

Werk

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Shakespeare-Bibliographie

März 1870 bis März 1871.

(Nebst Nachträgen zur Bibliographie in Band I, II, III, V des Jahrbuches.)

Zusammengestellt von **Albert Cohn**.

Es wird in Erinnerung gebracht, dass Recensionen und Anzeigen von Büchern, sowie Theaterberichte, bildliche Darstellungen und musikalische Werke keine Aufnahme finden, sofern sie nicht, von den musikalischen Werken abgesehen, selbständige Forschungen enthalten.

I. ENGLAND und AMERIKA.

a. Texte.

A NEW VARIORUM EDITION OF SHAKESPEARE, edited by Horace Howard Furness. Vol. I. *Romeo and Juliet*. Roy. 8vo. Philadelphia, J. B. Lippincott & Co. 1871. Pp. XXIII—480.

Collation: Title and Preface, p. I—XVI. List of Editions collated in the Textual Notes, p. XVII. List of Books quoted and consulted in the Preparation of this Volume, p. XVIII—XX. Supplementary Bibliography of the Tragedy, p. XXI—XXIII. Text, p. 1—302. An excellent concoited Tragedie of *Romeo and Juliet* (a Reprint in full of the Quarto of 1597) p. 303—364. Appendix, p. 365—480: Runaway's Eyes, p. 367—395. Garrick's Version of the Death-scene beg. at V, 3. p. 395—96. Source of the Plot, p. 397—408. Date of the Play, p. 408—415. The Text, 415—424. Costume, p. 424—26. (Extracts from Writers): Hallam, Maginn, Allen, Chateaubriand, Saint-Marc Girardin, Phil. Chasles, Guizot, Alb. Lacroix, Mézières, Lamartine, Taine, Lessing, Goethe, Horn, Tieck, Ulrici, Röttscher, Gerwinus, Vehse, Kreyssig, Sträter, Rümelin, Bodenstedt, Alb. Cohn, p. 426—469. *Lope de Vega's Castelvines y Monteses*, p. 470—480.

The above volume, the first instalment of what is intended to be a complete Variorum Shakespeare, presents a more exhaustive 'Apparatus' of Shakesperian criticism

than any of the numerous editions published up to the present day. The new feature of it is that it notes, besides the readings of the old editions, the adoption or rejection of them by the various editors, an important element in estimating these readings unfortunately omitted in Messrs. Clark and Wright's excellent Cambridge Shakespeare. Foreign Criticism too has been admitted to a fuller share in this edition than in any other published in England or America. On the whole, it may be fairly said of it that it supplies all the materials necessary for forming an opinion on any of the obscure or disputed passages or any other question connected with the Tragedy.

We warmly welcome Mr. Furness's work, the result of indefatigable efforts guided by sound principles in criticism and discrimination.

HUDSON'S SCHOOL SHAKESPEARE. Plays of Shakespeare, selected and prepared for Use in Schools, Clubs, Classes, and Families with Introduction and Notes by Rev. Henry Hudson. 12mo. Boston, Mass., 1870. Pp. 636.

Tragedy of ANTONY AND CLEOPATRA. With illustrative and explanatory Notes, and numerous extracts from the History on which the play is founded, adapted for Schools and for Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1870. Pp. XXXI—152.

Tragedy of CORIOLANUS: with illustrations and explanatory Notes, and numerous extracts from the History on which the play is founded. Adapted for Schools and Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1870. Pp. XXVII—153.

KING HENRY IV. Part I. With explanatory and illustrative Notes, and numerous extracts from the History on which the play is founded. Adapted for Scholastic and Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1871. Pp. V—128.

KING HENRY IV. Part II. With explanatory and illustrative Notes, and numerous extracts from the History on which the play is founded. Adapted for Scholastic and Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1871. Pp. XVII—128.

KING JOHN. With explanatory and illustrative Notes, and numerous extracts from the History on which the play is founded. Adapted for Scholastic and Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1871. Pp. IV—111.

THE MERCHANT OF VENICE. Edited with Notes, by Wm. J. Rolfe. Illustrated. Sq. 16mo. New York, Harper Brothers, 1871. Pp. 168.

Comedy of A MIDSUMMER-NIGHT'S DREAM. With Notes critical and explanatory. Adapted for Scholastic and Private Study, and for those qualifying for University or Government Examinations. By the Rev. John Hunter. 12mo. London, Longmans, 1870. Pp. VI—92.

Tragedy of KING RICHARD II. With explanatory and illustrative Notes and numerous extracts from the History on which the play is founded. Adapted for Scholastic or Private Study. By the Rev. John Hunter. 12mo. London, Longmans, 1869. Pp. VII—120.

TWELFTH NIGHT, OR WHAT YOU WILL. With explanatory and illustrative Notes, selected Criticisms on the play, etc. Adapted for Schola-

stic or Private Study and for those qualifying for University and Government Examinations. By the Rev. John Hunter. 12mo. London, Longman 1870. Pp. VIII—103.

A WINTER'S TALE. Edited by Howard Staunton, Illustrated. Imp. 8vo. New York, H. L. Hinton, 1871. Pp. 64.

LE MARCHAND DE VENISE. Traduit par le Chevalier de Chatelain. Avec un Appendice: Shylock in the Nineteenth Century, by R. H. Horne, avec la traduction française en regard. London, T. H. Lacy, 1870. (For a review see Athenæum No. 2234, Aug. 20, 1870, p. 251.)

POEMS, edited with a Memoir, by Robert Bell. New. ed. 12mo. London, Griffin & Co., 1871.

POEMS (Aldine Poets). New ed. 12mo. London, Bell & Daldy, 1870.

VENUS AND ADONIS. Imprinted at London for William Leake, dwelling in Paules Churchyard at the Signe of the Greyhound. 1599. (A hitherto unknown edition). — The Passionate Pilgrime by William Shakespeare, from the original edition of 1599 (of which only two copies are known) — Epigrammes by Sir John Davies and Certaine of Ovid's Elegies, translated by Christopher Marlowe. (London 1870.)

Reprint of the Shakespearean volume discovered by Mr. Charles Edmonds at Lamport Hall, Northampton. Only 131 copies printed by Whittingham and Wilson at the Chiswick Press. Each of the three Tracts is preceded by a preface by Mr. Charles Edmonds. Mr. Edmonds has issued Facsimiles of the Title-page and Third page of 'Venus and Adonis'.

b. Shakespeariana.

ABBOTT, EDW. A Shakesperian Grammar. An Attempt to illustrate some of the Differences between Elizabethan and Modern English for the Use of Schools. Revised and enlarged (third) edition. 12mo. London, Macmillan & Co., 1870. Pp. 536.

ABBOTT, EDW. A Shakesperian Grammar. An Attempt to Illustrate some of the Differences between Elizabethan and Modern English. New edition (the fourth). 12mo. London, Macmillan & Co., 1871.

ADDIS, JOHN. As You Like it. Act I, Sc. 3. *My Child's Father*.

Notes & Qu. 1870, No. 115, March 12, p. 272.

ADDIS, JOHN. Henry VIII, Act IV, Sc. 2. *His own opinion was his law*.

Notes & Qu. 1870, No. 147, Oct. 22, p. 355.

The early Authorship of Shakespeare.

North British Review No. 103, April 1870.

B., T. T. *Runagates' Eyes* (Romeo and Juliet, Act III, sc. 2).

Athenaeum, No. 2232, Aug. 6, 1870 p. 186.

B., G. Shakespeare (Extract from *Mercurius Britannicus*, from the 4th to the 11th of January 1644, exhibiting the names of Shakespeare and of other early dramatists.)

Athenaeum, No. 2233, Aug. 13, 1870, pag. 210.

BEEVER, Miss S. Remarkable Passages from Shakespeare. Selected, arranged, and with an Index to each Play. 12mo. London, Bull, Simmons & Co. 1871.

BEEVER, Miss S. King Lear: a Tale in twelve Chapters. Adapted from Shakespeare's Play of King Lear. 12mo. London, Bull, Simmons & Co. 1871.

The Book of Shakespeare-Gems: in a Series of Landscape Illustrations of the most interesting Localities of Shakespeare's Dramas. (With 44 Steel-engravings). 8vo. London, Routledge & Sons (1870) 1871. (No pagination).

BRAE, A. E. Certain imperfectly understood Words common to Chaucer and Shakespeare.

Athenaeum, No. 2236, Sept. 3, 1870, p. 306.

BROWN'S Almanac: Shakespearian Annual Almanac, illustrated, for 1869, 1870. 4to. min. Jersey City. 1868—69.

C., H. C. Plautus and Shakespeare.

Notes & Qu. 1870, No. 130 June 25, p. 594.

CLARKE, MARY COWDEN. Portia, and other Stories of the early Days of Shakespeare's Heroines. 8vo. min. New York 1868.

COWPER, I. M. Manuscript Satires of Shakespeare's Times.

Athenaeum, No. 2247, Novemb. 19, 1870, p. 657.

CROSLAND, NEWTON. A new Reading in 'Macbeth' Act V, Sc. 3. Will cheer me ever, or dis-seat me now. 'The Tempest'. Act IV, Sc. 1. Do you love me, master? No.

Athenaeum, No. 2234, Aug. 20, 1870, p. 253. — For a reply see *ibid.* No. 2237, Sept. 10, 1870, p. 348. See also *ibid.* No. 2247, Novemb. 19, p. 666, by P. A. Daniel.

CROSLAND, NEWTON. Hamlet, Act IV, sc. 1. *The cat will mew and dog will have his day.*

Athenaeum No. 2243, Oct. 22, 1870, pag. 538. — See also *ibid.* No. 2247, Novemb. 19, pag. 666, a reply by P. A. Daniel.

DALGLEISH, W. S. The Shakspeare-Reader, Book 1. 12mo. London 1871.

DANIEL, P. A. *Plumped*, occurring in a quotation from Othello in Sir John Suckling's Comedy 'The Goblins' 1696. (Quoted correctly *plumed* in the previous edition of 1658.)

Athenaeum No. 2255, Jan. 14, 1871, pag. 58. — *Ib.* No. 2257, Jan. 28, 1871, pag. 122 a reply by W. F. Tiffin.

DANIEL, P. A. Notes and conjectural Emendations of certain doubtful Passages in Shakespeare's Plays. 8vo. min. London, R. Hardwicke, 1870. Pp. VIII—94.

THE TEMPEST. Act I, sc. 2. This *blew ey'd* hag. Ib. Ariel's song Come unto these yellow sands. Ib. And *him* he plaid it for. Ib. What is't a Spirit? Act II, sc. 1, *In yours*, and my discharge. Ib. And how *do's your content tender* &c. Act II, sc. 2, Come, swear to that, &c. Act III, Sc. 1, Most *busie lest*. Act III, Sc. 2, Trin. The sound is going away, &c. Act III, sc. 3, Now I *will* believe. Ib. Each putter *out of five for one*. Ib. Now gins to bite the spirits. Act IV, sc. 1, Hast *strangely* stood. Act V, sc. 1, The rarer *action* is in *vertue*. Ib. *Weake Masters* though ye be.

TWO GENTLEMEN OF VERONA. Act II, sc. 1. My Gloves are *on* . . . for this is but *one*. Ib. . . cannot see to put on your *hose*. Act III, sc. 1. . . to flie *his* deadly doome. Act IV, sc. 4. She dreams on *him* that *has* forgot. Act V, sc. 4. . . unfrequented *woods*. Ib. How like a dream is this. Ib. . . thou didst them *rend* thy faith, &c.

THE MERRY WIVES OF WINDSOR. Act I, sc. 4. You shall have *An-fooles* head.

MEASURE FOR MEASURE. Act I, sc. 1. Then no more remains, &c. Act II, sc. 2. . . prayers from *preserved* *soules*. Act III, sc. 1. Thinke you I *can* . . . *From* flowrie tendernesse.

MUCH ADO ABOUT NOTHING. Act II, sc. 3 . . . till all graces be *one* woman. Act IV, sc. 1. Being that I *flow* in greefe. Act V, sc. 2. I will live in thy *heart* &c.

LOVE'S LABOUR'S LOST. Act I, sc. 1. With all *these* living in Philosophie. Ib. I am the *last* that will last keep his oath. Act III, sc. 1 . . . in *thee* male sir. Act IV, sc. 2. *Nath*. But Damosella virgin &c. Act IV, sc. 3. The night of dew. Ib. . . that painting *usurping* *haire*. Ib. When the suspicious *head* of theft. Ib. Loves tongue proves *dainty*. Ib. . . the voyce of all the *Gods* make heaven drowsie. Act V, sc. 1. *Alone*, we will employ thee. Act V, sc. 2. So shall we stay *mocking* *entended* game. Ib. And what to me my love, &c.

MIDSUMMER NIGHT'S DREAM. Act II, sc. 1. . . shall *behold* the night. Ib. None but your *beauty*. Ib. So he *dissolv'd*. Act I, sc. 2. . . a *lover* is more condoling. Act II, sc. 1. . . some dew drops *here*. Act II, sc. 2. *Steepe* his seate on thy eye-lid. Act III, sc. 2. But hast thou yet *tacht*. Act IV, sc. 1. Then my Queene in *silence* sad. Act V, sc. 1. No, my noble Lord, &c. Ib. *A Lion* fell, nor else no Lions *dam*.

MERCHANT OF VENICE. Act II, sc. 9. How much low *pleasantry* would then be *gleaned*. Act III, sc. 2. There may as well be *amitie* and *life*. Ib. Is sum of nothing: *which to terme* in *grosse*. Ib. I would you had won the *feece*.

AS YOU LIKE IT. Act II, sc. 2. That can therein *taxe* any private party. Ib. If that you *were* the good Sir Rowlands son. Act IV, sc. 1. . . December when they wed. Act V, sc. 4. . . beare your body more *seeming* Audry.

TAMING OF THE SHREW. Act I, sc. 2. Take your paper too &c. Act III, sc. 2. But after *many* *ceremonies*. Act IV, sc. 2. And so to *Tripolie*.

ALL'S WELL THAT ENDS WELL. Act I, sc. 1. Be *cheekt* for silence, &c. Act II, sc. 3 . . . for thou hast to *pull* at a *smacke*. Ib. . . that I may say in the *default*. Act III, sc. 4 . . . and sorrow *bids* me speake. Act III, sc. 6 . . . but when you find him *out*. Act IV, sc. 3 . . . for he is *dieted* to his houre. Act V, sc. 3. And *is* by me with *childe* &c.

TWELFTH NIGHT; OR, WHAT YOU WILL. Act I, sc. 1. . . Nought enters *there*. Ib. *A* *brothers* dead love. Act I, sc. 4 . . . yet a *barrefull* *strife*. Act I, sc. 5 . . . such a one I *was* *this* *present*. Act II, sc. 5 . . . or play with my *some* rich Jewell. Ib. . . *deero* my sweet. Act V, sc. 1. Still so cruel? Ib. . . and a *passy* *measures* *panyn*.

WINTER'S TALE. Act I, sc. 2. . . Were my Wives *Liver* Infected (*as her* *life*) Act II, sc. 3. . . make *her* *good* so. Act III, sc. 2. As I weigh *Griefe*. Act III,

- sc. 1. *More then Mistresse of.* Act III, sc. 3. So fill'd, and so *becomming* Act IV, sc. 4. . . . *sworn* I think, to shew myself a *glass*. Ib. As little *skill*. Ib. Nothing she does, or seems *but* smacks. Ib. . . . with stamped coin, *not* stabbing steel. Ib. . . . *and* though authority.
- KING JOHN Act V, Sc. 6. . . . thou and *endless* night.
- K. RICHARD II. Act II, sc. 2. But what it is, &c. Ib. And the rest of the revolted *faction*. Act II, sc. 3. My answer is to Lancaster. Ib. *Nor* friends, *nor* foes. Act III, sc. 3. *For taking* so the head. Act IV, sc. 1. Lest *Child*, Childs Children. Act V, sc. 3. And rob our *Watch*, &c.
- K. HENRY IV, PART I. Act I, sc. 2. . . . let not us that are Squires of the *night's body*. Act I, sc. 2. With many Holiday and Lady *terms*. Act V, sc. 1. . . . in *ungentle* steel.
- K. HENRY IV, PART II. Act I, sc. 1. *And he does sin*. Ib. . . . *and do speak the truth*. Act II, sc. 2. . . . and make him eat it. Act II, sc. 4. . . . little *tidy* Bartholomew Bore-pigge. Act IV, sc. 2. . . . th' *imagine* voice of heaven. Act V, sc. 2. I then did use the *Person*, &c.
- K. HENRY V. Act I, sc. 2. . . . who *will* make roade upon us. Ib. We never valued, etc. Act III, sc. 3. . . . proud of destruction. Act III, sc. 7 (referring to the 'Dauphin' not occurring in the *dramatis personae*) Act V, sc. 1. . . . which you *and* yourself.
- K. HENRY VI, PART II. Act I, sc. 4. . . . *we watched you at an inch*. Act III, sc. 3. . . . *this* black despair.
- K. HENRY VI, PART III. Act II, sc. 5. . . . *then, another best*.
- K. RICHARD III. Act I, sc. 2. . . . King Henry's *Coarse*. Act IV, sc. 4. . . . dear God I *pray*.
- K. HENRY VIII. Prologue . . . with the general throng, and *sweat*. Act II, sc. 4. Sir, I *am* about to weep. Act III, sc. 2. *Castles*, and *whatsoever*. Act V, sc. 1. *Whitout* indurance further. Act V, sc. 4. . . . *loose shot, delivered*.
- TROILUS AND CRESSIDA. Act I, sc. 1. . . . the *wild* and wandring flood. Ib. . . . and this *sailing Pandar*. Act I, sc. 3. . . . *and* the hand of Greece. Ib. . . . *Lord* of imbecility. Ib. *Send* thy brass voice. Act III, sc. 1. . . . *love's invisible soul*. Act III, sc. 3. . . . a *gate* of steel. Ib. . . . *not in this tune*. Ib. . . . *but I am sure* none. Act IV, sc. 4. . . . on their *changeful* potencie. Act V, sc. 8. *Pleased* with this dainty.
- CORIOLANUS. Act I, sc. 9. Let him be made an Overture, &c. Act I, sc. 10 *Embarquements* all of Fury. Act II, sc. 2. . . . rewards his deeds, &c. Act III, sc. 1. *For the mutable*, &c. Act III, sc. 2. I have a heart *as little apt* as yours. Act III, sc. 3. . . . and to *have* his *worth* of contradiction. Act IV, sc. 1. Will *or* exceed the common, *or* be bought. Act IV, sc. 5. Know thou first, &c. Ib. . . . and *revel* all with him. Act IV, sc. But he has a merit, &c. Act V, sc. 1. . . . *to leave* unburnt. Ib. What he would do, &c. Act V, sc. 3. That's *curdied* by the frost.
- TITUS ANDRONICUS. Act III, sc. 1. . . . in these *things* . . . between thy *teeth*. Act IV, sc. 2. . . . old *Lad*, I am &c.
- ROMEO AND JULIET. Act I, sc. 1. . . . Neighbour-stained *steel*. Ib. . . . who *is* *that* you love? Act I, sc. 3. Shake *quoth* the Dove-house. Act II, sc. 1. . . . Romeo, Humours &c. Act II, sc. 2. Bondage is *hoarse*. Act III, sc. 2. *Beautiful* tyrant. Act III, sc. 3. . . . from the *valour* of a man. Act III, sc. 5. Is she *not* down so late.
- TIMON OF ATHENS. Act I, sc. 1. . . . live in *fortunes*. Act II, sc. 2. . . . to a *wasteful cocke*. Act III, sc. 1. . . . that part of Nature. Act III, sc. 6. . . . *vapours* and Minute Jackes. Act IV, sc. 3. And let his *very* breath. Ib. That lyes on *Dians* lap. Act V, sc. 4. *Then hew too't*.
- JULIUS CAESAR. Act I, sc. 2. . . . whose *bend* does awe.

MACBETH. Act I, sc. 2. . . . with self-comparisons. Act I, sc. 7. Not bear the knife. Ib. . . . the horrid deed in every eye. Act II, sc. 1. . . . to defect, Which else should free. Act III, sc. 4. Blood has been shed, &c. Act IV, sc. 2. Each way, and move. Act V, sc. 3. . . . or *disceat* me now. Act V, sc. 7. But swords I smile at. Act V, sc. 8. We'll have thee, as our rarer Monsters, &c. Ib. The which no sooner, &c.

HAMLET. Act I, Sc. 4. . . . *the dram of eale*, etc. Act I, sc. 5. . . . in the blossoms of my sin. Act II, sc. 2. . . . and Aunt Mother are deceived. Act III, sc. 1. Take these again. Act III, sc. 4. Forgive me this, &c. Act IV, sc. 7. Convert his gyves to graces. Act V, sc. 2. Methinks it is very soultry, &c.

K. LEAR. Act I, sc. 1. . . . if on the tenth day following.

OTHELLO. Act I, sc. 3. Nor to comply with heat, &c. Act II, sc. 1. The ship is here put in, &c. Ib. . . . I will give thee in thine own courtship. Act II, sc. 3. What in a town of war. Act III, sc. 4. For *here's* a yong. Act IV, sc. 1. Why, sweet Othello? Act IV, sc. 2. And you shall be satisfied.

ANTONY AND CLEOPATRA. Act I, sc. 2. . . . hear that prayer of the people. Act I, sc. 4. . . . 'tis to be chid, &c. Act II, sc. 1. . . . I cannot hope. Act II, sc. 2. And, breathless, power breathe forth. Act II, sc. 6. For this is from the present. Act II, sc. 7. The holding every man shall beat as loud. Act III, sc. 13. Go on, right royal, &c. Ib. Now he'll outstare the lightning. Act IV, sc. 8. Make mingle with our rattling tambourines. Act V, sc. 1. A greater crack, &c. Ib. And strange it is &c. Act V, sc. 2. Not petty things admitted.

CYMBELINE. Act I, sc. 1. I never do him wrong, &c. Act I, sc. 5. And enemy to my son. Ib. Think what a chance thou *changest* on. Act I, sc. 6. Fiering it only here. Act II, sc. 4. Now mingled with their courages. Act II, sc. 5. All faults that name. Act III, sc. 1. The sides o' th' World. Ib. All the remain. Act III, sc. 2. . . . would even renew me with your eyes. Act III, sc. 4. To see me first, as I have now. Ib. So thou, Posthumus, &c. Ib. Our Britain seems as of it. Ib. . . . Would you in their serving. Act III, sc. 5. Madam, all joy, &c. Ib. 'Tis not sleepy business. Act IV, sc. 2. To come alone. Ib. . . . to gain his colour. Act V, sc. 3. A leg of Rome. Act V, sc. 4. If you will take this audit, take this life.

PERICLES. Act I, sc. 1. Could never be her mild companion. Ib. For death like dragons, &c. Act I, sc. 2. Why should this change of thoughts, &c. Act I, sc. 3. . . . threatens life or death. Act II, sc. 3. . . . but *kill'd*, are wondred at. Act III (Gower). What's dumb in shew. Act IV (Gower) . . . but alack, That monster envy, &c. Act IV (Gower). Or when she would with sharp needle, &c. Act IV, sc. 1. I never kill'd a mouse, &c. Act IV, sc. 4. Old Hellicanus goes along, &c. Act IV, sc. 6. . . . some more, be sage.

Supposed Shakespearian Discovery (of a copy of North's Plutarch said to have been in the possession of Shakespeare, presented lately to the Greenock Library) by Mr. Allan Park Paton, Librarian of the Greenock Library. Across the head of the title-page is written the motto '*Vive ut Vivas*', the initials '*W. S.*' and the prize of the book '*Pretiu—18⁶¹*'.

The Globe No. 22550, Nov. 8, 1870. (From the Greenock Advertiser.) — See also Notes & Qu. 1870, No. 150, Novemb. 12, p. 429.

DONALDSON, WALTER (Comedian). Theatrical Portraits; or, the Days of Shakspeare, Betterton, Garrick, and Kemble. Never before printed. London, Varnham & Co. 1871.

„— Never before printed, — a queer assurance in its way. It would have been better had it never been written. Truly, nothing like it ever was printed before.“
— Athenaeum, April 1, 1871.

E., G. As You Like It '*Here shall he see no enemy*' etc.

Notes & Qu. 1870, No. 133, p. 42.

ELLIS, ALEX. J. On Early English Pronunciation with especial reference to Shakespeare and Chaucer, etc. Part. III. Illustrations of the Pronunciation of the XIVth and XVth. Centuries. Chaucer, Gower, Wycliffe, Spenser, Shakspeare, Salesbury, Barclay, Hart, Bullokar, Gill. Pronouncing Vocabulary. 8vo. London, Asher & Co. 1871. Pp. XX—633—996.

ELZE, K. Criticism on Merchant of Venice.

Notes & Qu. 1871, No. 164, Feb. 18, p. 142. Ib. No. 169, March 25, p. 271, by W. H.

ELZE, K. Two Passages in Timon of Athens. (Act IV, Sc. 3, Arrangement of the Scene. Ib. Your greatest want is, you want *much of meat*.)

Notes & Qu. 1870, No. 130, June 25, p. 594. — Ib. No. 133, July 16, p. 43, a reply by A. H. — Ib. No. 138, Aug. 20, p. 164, by I. Beale. — Ib. No. 143, Sept. 24, p. 259, a reply to Mr. Beale by A. H. — Ib. No. 147, Oct. 22, p. 355, a reply to A. H. by Mr. Beale. — Ib. No. 151, Nov. 19, p. 445, a reply to Mr. Beale by A. H.

FIELD, KATE. Fechter as Hamlet.

Atlantic Monthly (Boston) 1870, November.

FITZHOPKINS. Plates to Bell's 'Shakspeare'.

Notes & Qu. 1870, No. 151, Novemb. 19, p. 432.

FURNESS, HORACE HOWARD. The Cambridge Shakspeare.

Athenaeum No. 2212, March 19, 1870, p. 388. — See also *ibid.* Jan. 29. — Ib. No. 2214, April 2, p. 452: „The Cambridge Shakspeare“ by W. Aldis Wright.

FURNESS, HORACE HOWARD. A new Variorum Shakspeare.

Notes & Qu. 1870, No. 108, Jan. 22, p. 109.

HALLIWELL, J. O. Shakespeariana: a List of Works illustrative of the Life and Writings of Shakespeare, the History of Stratford-on-Avon, and the Rise and Progress of the Early English Drama. Printed for very limited and private Circulation, 1850 — 1867. 8vo. London. Pp. 69.

HALLIWELL, J. O. Shakespeare's Henry the Fourth. (Capell's copy of the third Quarto, 1604).

Notes & Qu. 1870, No. 122, April 30, p. 422. Ib. No. 123, May 7, p. 454, a reply by Mr. William Aldis Wright.

HALLIWELL, J. O. (Discovery of a series of documents, revealing the long-hidden mystery of the story of the establishments of the Globe and Blackfriars theatres.)

Athenaeum, No. 2233, Aug. 13, 1870, p. 212. — Ib. No. 2239, Sept. 24, 1870, p. 398.

HAMLET.

Southern Review (American), April 1870.

HART, J. M. Shakespeare in Germany of To-Day.

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HELSEBY, T. Shakespeare and Arden.

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V. Zum Kaufmann von Venedig. (Novelle) nach Giovanni Fiorentino. Die drei Kästchen: 1. Nach den Gesta Romanorum. 2. Nach Boccaccio. — Zur Sagenvergleihung.

VI. Zu Cymbeline. Weibliche Treue, nach Boccaccio. Zur Sagenvergleihung.

- VII. Zu den Lustigen Weibern von Windsor. Die Kunst zu lieben, nach Giov. Fiorentino. Die Rache, nach Straparola. Der Ring, nach Straparola. Zur Sagenverglei chung.
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- XI. Zu dem Wintermärchen. Das Märchen von Dorastus und Faunia, nach Robert Greene. Verhältniss des Schauspiels zum Märchen.
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- XVII. Zu Wie es Euch gefällt. — Rosalinde, nach Thomas Lodge. Zur Literaturgeschichte.
- XVIII. u. XIX. Zu Lokrine und Cromwell. — Lokrine, nach Galfred von Monmouth und Holinshed. Cromwell, nach Bandello. Anmerkung (zu beiden). Der Sturm. Walpurgisnachtstraum, etc.
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Das über die französischen Erscheinungen vorliegende Material ist zu lückenhaft, um für die diesjährige Bibliographie verwendet werden zu können. — Auch die Bibliographie der übrigen Länder, schon seit länger rückständig, konnte noch nicht in wünschenswerther Vollständigkeit herbeigeschafft werden, und es bleibt dieselbe daher wiederum einem der nächsten Bände des Jahrbuches vorbehalten.

Ich wiederhole hiermit die an alle Freunde der Shakespeare-Literatur gerichtete Bitte um Angabe der zu ihrer Kenntniss gelangenden Erscheinungen, besonders solcher, welche durch die Art ihres Erscheinens sich der allgemeinen Kenntnissnahme entziehen.

ALBERT COHN.

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