper than most octavo or quarto bibles, which hardly find such vent as they." The two folios at that time published, viz.: the first and second, were the only dramatic folios then extant, and there can be no question that the allusion is more particularly made to the second folio.

In 1642 the theatres were closed by the order of the Puritans, who, unfortunately in their blind zeal and fanaticism, attacked that which was good as well as that which was bad. During the period of the Commonwealth the players only played by stealth, all attempts of a public nature being rigidly suppressed. In 1659 the theatres were again opened, and in the year 1660 there were three companies playing in London, viz.: the Red Bull, Killigrew's, and Davenant's. By these companies fifteen of Shakspeare's plays were represented, a proof of the author's enduring popularity. The list embraces, *Henry IV.*, *The Merry Wives of Windsor*, *Othello*, *Julius Cæsar*, *Pericles*, *Macbeth*, *The Tempest*, *Lear*, *Hamlet*, *Romeo and Juliet*, *Henry VIII.*, *Twelfth Night*, *Taming of the Shrew*, *Henry V.* and a *Midsummer Night's Dream*.

In 1668 appeared John Dryden's *Essay on Dramatic Poetry*, in which Dryden puts Shakspeare above all modern poets, and perhaps some ancient, as possessing "the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not labouriously, but luckily; when he describes anything, you more than see it, you feel it." In 1675, Edward Phillips, nephew of the poet Milton, published his *Theatre Poetarum*, and among his criticisms upon the dramatic writers, he thus speaks of William Shakspeare, "the glory of the English stage; whose nativity at Stratford-upon-Avon is the highest honour that town can boast of; from an actor of tragedies and comedies, he became a maker, and such a maker, that though some others may pretend to a more exact decorum and economy, especially in tragedy, never any expressed a more lofty and tragic height, never any represented nature more purely to the life; and where the polishments of art are most wanting,

as probably his learning was not extraordinary, he pleaseth with a certain wild and native elegance; and in all his writings, hath an unvulgar style, as well in his *Venus and Adonis*, his *Rape of Lucrece*, and other various poems, as in his dramatics."

To Dryden and Phillips succeeded Rymer, Gildon, Dennis and others, who made the works of Shakspeare the subject of their special criticisms. In 1709, appeared the first critical edition of Shakspeare's Works, with life, edited by N. Rowe. The critical part is extremely weak, the life vague and indefinite, containing the deer-stealing, the lampoon against Sir Thomas Lucy, the horse-holding and other traditional stories which have since been handed down. A second edition of this work was published in 1714, and at that period was regarded as the standard edition of the poet's works until the appearance of Pope's edition in 1725. To Pope succeeded Theobald, Hanmer, Warburton and Cibber among the editors during the eighteenth century; the latter author writing in 1740, thus speaking of the stage and Shakspeare, "What eager appetites from so long a fast must the guests of those times have had to that high and fresh variety of entertainments which Shakspeare had left prepared for them! *Never was such a stage so provided.* A hundred years are wasted, and another silent century well advanced, and yet what unborn age shall say Shakespeare has his equal."

To mention all the writers during the last century who wrote upon and strove to improve the works of the great bard is unnecessary, suffice it to say, they were very numerous. That they all did not understand the master's works is certain, neither can it be expected that they should have done so, for many of them leant towards the

classic drama of the schools, instead of the drama of humanity, of which Shakspeare is the one great master. The frigid artificial school of Pope and his followers, who sacrificed sense to sound, could find but little in conjunction with their own pettiness in the works of the wondrous man of Stratford; and it is not in the least degree surprising that the cold classicality of Addison, should be placed on a par with the ever-breathing, life-giving characters of Father Will.

The closer attention which has been paid to the bard's works since the time of Pope, by a higher class of critics, and which movement had its origin in Germany, has fully developed the intense power, the energy, the sweetness, and above all the truthfulness of Shakspeare. Hazlitt, Coleridge, Knight, Collier, Singer, Dyce, Staunton, Halliwell, Clarke and others, have well carried on in this country, the movement which was inaugurated by Lessing, continued by Tieck and Schlegel, and now carried on by Ulrici and Gervinius. To these and to our own countrymen may be ascribed the great impulse given to the study of Shakspeare, and not only the impulse to study, but also a more correct and truthful understanding of the nature of the works of that great dramatist, and true exponent of humanity, William Shakspeare.

CHRONOLOGY OF LIFE AND WORKS.

- 1564 April 23rd, St. George's Day. Reputed day of Birth.
- 1564 In June the Town of Stratford was visited by the Plague, which carried off 200 of the inhabitants out of a population of 1,500.
- 1569 The Queen's Players first visited Stratford, at which time Shakspeare's father was high-bailiff.
- 1571 Shakspeare first sent to school.
- 1573 The Earl of Leicester's players visited Stratford.
- 1576 In this year two companies of Actors visited Stratford, and from this time until the year 1587, the town was annually visited by a company of players. In 1587, no less than five companies of players paid a visit to the town.
- 1578 Shakspeare leaves school. From this year to the time of Shakspeare leaving Stratford for London, there is no record showing what pursuit or occupation he followed. By Malone he is said to have been in a lawyer's office, an opinion concurred in by the late Chief Justice Campbell; by Farmer and others he is said to have been a butcher; by some he is said to have been a glover, but the occupation he in all probability followed, was that of a tiller of the soil, to which in Shakspeare's time was annexed that of a butcher, a glover and others of a kindred nature.
- 1582 Shakspeare married Anne Hathaway, of Shottery, in the Parish of Stratford.

- 1583 Susanna, his daughter is born. This daughter afterwards married in 1607, Dr. John Hall, a physician of the town of her nativity.
- 1585 His son Hamnet and his daughter Judith born. Three children while Shakspeare was still a minor.
- 1586 In this year Shakspeare went to London. Whether driven by the deer-stealing business, as related by Rowe, or by the seemingly hopeless embarrassed state of his father's affairs, or from a strong love of the stage, caused in all probability by the actors' visits to Stratford, it is now impossible to determine. That he went to London and took to the stage is certain, and as gossip Aubrey reports, "did act exceeding well."
- 1587 Shakspeare is connected with a company of players, of which his townsman, Thomas Green was a member. Burbage, the great actor, a Warwickshire man, was the principal in this company.
- 1589 The first part of King Henry VI. produced.
- 1590 Pericles, King of Tyre produced.
- 1591 The second and third parts of King Henry VI., and the Two Gentlemen of Verona produced.
- 1592 The Comedy of Errors, Love's Labour Lost and Love's Labour Won were produced.
- 1593 Richard II. and Richard III. produced. In this year was also published his Venus and Adonis, the "first heir of his invention."
- 1594 Titus Andronicus and Midsummer Night's Dream produced. In this year was first published Lucrece.
- 1596 Taming of the Shrew, Romeo and Juliet, and King John produced.
- 1597 The Merchant of Venice and the 1st part of Henry IV. produced. Shakspeare in this year purchased for £60. New Place, one of the best houses in Stratford.
- 1598 The second part of Henry IV. and All's Well that Ends Well produced. In this year Shakspeare was one of the

principal actors in Ben Jonson's play of "Every Man in his Humour."

- 1599 Henry V. and As You Like It produced. The Passionate Pilgrim first published in this year.
- 1600 Much Ado about Nothing and Hamlet produced.
- 1601 The Merry Wives of Windsor and Twelfth Night produced. In this year the Poet's father, John Shakspere died, and was buried at Stratford.
- 1602 Troilus and Cressida produced. In May of this year, Shakspere purchased 107 acres of arable land, in the parish of Old Stratford, from William and John Combe. In this year too, Othello was performed at Hatfield, and Shakspere also purchased a house from Walter Getley, and one messuage, two barns, two gardens and two orchards for £60. from Hercules Underhill.
- 1603 Henry VIII produced. In this year a patent was granted to the company of players to which Shakspere belonged, his name being second on the list. They were in the king's service and were called the king's players.
- 1604 Measure for Measure produced. Shakspere in this year brought an action against Philip Rogers for £1. 15s. for malt, sold and delivered to him at several times.
- 1605 King Lear produced. Shakspere in this year made the largest purchase he ever completed, giving the sum of £440. for the unexpired term of a moiety of a lease, granted in 1544 for 92 years, of the titles of Old Stratford, Bishopton and Welcombe.
- 1606 Macbeth produced.
- 1607 Julius Cæsar produced. In this year the poet lost his brother Edmund, who was buried in the church of St. Mary Overy, Southwark.
- 1608 Antony and Cleopatra produced. In this year died the poet's mother, and in all probability Shakspere came to reside in his native town, no mention being made of his sustaining any parts upon the stage after the year 1604. The grand-

- daughter of the poet was born in this year, being the daughter of John and Susanna Hall.
- 1609 Cymbeline produced. In this year his Sonnets were first published by Thomas Thorpe.
- 1610 Coriolanus and Timon of Athens produced.
- 1611 The Tempest and the Winter's Tale produced.
- 1612 In March of this year, Shakspeare bought a house in the Blackfriars from Henry Walker, "abutting on the east part, right against the King's Majesty's Wardrobe."
- 1613 In this year the Globe Theatre was burnt down during the performance of Henry VIII. In this year too died the poet's brother, Richard Shakspeare.
- 1614 This was a busy year for Shakspeare, his time being much occupied on business relating to proposed enclosures of the common lands near Stratford.
- 1616 On the 23rd day of April, in this year, Shakspeare died, aged 52 years, and was buried two days afterwards in the chancel of Stratford Church.

DATE OF THE PLAYS WHEN FIRST PRINTED.

Romeo and Juliet, Richard II. and Richard III. in 1597; Love's Labour Lost and Henry IV., part 1 in 1598; Henry IV., part 2, 1599; Henry V., The Merchant of Venice, Titus Andronicus, Much Ado about Nothing, and a Midsummer Night's Dream, 1600; The Merry Wives of Windsor, 1602; Hamlet, 1603; King Lear, 1608; Troilus and Cressida and Pericles, 1609, and Othello, 1622.

The following plays were first printed in the folio of 1623. All's Well that Ends Well, Antony and Cleopatra, As You Like It, Comedy of Errors, Coriolanus, Cymbeline, Henry VI. parts 1, 2, and 3, Henry VIII., Julius Cæsar, King John, Macbeth, Measure for Measure, The Taming of the Shrew, The Tempest, Timon of Athens, Twelfth Night, Two Gentlemen of Verona, and The Winter's Tale.

LIST OF THE PRINCIPAL COLLECTED EDITIONS

UP TO 1800.

The First Folio	...	...	...	...	1623
The Second Folio	...	...	...	...	1632
The Third Folio	...	...	...	...	1664

This edition contains seven more plays than either the first or second folio, both of which omitted Pericles, and the six plays now received as spurious, *viz.*: The London Prodigal; The History of Thomas Lord Cromwell; Sir John Oldcastle, Lord Cobham; The Puritan Widow; A Yorkshire Tragedy; and The Tragedy of Loocrine.

The Fourth Folio	...	...	...	...	1685
Rowe's, 7 vols. small 8vo. plates	...	...	...	...	1709
Pope's, 6 vols. 4to.	...	...	...	...	1725
Theobald's, 7 vols. 8vo. plates	...	...	...	...	1733
Hanmer, 6 vols. 4to. plates	...	...	...	...	1744
Warburton's, 8 vols. 8vo.	...	...	...	...	1747
Johnson, Samuel, 8 vols. 8vo.	...	...	...	...	1765
Capell, 10 vols. crown 8vo.	...	...	...	...	1767
Johnson and Stevens, 10 vols. 8vo.	...	...	...	...	1773
Ayscough, Rev., 1 vol. royal 8vo.	...	...	...	...	1784
Nicholls, John, 7 vols. 12mo.	...	...	...	...	1786
Rann, 6 vols. 8vo.	...	...	...	...	1786
Bell, 20 vols. 18mo. scene and character plates	...	...	...	...	1786
Malone, 10 vols. crown 8vo.	...	...	...	...	1790
Johnson and Stevens, 4th edition, edited by Reed, 15 vols. 8vo.	...	...	...	...	1795

The number of editions from the publication of the first folio to the close of the year 1799, a period of 177 years, was 64.

PRINCIPAL EDITIONS FROM 1800 TO 1862.

Boydell's Illustrated, 9 vols. atlas folio	...	...	...	...	1802
Johnson and Stevens, 5th edition, edited by Reed, 21 vols. 8vo.	...	...	...	...	1803

Wallis and Scholey, 10 vols. 8vo., with woodcuts by Thurston	...	...	...	...	1803
Chalmers, 9 vols. 8vo. plates	...	...	...	...	1805
Heath, 6 vols. 4to. plates	...	...	...	...	1807
Chalmers, 9 vols. 8vo.	...	...	...	...	1811
Miller, 8 vols. 12mo.	...	...	...	...	1811
Johnson and Stevens, 6th edition, edited by Reed and Malone, 21 vols. 8vo.	...	...	...	...	1813
Johnson, Stevens, Reed, and Malone, 7th edition, edited by Boswell, 21 vols. 8vo.	...	...	...	...	1821
Corrall (Pickering), 9 vols. 48mo. plates after Stothard	...	...	...	...	1822
Wheeler, 8vo.	...	...	...	...	1824
Harness, 8 vols. 8vo.	...	...	...	...	1826
Singer, Rev., 10 vols. 18mo. 60 woodcuts	...	...	...	...	1826
Valpy, 15 vols. fcp. 8vo. 171 plates	...	...	...	...	1832
Cunningham (Daly), 12mo. plates	...	...	...	...	1836
Campbell, T., royal 8vo.	...	...	...	...	1838
Knight, Charles (Pictorial edition) 8 vols. royal 8vo.	...	...	...	...	1838
Barry Cornwall, illustrated by Kenny Meadows, 3 vols. imperial 8vo.	...	...	...	...	1839
Collier, J. Payne, 8 vols. 8vo.	...	...	...	...	1841
Knight, Charles (Library edition), 12 vols. 8vo. woodcuts.	...	...	...	...	1842
Verplanck (New York), 3 vols. royal 8vo. woodcuts	...	...	...	...	1847
Knight, Charles (National edition), 6 vols. 8vo. woodcuts.	...	...	...	...	1851
Halliwell, J. O., 4 vols. 8vo. 100 plates and photographs	...	...	...	...	1851
Hazlitt, W., 4 vols. 12mo.	...	...	...	...	1851
Phelps, S., 2 vols. royal 8vo. plates	...	...	...	...	1851
Lansdowne, 8vo.	...	...	...	...	1852
Hazlitt, W., 5 vols. 12mo.	...	...	...	...	1853

The fifth volume contains the doubtful plays.

Halliwell, J. O., 15 vols. folio, plates. 1853

This edition is still in course of publication.

Collier, J. P., 8vo. Amended from MS. Notes in Folio of 1632. libtool.com.cn	1853
Lloyd, W. W., 10 vols. 12mo.	1856
Dyce, Rev. Alex., 6 vols. 8vo.	1857
White, Grant R. (American edition), 12 vols, cr. 8vo.	1857
Staunton, H., 3 vols. imperial 8vo. illustrated by J. Gilbert.	1858
Clarke, Mrs. Cowden, royal 8vo. plates	1860
Carruthers and W. Chambers, 10 vols. crown 8vo. illustrated by Keeley Halswelle.	1861

In this edition the whole of the so-called objectionable words and passages are omitted. The Lansdowne and Bowdler editions are of the same character.

The number of editions from 1800 to the close of 1861, a period of 62 years, was 204.

LIST OF ALL EDITIONS FROM 1862 UP TO THE
CLOSE OF THE YEAR 1864.

Pitman (for Schools), 8vo.	1862
Stevens and Malone, 8vo.	1862
Booth, Reprint of the First Folio, Pt. 1, Comedies ...	1862
Staunton, H., 4 vols. 8vo. (Library edition)	1863
Clarke, Mr. and Mrs. C., 4 vols. 8vo. (Library edition)	1863
Clarke, Mr. and Mrs. C., 8vo.	1863
Dramatic Works, with Life and Glossary, 8vo. illustrated (<i>Nelson</i>).	1863
Booth, Reprint of the First Folio, Pt. 2, Histories ...	1863
Staunton, H., illustrated by J. Gilbert, 8vo. (in penny numbers).	1863
The Cambridge Shakspeare, edited by Clarke and Wright, 8 vols. 8vo.	1863-5
Dyce, Rev. A., 8 vols. 8vo.	1863-5
Clarke, Mr. and Mrs. C., illustrated by Selous (in penny numbers)	1864

Mansell, 8vo. (in penny numbers)	... ..	1864
Knight, Charles (Stratford Shakspeare), illustrated (in penny numbers)	... ..	1864
Ireland, 8vo. (in penny numbers)	... ..	1864
Knight, Charles (Pictorial edition, corrected and revised)		
8 vols.	... ..	1864-6
The Reference Shakspeare, edited by J. R. Marsh, sm. 4to.		1864
This is the first reference Shakspeare ever published, and contains 372 subjects, illustrated by 6,504 separate passages, which are connected by a total of 11,600 references.		
Nimmo, small 8vo.	... ..	1864
Nimmo, 2 vols. 8vo.	... ..	1864
Nimmo, 2 vols. 8vo. (<i>red line edition</i>)	... ..	1864
Keightley, T., 6 vols. (Elzevir edition)	... ..	1864
Keightley, T., super-royal 8vo.	... ..	1864
Lea, 8 vols. small 8vo.	... ..	1864
Dicks, crown 8vo.	... ..	1864
Bell, H. G., 8vo.	... ..	1864
Bell, H. G., 6 vols. fcp. 8vo.	... ..	1864
Gall, 2 vols. 12mo.	... ..	1864
Gall, 8vo.	... ..	1864
Staunton, H., Fac-simile of the First Folio by Photo-Lithography, folio.	... ..	1864-5
Booth, Reprint of the First Folio, Pt. 3, Tragedies	... ..	1864
The Globe Shakspeare, edited by Clarke and Wright, super-royal, 18mo. 3s. 6d.	... ..	1864

Of this edition 20,000 copies were printed, all of which were subscribed for by the trade within two days after publication.

The total number of editions published of the complete works of Shakspeare, from the year of the publication of the First Folio to the close of the year 1864, amounts to no less than 296.

In addition to editions of the complete works, several editions of selections of the plays have been published. One in quarto, containing 20 plays, edited by Stevens, was published in 1766. Fifteen other editions of selections have been published in England, some of them containing twenty, others as few as two plays. The last edition of selections published, was that edited by Mr. Charles Kean, embracing three of the tragedies, four of the histories, and five of the comedies.

SINGLE PLAYS.

Of the plays published separately, confined to the original text, or nearly so, the following number of editions have appeared. The various alterations, by authors who have sought to improve the bard's works, are also given, with the number of editions the alterations have passed through.

COMEDIES.

THE TEMPEST, 16 *editions*. In 1669 it was altered by John Dryden and Sir W. Davenant, and of their alteration seven editions were published. In 1673 it was altered by Shadwell, and made into an opera. In 1756, David Garrick altered it to an opera, the music being by Mr. Smith. In 1776 it was altered by R. B. Sheridan. The songs only, with music by T. Linley, Jun. Two editions of this version appeared. In 1780 it was altered and produced as "The Shipwreck," at the Patagonian Theatre. In 1789, J. P. Kemble altered it from the Dryden and Davenant version, four editions of his version being published, one in 1789, 1806, 1807, and 1815.

THE TWO GENTLEMEN OF VERONA, 8 *editions*. In 1673 this comedy, with alterations and additions by Benjamin Victor, was acted at Drury Lane. In 1808 it was also altered by J. P. Kemble.

THE MERRY WIVES OF WINDSOR, 16 *editions*. In 1792, John Dennis tried his cunning hand in seeking to destroy the great master's work, by adapting this comedy and making it his own. His piece was called "The Comical Gallant, or the Amours of Sir J. Falstaff." In 1797, J. P. Kemble altered this comedy, and a second edition of the alteration was published in 1804.

TWELFTH NIGHT, 14 *editions*. This comedy was altered by C. Burnaby, and published under the title of "Love Betray'd, or the Agreeable Disappointment," in 1703.

MEASURE FOR MEASURE, 9 *editions*. This play was altered by Sir Wm. Davenant in 1673, and published under the title of "The Law against Lovers." In this play Sir Wm. has combined the two plots of Measure for Measure and Much Ado About Nothing. In 1700 this play was much altered by C. Gildon, and published as "Beauty the Best Advocate." In 1789, J. P. Kemble produced a revised edition at Drury Lane, and in 1803 another revised edition at Covent Garden Theatre.

MUCH ADO ABOUT NOTHING, 11 *editions*. Altered by James Miller in 1737, and published under the title "The Universal Passion." In 1799, it was adapted by J. P. Kemble.

A MIDSUMMER NIGHT'S DREAM, 14 *editions*. This comedy has been altered by Garrick and Colman, who published it under the title of "The Fairy Prince." Garrick also published it as an opera, under the title of "The Fairies;" then, with additional songs and alterations, under its original title. In 1646 the comical part was published under the title of "The Merry conceited Humours of Bottom the Weaver," and again in 1661. The fifth edition of the comedy in folio, 1681, was published under the title of "Pyramus and Thisbe." In 1692 it was represented as an opera, called "The Fairy Queen," and in 1716 as the "Comic Masque of Pyramus and Thisbe," under which title a pantomime was played at

Birmingham in 1798. In 1816 it was altered and added to by F. Reynolds, and again altered by J. R. Planche in 1840.

LOVE'S LABOR LOST, 7 *editions*. In 1762, "The Students" was adapted for the stage from this comedy.

THE MERCHANT OF VENICE, 32 *editions*. An edition of this comedy, altered by Dr. Valpy, has also been published, and five editions of a comedy called "The Jew of Venice," taken from this piece, have also appeared.

AS YOU LIKE IT, 11 *editions*. In 1723, this comedy was altered by C. Johnson and entitled "Love in a Forest." In 1739, it was again altered by a member of Trinity College, Cambridge, and appeared under the title of "The Modern Receipt, or a Cure for Love." In 1809, an additional scene to this play was written by Mr. Mozer, and printed in The European Magazine. In 1810, it was altered and revised by J. P. Kemble.

ALL'S WELL THAT ENDS WELL, 8 *editions*. In 1785, it was altered by Mr. Pilon and reduced to three acts, but the work was never printed. In 1793, it was adapted by J. P. Kemble.

THE TAMING OF THE SHREW, 4 *editions*. Of this delightful comedy, Garrick published a detestable alteration under the title of "Katharine and Petruchio." Of this alteration, the best that can be said is, that it is a farce of the broadest character, amounting to extravagance, in which the language of Shakspeare is sadly pruned and diverted from its original meaning. Of this alteration not less than 10 editions have been published. Other amended editions have been published, one called "Sawney the Scot, or Taming the Shrew," by J. Lacey, of which two editions have appeared; another "The Cobbler of Preston," by Charles Johnson, two editions, and the comedy was converted into a ballad opera, in 1735, under the title of "A Cure for a Scold," by J. Worsdale.

THE WINTER'S TALE, 11 *editions*. Five alterations of this play have been published. The first alteration was by Macnamara Morgan, under the title of "Florizell and Perdita, or the Sheep-shearing;" of this alteration two editions were published, one in 1754 and the other in 1767. The second alteration by Charles Marsh in 1756. The third, by D. Garrick, as "Florizel and Perdita, a Dramatic Pastoral," and of this alteration there were three editions published, one in 1758, one in 1762, and one in 1785. G. Colman effected the fourth alteration, his work being entitled "The Sheep-shearing," and was published in 1777. In 1785, this play was altered and adapted to the stage by J. P. Kemble.

THE COMEDY OF ERRORS, 4 *editions*. In 1779, this comedy was altered and adapted by Thomas Hull, two editions of his alterations being published; one in 1779 and the other in 1793. This comedy was also altered and reduced by W. Woods to three acts, three editions of the same being published, one in 1780, one in 1786, and the third possesses no date. In 1811, Hull's adaptation underwent a revision by J. P. Kemble, and a second edition was published in 1815.

HISTORIES.

KING JOHN, 14 *editions*. Three spurious editions of this play appeared in 1591, 1611 and 1622. In 1774 it was altered by Colley Cibber and produced under the title of "Papal Tyranny in the Reign of King John." In 1750, it underwent another alteration, a new set of choruses were added after the manner of the ancients, which were sung at the end of each act. In 1800 it was altered by Dr. Valpy and a second edition of his alteration appeared in 1803. In the same year J. P. Kemble altered and revised the history, and again in 1804.

RICHARD II., 12 *editions*. In 1681, Nahum Tate altered the history and produced it under the title of "The Sicilian Usurper," a second edition of which appeared in 1691. In 1720 it was altered by Theobald. In 1772, it was altered and the style imitated by J. Goodall, and in 1815 it was published with alterations and additions, by R. Wroughton.

HENRY IV., PART 1, 20 *editions*. In 1700, it was altered and played by Thomas Betterton, as King Henry the Fourth, with the humours of Sir John Falstaff. In 1710, it was altered again by the Hon. Mr. Greville, a second edition of whose work was published in 1721. In 1804 it was revised by J. P. Kemble, of whose revision two other editions appeared, one in 1811 and one in 1815.

HENRY IV., PART 2, 9 *editions*. In 1700 it was revised and added to by Thomas Betterton, and in 1710 and in 1719, appeared two editions of his "Sequel to Henry IV. with the humours of Sir John Falstaff and Justice Shallow." William Kenrick produced a Sequel to this history, under the title of "Falstaff's Wedding: a Comedy," written in imitation of W. Shakspeare. Three editions were published, in 1760, 1766 and 1773. In 1801 it was altered by Dr. Valpy and in 1803 it was revised by J. P. Kemble, again published in 1804 and in 1815. In 1829 appeared "The Life and Humours of Falstaff; a comedy formed out of the Two Parts of Shakspeare's Henry the Fourth, and a few scenes of Henry V."

HENRY V., 11 *editions*. In 1723, it was altered by Aaron Hill, a second edition of which was published in 1760. In this version the whole of the comic parts are cut out. In 1789 it was altered by James Wroughton, the prompter of Drury Lane, and in the same year it was altered again by J. P. Kemble. In 1801, Kemble revised his previous alteration and two other editions of his second revision was published in 1806 and 1815.

HENRY VI., PART 1, 2 editions. In 1681 this history was altered by John Crowne, and acted at the Duke's Theatre; and in 1723 it was altered by Aaron Hill.

HENRY VI., PART 2, 1 edition. In 1680 John Crowne altered the history and it was acted at the Duke's Theatre, under the title of "Henry VI., the second part; or the Miserie of the Civil War."

HENRY VI., PART 3, 6 editions. In 1720, Theophilus Cibber altered this history, but the alteration was not published till 1723 and a second edition in 1724, it was called "An Historical Tragedy of the Civil Wars in the reign of King Henry VI., being a Sequell to the Tragedy of Humphrey, Duke of Gloucester." In Ambrose Philips's play of Humphrey, Duke of Gloucester, published and acted in 1723, a few speeches and lines are borrowed from Shakspeare. In 1795 Dr. Valpy compiled principally from Shakspeare his Historic Tragedy, of "The Roses; or King Henry VI.," a second edition of which appeared in 1810. In 1817, Edmund Kean produced at Drury Lane Theatre, "Richard, Duke of York," altered from Shakspeare's Henry VI.

RICHARD III., 18 editions. This history has been fearfully mutilated by several adapters, foremost among whom may be mentioned Colley Cibber, whose version, produced in 1700 still keeps the stage. In it there is not more than 500 lines of the original play introduced, scenes being taken from other plays of Shakspeare, and lines and whole speeches clipt and altered to Cibber's taste. This trash is still adopted by country managers and starring actors, and by them submitted to the dramatic public as Shakspeare's Richard III. Not less than twelve editions of this bastard version have been published. In 1815 an adaptation by James Wrihten was published. In 1820, a Mr. Bridgman tried his hand at altering the history for the stage, and the great actor Mr. W. Macready in 1821 produced an alteration of his own.

HENRY VIII, 12 editions. In 1758, Joseph Grove published this play under the title of "The Life of Henry VIII., by Mr. William Shakspeare, in which are interspersed historical Notes, moral Reflections and Observations, in respect to the unhappy fate Cardinal Wolsey met with." In 1804 it was revised by J. P. Kemble, a second edition of his revised one appearing in 1815.

TRAGEDIES.

MACBETH, 24 editions. In 1673, Sir Wm. Davenant altered, amended and added to this tragedy, his version running through four editions, *viz*: 1673, 1674, 1695 and 1710. In 1731 it was altered by Mr. Tate, and in 1750, the Tragedy was published with all the original songs added, this version running through two editions, in 1755 and 1768. In 1753, a Mr. Lee newly adapted it for the stage at Edinburgh, and in 1794 it was adapted and revised by J. P. Kemble, two other editions of his revised version appearing in 1803 and 1814.

TROILUS AND CRESSIDA, 6 editions. In 1695 it was altered by John Dryden and produced under the title "Troilus and Cressida, a Truth found too late." Two other editions of this version were published in 1695 and 1735. Dryden, in the preface to his version of the play, says, "The original story was written by Lollius, a Lombard, in Latin verse and translated by Chaucer into English. Shakspear, in the apprenticeship of his writing, modelled it into that play which is now called by the name of Troilus and Cressida. I (says Dryden) new modell'd the Plot, threw out many unnecessary persons, improv'd those characters which were begun and left unfinished." This is remarkably cool and modest on the part of Dryden, and is only excelled by Langbaine's opinion, that "the last scene in the third act is a master-piece."

TYMON OF ATHENS, 3 *editions*. In 1678, Thomas Shadwell altered this Tragedy, and three other editions of his version were published, one in 1688, one in 1703 and the other without any date. In 1768, James Love produced an alteration of his own based upon Shakspeare and Shadwell. In the same year the tragedy was again altered by Dance. In 1771, it was altered by Richard Cumberland, and acted at Drury-lane. In 1786, Mr. Hulls's alteration from Shakspeare and Shadwell was played at Covent Garden. In 1816 it was altered and adapted for representation by the Hon. G. Lamb.

CORIOLANUS, 5 *editions*. "The Ingratitude of a Commonwealth, or the Fall of Caius Marius," by Nahum Tate, is merely an alteration of this play, it was published in 1682. In 1720, it was altered by John Dennis, being published as "The Invader of His Country," a second edition appearing in 1721. In 1748, "Coriolanus," a tragedy, founded on Shakspeare, was produced by James Thomson, a second edition appearing the following year. In 1755, "Coriolanus, or The Roman Matron," a tragedy, taken from Shakspeare and Thomson, was produced by Thomas Sheridan. In 1789, J. P. Kemble produced "Coriolanus," as altered from Sheridan and Thomson, and in 1801, he produced "Coriolanus," with additions by Thomson.* In 1806, it was revised by Kemble, and two more editions were published in 1806 and 1814. In 1820, the tragedy underwent another alteration at the hands of R. W. Elliston.

JULIUS CÆSAR, 22 *editions*. In 1719, this tragedy was altered by Sir W. Davenant and John Dryden. In 1722, it was altered by John Sheffield, Duke of Buckingham, who

* "The revival of Coriolanus was a mixture of Thomson and Shakspeare's tragedies, with five of the best scenes in the latter omitted, and what was judicious in the former, marred. I cannot help thinking that Kemble had only that sort of regard for Shakspeare which people have for the picturesque, who tear away ivy from a church-tower in order to whitewash its walls."—Doran's *Their Majesties' Servants*, vol. 2, p. 376.

added a prologue and a chorus. Two other editions of this version were published. In 1811, J. P. Kemble adapted this tragedy for the stage and three editions of his adaptation appeared, one in 1811, 1812, and 1814. In 1677, Sir Charles Sedley produced an alteration of this play which was again published in 1796.

ANTONY AND CLEOPATRA, 6 *editions*. In 1758, Capel and Garrick adapted this tragedy for the stage by abridgment only. In 1678, John Dryden produced a tragedy "All for Love, or The World Well Lost," which was reprinted in 1813 as "Antony and Cleopatra," with alterations and additions. This is not an alteration of Shakspeare, but merely an imitation of his style based upon the incidents of Anthony and the Egyptian Queen.

CYMBELINE, 10 *editions*. This play has undergone frequent alterations, Thomas Durfey doing one in 1682, his version being called "The Injured Princess, or The Fatal Wager." In 1755, it was altered by Charles Marsh, a second edition of his version appearing in 1762. In 1759, it was altered by W. Hawkins, and in 1761 by David Garrick. Two more editions of this latter version appeared, one in 1762 and in 1767. In 1778, it was altered by Henry Brooke, and again in 1793, by Ambrose Eccles. In 1800, it was altered and revised by J. P. Kemble, two editions being published of his version.

TITUS ANDRONICUS, 4 *editions*. In 1687, this tragedy was altered by Edward Ravenscroft, and published under the title of "Titus Andronicus, or The Rape of Lavinia." The first edition of this play is said by Langbaine, who appears to have seen it, to have been printed in 1594, and it was certainly entered at Stationers' Hall on February 6th in that year, under the title of "A booke, entitled A noble Roman historie of 'Titus Andronicus.'" No copy is now known to exist.

PERICLES, 9 *editions*. In 1738, George Lillo produced "Mariana," a play in three acts, altered from this play. In 1796, it was again altered and adapted for representation.

KING LEAR, 21 *editions*. In 1681, the "History of King Lear," was revised with alterations by Nahum Tate; eight other editions of his version being published—one without date, one in 1699, 1712, 1756, 1759, 1760, 1767, and 1771. In this version Tate struck out the part of the faithful fool, converted Edgar and Cordelia into a pair of silly lovers, and changed the termination into one of comedy, by presenting Lear and his daughter alive and merry at the fall of the curtain. In 1767, the tragedy was altered by George Colman for Covent Garden Theatre, and a second edition of his version was published in 1771. In 1786, it was altered by David Garrick and in 1793 by Ambrose Eccles. In 1800, Nahum Tate's version was altered and newly revised by J. P. Kemble for Drury-lane Theatre, and in 1808 another edition was published.

ROMEO AND JULIET, 25 *editions*. Otway's "Caius Marius," a tragedy, is based upon Shakspeare's "Romeo," and three editions were published, one in 1680, 1692, and 1703. In 1748, Theophilus Cibber revised and altered this tragedy. In 1748 it was altered by David Garrick, with an additional scene given. Of this version six other editions appeared, one in 1750, 1758, 1766, 1769, 1770, and 1778. It was altered and published as "Capulet and Montague, or The Tragical Loves of Romeo and Juliet," but the author's name is not known nor was the edition dated. It was altered again by James Howard, into a tragi-comedy, and this edition is also an undated one. In 1811, Garrick's version was revised by J. P. Kemble and a second edition appeared in 1814.

HAMLET, 40 *editions*. In 1771, this tragedy was altered by David Garrick for Drury-lane Theatre; this version, how-

ever, was never printed.* In 1796, J. P. Kemble altered and revised the tragedy, three other editions being published, one in 1800, 1804, and 1814.

OTHELLO, 22 editions. In 1670, this tragedy underwent alteration at the hands of John Dryden, of whose version no less than six other editions were published, one in 1674, 1681, 1687, 1697, 1701, and 1705. An edition of an altered version was published without date under the title of "Jealousy Exemplified in the Awful Tragical and Bloody History of the Lives and untimely Deaths of Othello and Desdemona." In 1804, J. P. Kemble altered and adapted this tragedy for Drury-lane Theatre, two other editions of this version being published, one in 1808 and 1814. In 1861, Mr. C. Fechter altered and adapted "Othello" for presentation at the Princess Theatre, and in several of the scenes of his adaptation he has left out the sense and not unfrequently the poetry of the author.

Of the doubtful plays ascribed to Shakspeare, *ten* editions have been published in connection with his collected works. Six of them appeared in the third folio for the first time. The number of those plays is seven, and the following separate editions have been published of them:—*Lochrine*, *two*; *The London Prodigal*, *one*; *Lord Cromwell*, *three*; *The Merry Devil of Edmonton*, *four*; *Sir John Oldcastle*, *three*; *The Puritan*, *one*; and *The Yorkshire Tragedy*, *two*. Besides these plays there are others which have been ascribed to Shakspeare. In some of them he is said to have simply assisted, by revising the labours of the author, as in *The Birth of Merlin*; but the play is said to be so poor, that it is almost impossible for Shakspeare to have had any share in its production. The titles of the other plays are as follows, and the number of editions published separately is also given:—*Arden of Faversham*,

* In Garrick's version, the grave-diggers were not allowed to enact their parts.

four; The Birth of Merlin, *two*; The Double Falsehood, *two*; Edward III., *three*; Fair Emma, *three*; Mucedorus, *ten*; and The Two Noble Kinsmen, *one*.

By the present school of Shakspearean editors and critics, the whole of these plays are rejected as unworthy of the master's name. The reasons assigned are much to the purpose, the plays being devoid of the wit, the humour, the grace, the poetry, the power, the truthfulness of character, and above all, the intimate knowledge of man, which is always to be found in the works of Shakspeare.

Of editions of the Poems, there have been published separately, Venus and Adonis, *eleven*; of the Rape of Lucrece, *nine*; of the Passionate Pilgrim, *three*; and of the Sonnets, *seven*. Of collected editions of the Poems there have been published no less than *thirty-nine*.

The number of works published in our own language, in which the writers seek to elucidate and illustrate the works of Shakspeare is truly alarming. Not less than *six hundred* works have been published, many of which have ran through several editions. No other author can boast of so numerous an array of commentators and illustrators; and no other author's works could have been capable of bearing such a mass of learning and critical acumen, and not unfrequently a great amount of rubbish. The publication of these works, however, proves the great popularity of the Bard of Avon, both in the literary and critical world, as well as amongst the general public. Amongst all classes his works have gradually worked their way, and there are now few persons to be met with who have not either read, or know his works by representation.

Of illustrated editions of Shakspeare, numerous examples have been produced, but, apart from these, upwards of seventy works of engravings have been published in the United Kingdom, illustrative of the characters, scenes, costumes, and incidents of the plays and poems. Nor has Music, twin-sister

of Poetry, failed to wed her charms to the poet's strains. The names of Locke, Arne, Purcell, Arnold, Linley, Boyce, Nicks, Walsh, Horn, Bishop, Mendelssohn, and Hatton, afford a striking example of the popularity of the poet's lines and of the wealth of talent, in the world of sweet sounds, which has been devoted to his works.

In other lands the fame of our bard is a fact of the day. In some, so much so, that it hath been remarked, that Shakspeare, in Germany, is better known and understood than in his own country. This, however, is not altogether correct, but it cannot be doubted that his works are very highly estimated by the German people. In 1759, a German author, K. C. Canzler, published a work in opposition to the progress of Shakspeare in Germany, but his effort was not a successful one. In 1767 to 1794, G. E. Lessing, one of the greatest among the German critics, was the chief introducer and upholder of Shakspeare among the German people, and his efforts to spread the influence of Shakspeare were materially assisted by the non-existence of any national taste among his countrymen. They naturally revolted against the classic frigidity of the French school of dramatists, whose constant observance of the unities resulted in a continuous series of tragedies, always possessing the same features. "Hence," as Goethe observes, "French tragedies are parodies of themselves." The national representatives of poetry and poetic feeling at that time were very feeble, and the German nation was aroused by Shakspeare's "colossal strength, profundity of thought, originality and audacity of language, his beauty, pathos, sublimity, wit, and wild overflowing humour, and his accuracy of observation, as well as depth of insight into the mysteries of passion and character." *

The estimation in which Shakspeare was held by the German people in the 18th century has in no way decreased

* Lewes' *Life of Goethe*, p. 90.

in the present. On the contrary, it has much increased, and the general result of that estimation is best shown in the numerous editions of his collected works which have appeared in Germany, in the numerous editions of separate plays, in the number of the works which have been published illustrative of his meaning, and in their constant attempts to show his influence upon the progress and development of the English language.

Of the complete works of Shakspeare there has been published in Germany *thirty* editions. Of editions of the plays published separately there has appeared :—

COMEDIES.—All's Well that Ends Well, *four*; As You Like It, *four*; Comedy of Errors, *five*; Love's Labour Lost, *four*; Measure for Measure, *three*; The Merchant of Venice, *nine*; The Merry Wives of Windsor, *nineteen*; A Midsummer Night's Dream, *fourteen*; Much Ado about Nothing, *five*; Taming of a Shrew, *eight*; Twelfth Night, *five*; Two Gentlemen of Verona, *three*; and the Winter's Tale, *five*.

HISTORIES.—Henry IV., Part 2, *one*; Henry IV., both parts, *four*; Henry V., *two*; Henry VI., three parts, *two*; Henry VIII., *four*; King John, *four*; Richard II., *seven*; and Richard III., *five*.

TRAGEDIES.—Anthony and Cleopatra, *eight*; Coriolanus, *nine*; Cymbeline, *seven*; Hamlet, *thirty-three*; Julius Cæsar, *ten*; King Lear, *fourteen*; Macbeth, *twenty-five*; Othello, *fourteen*; Pericles, *two*; Romeo and Juliet, *eighteen*; Timon of Athens, *four*; and Titus Andronicus, *four*.

Of plays ascribed to Shakspeare by the German critics, there have been published the following editions :—Of the Yorkshire Tragedy, *five*; Lochrine, *five*; The Merry Devil of Edmonton, *six*; Sir John Oldcastle, *six*; The London Prodigal, *eight*; The Puritan Widow, *five*; Lord Cromwell, *five*; The

Pinner of Wakefield, *three*; Edward III., *three*; The Birth of Merlin, *two*; Fair Emma, *two*; and Arden of Feversham, *five*.

Of the poems *six* collected editions have been published. Of the sonnets, separately published, *five* editions; of Venus and Adonis, *one*, and of The Rape of Lucrece, *two*. Without including any of the articles which have appeared in the German journals, and their name is legion, *one hundred and thirty* distinct works have been published in the German language on the works of Shakspeare. Besides these, *twenty* volumes of plates, by German artists, have also been published illustrative of Shakspeare's works, and the Collier controversy has reached the land of Germany, for five writers on that subject have appeared in the field. Among the principal German critics may be mentioned the names of Lessing, Schlegel, Tieck, Horn, Skottowe, Simrock, Engel, Ranke, Goethe, Herrig, Ulrici, and Gervinius.

The state of feeling of the German people with regard to Shakspeare, disclosed in the foregoing facts, requires no comment. In the past year, they far excelled in their celebration of the Shakspeare tercentenary our own efforts at home, and the more certain to continue this admiration and to keep before the German public the works of Shakspeare, the Berlin Society for the Promotion of the Study of Modern Languages, offered prizes for essays on the following subjects:— I. "Shakspeare's Influence on the Development of the English Language." This essay should comprise,—1. An Account of the condition of the English language used by writers immediately preceding Shakspeare. 2. Illustrations from the works of Shakspeare, showing the gradual development of the language. 3. An investigation of the relation of the peculiarities of Shakspeare's language to those of his contemporaries. 4. Examples showing the influence of Shakspeare on the language of English poetry. II. "A History of the Criticism of the Shakspearean Drama in Germany and the countries of

the Romance languages." The essays may be written in either English, French, or German.

In *France*, the works of Shakspeare have made progress, though the school of which Shakspeare is the representative, is widely different to that of the French. In 1745-48, *Cymbeline*, *Hamlet*, and *Othello*, had been introduced to the French stage by Ducis, much to the admiration of the play-goers of the city of Paris. These pieces are not really reproductions or translations of Shakspeare, they are French tragedies based upon Shakspearean elements. The success of Ducis, awakened the curiosity of his cultivated countrymen, and made them anxious to become acquainted with the works of Shakspeare. In 1749, appeared the first criticism upon the works of Shakspeare in France. It was written by Voltaire, and though he judged the English bard by the rules of the school in which he himself had been trained and educated, and accordingly by them condemned Shakspeare as an artist, yet he failed not to point out the great genius which marks the poet's productions. His taste was offended by what Voltaire considered Shakspeare's violations of rules, and he therefore admired him most as a great poet and not as a dramatist. In 1776, Voltaire produced his celebrated letter to the French Academy, in which he displays his fears that the taste for the legitimate drama among his countrymen was in danger of being destroyed by the growing taste which the French people evinced for Shakspeare, whose collected works had just been translated by Le Tourneur, and published in France. In spite of Voltaire's opposition, Shakspeare slowly but surely affected the French taste. Gradually the expansion of the French mind took place, and now the influence of Shakspeare upon the French drama and French literature is very great. During the present century Shakspeare has been translated and commented upon by Guizot, Barante, Villemain, Duport, Chasles, Deschamps, De Vigny, Victor Hugo, and

others. Remarkable is the change in French opinion from the time of Voltaire to the present, for Alfred de Vigny, who has been a constant student of Shakspeare for 29 years, holds that Shakspeare has soared to the highest point that modern tragedy can reach; and that he has arrived there by his disregard of artificial rules, which allowed full scope for his magnificent genius. In this opinion he is supported by the most brilliant of French dramatists, M. Victor Hugo, who above all other dramatists placeth William Shakspeare.

In the French language *eighteen* collected editions of the works of Shakspeare have been published, besides the separate editions of the following plays that have appeared:—

COMEDIES.—The Merchant of Venice, *five*; and The Merry Wives of Windsor, *five*.

HISTORIES.—Henry VI., the three parts; King John, *one*; and Richard III., *four*.

TRAGEDIES.—Antony and Cleopatra, *one*; Coriolanus, *one*; Cymbeline, *one*; Hamlet, *eleven*; Julius Cæsar, *four*; King Lear, *five*; Macbeth, *fourteen*; Othello, *fifteen*; Romeo and Juliet, *nine*; and Timon of Athens, *three*.

Of the poems and sonnets there has been published *three* editions, and *thirty* works, critical and illustrative of Shakspeare, have appeared in France. The fugitive articles which have been published in the various literary journals are very numerous.

In the *Italian* language *four* editions of the collected works of Shakspeare have been published, besides the undermentioned plays, of which separate editions have appeared:—

COMEDIES.—The Tempest, *three*; A Midsummer Night's Dream, *two*; and The Merchant of Venice, *one*.

HISTORIES.—King John, *one*; Richard II., *two*; Henry IV., *two*; and Richard III., *three*.

TRAGEDIES.—Coriolanus, *two*; Cymbeline, *two*; Hamlet, *three*; Julius Cæsar, *four*; King Lear, *two*; Macbeth, *five*; Othello, *six*; and Romeo and Juliet, *nine*.

Three works, critical and explanatory, have also been published in the Italian language.

In the *Danish* language three editions of the collected works of Shakspeare have been published. Of separate plays the following editions have been published:—The Tempest, *one*; Merchant of Venice, *one*; Hamlet, *two*; Twelfth Night, *one*; King Lear, *two*; Richard III., *one*; and Macbeth, *two*.

In the *Dutch* language no complete edition of the works of Shakspeare has at present been produced. In 1778 to 1782, an edition of selections was published, embracing fourteen of the plays. Of separate editions of the plays, the following have been published:

COMEDIES.—As You Like it, Comedy of Errors, The Merry Wives of Windsor, Taming the Shrew, and the Two Gentlemen of Verona, *one* edition each; The Merchant of Venice and The Tempest, *four* editions each; and Much Ado about Nothing, *two* editions.

HISTORIES.—Henry IV. and King John, *one* edition each; and Richard III., *three* editions.

TRAGEDIES.—Coriolanus, Julius Cæsar, Pericles, and King Lear, *one* edition each; Romeo and Juliet, *two* editions; Hamlet, *four*; Antony and Cleopatra, *three*; Othello, *six*; Macbeth, *seven*; and Titus Andronicus, *eight*.

Twelve writers among the Dutch have produced volumes upon the works of Shakspeare.

In the *Swedish* language *one* edition of the collected works has been published. The following plays have also been published separately:—Antony and Cleopatra, As You Like It, Hamlet, Richard III., King Lear, Twelfth Night, Macbeth,

The Merry Wives] of Windsor, Othello, Romeo and Juliet, and The Tempest, *one* edition each ; Julius Cæsar and The Merchant of Venice, *three* editions each.

In the *Russian* language *one* edition of the collected works has been published, and King Lear and The Merchant of Venice have each been published separately.

In the *Bohemian* language *one* edition of the collected works has been published. The following plays have been published separately :—Antony and Cleopatra, Coriolanus, Cymbeline, Hamlet, Henry IV., Henry V., Julius Cæsar, King Lear, The Merchant of Venice, The Merry Wives of Windsor, Othello, and Richard III., *one* edition each ; Henry VI. and Romeo and Juliet, *two* editions each.

In the *Polish* language *two* editions of the collected works have been published, and *two* editions of selections have also been brought out. The following plays have been published separately :—All's Well that Ends Well, Julius Cæsar, King John, Macbeth, and Twelfth Night, *one* edition each ; The Merry Wives of Windsor and A Midsummer Night's Dream, *two* editions each.

In the *Hungarian* language *one* edition of the complete works has been published, and the following plays have been published separately :—The Tempest, Two Gentlemen of Verona, The Merry Wives of Windsor, and Measure for Measure, *one* edition each ; Twelfth Night, *two* editions.

In the *Friesic* language there has been published, The Merchant of Venice, As You Like It, and Julius Cæsar. In the *Romaic*, or modern Greek, Hamlet and The Tempest. In the *Wallachian*, Romeo and Juliet. In the *Spanish*, Romeo and Juliet and Hamlet, *three* editions. In the *Portuguese*, Othello ; and in the *Bengalee*, The Merchant of Venice and Romeo and Juliet.

Apart from the native language of Shakspeare, editions of

his complete works have been published in *nine* other European languages, and editions of a portion of his plays have been published in not less than *fifteen*. The total number of editions of his complete works which have appeared in various languages is 357; the number of works, critical and explanatory, written upon his life, plays and poems, is 775; the number of editions of the plays published separately, is 1241, including all the various editions in their altered and unaltered forms; the number of editions of plays ascribed to him is 96; the number of collected editions of his poems is 48; of his poems published separately 38, and the number of works of engravings illustrative of his meaning is 96.

These figures serve to show the extent and influence of the works of Shakspeare—an influence which time will increase, not destroy; for every succeeding year will spread a further knowledge of his works among mankind, so that we may be led, ultimately to expect, that before the shrine of Shakspeare all nations and all men will gladly yield their homage and admiration.

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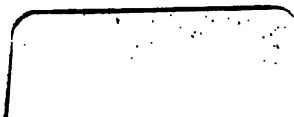
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