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Shakespeare-Bibliographie

1875 und 1876.

(Mit Nachträgen zur Bibliographie seit 1864 in Band I, II, III, V, VI, VIII und X des Jahrbuches.)

Von

Albert Cohn.

Es wird in Erinnerung gebracht, dass die 'Bibliographie' Recensionen und Anzeigen von Büchern, Theaterberichte, bildliche Darstellungen und musikalische Werke im Allgemeinen nicht verzeichnet. Nur ausnahmsweise finden Arbeiten dieser Art Aufnahme.

I. ENGLAND und AMERICA.

a. TEXTE.

WORKS. The Text revised by the Rev. Alexander Dyce. Third edition. Vol. II—IX. London, Chapman, 1876. 8vo. Vol. II, pp. 430. III, 530. IV, 536. V (?) VI, 710. VII, 770. VIII, 468. IX, (?)

DRAMATIC WORKS. Edited by S. W. Singer. With a life by W. Watkiss Lloyd. New edition. Vol. II—X. London, Bell & Son, 1875. 12mo. II, pp. 500. III and IV, pp. 480. V, pp. 420. VI, pp. 538. VII, pp. 442. VIII, pp. 466. IX, pp. 486. X, pp. 466.

THE WORKS of Shakspeare. With Notes by Charles Knight [Wrapper: Virtue's Imperial Shakspeare, edited by Charles Knight with illustrations by Cope, Leslie, Maclise, E. M. Ward, W. P. Frith, H. S. Marks and others] Parts 1—39, forming Vol. I, complete, pp. 810, and Vol. II, pp. 1—750 Charles Knight's Biography of Shakspeare [Wrapper: Supplement to the Imperial Shakspeare]. Parts 1, 2. — London, Virtue & Co. [1875—76] folio. 'Sold to Subscribers only.'

COMPLETE WORKS. The text regulated by the Folio of 1623 with readings from former editions, a history of the stage, a life of the poet, and an introduction to each play. To which are added glossarial and other notes, by Knight, Dyce, Douce, Collier, Halliwell, Hunter, and Richardson. Windsor

edition. With steel-engravings. 8 vols. Philadelphia, Porter & Coates, 1876. 16mo.

— [The same text] Falstaff edition. 4 vols. Ibid., id., 1876. cr. 8vo.

WORKS. Stratford edition, edited by Charles Knight. New edition. 6 vols. London, Ward & Lock, 1875. 12mo.

WORKS. Edited by C. and M. C. Clarke. Illustrated from the Boydell Gallery. Library edition. 4 vols. London, Bickers, 1875. 8vo.

THE PLAYS AND POEMS of William Shakespeare. Edited by Thomas Keightley. Boston, Ticknor & Fields, 1866. 8vo. pp. 943.

WORKS. With life, glossary &c. Reprinted from the early editions and compared with recent commentators. Red-line edition. London, Warne, 1875. 8vo.

COMPLETE WORKS. Excelsior edition. Edinburgh, Nimmo, 1875. Roy. 8vo.

THE FIRESIDE SHAKESPEARE. The complete **WORKS** of W. S., with a full and comprehensive life; a history of the early drama; an introduction to each play; the readings of former editions; glossarial and other notes, &c. from the works of Collier, Knight, Dyce, Douce, Halliwell, Hunter, Richardson, Verplanck, and Hudson. Edited by Geo. Long Duyckinck. With 40 illustrations, photo-lith. from steel-plates after Northcote, Wigfall, and others. Philadelphia, C. H. Davis & Co. 1876. 8vo. pp. CXV—968.

A new and complete edition of the **WORKS** of Shakespeare, comprising his plays and poems, a history of the stage, an introduction to each play, and 20,000 corrections on former editions from his recently discovered manuscript of 1632. With 83 illustrations. Brooklyn, D. S. Holmes, 1876. Roy. 8vo. pp. 1150.

Mr. William Shakespeare's COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true original copies. London, printed by Isaac Jaggard and Edward Blount, 1623. In reduced facsimile by a photographic process. With an introduction by J. O. Halliwell-Phillipps. London, Chatto and Windus, 1875. 8vo. pp. 402.

THE DRAMATIC WORKS of Shakespeare. With biographical introduction by Henry Glasford Bell. Also, a complete index and glossary. 6 vols. London, Glasgow and Edinburgh, William Collins, Sons & Co. 1875. 8vo.

A reprint of the edition published in 1865 by Porteous brothers, Glasgow.

DRAMATIC WORKS, edited by Charles Knight. Redline edition. London, Routledge, 1875. 8vo. pp. 1080.

DRAMATIC WORKS. With 370 illustrations by the late Frank Howard, and with explanatory notes, parallel passages, historical and critical illustrations, a copious glossary, biographical sketch, and indexes. London, Nelson, 1876. 8vo. pp. 1410.

PLAYS. Edited and annotated by Charles and Mary Cowden Clarke. Illustrated by H. C. Selous. Vol. I. Comedies. London, Cassell, 1875. 4to. pp. 708.

SELECT PLAYS. (Clarendon Press Series) *As You Like It.* Edited with notes, &c. by William Aldis Wright. Oxford, Clarendon Press, 1876. 8vo. min. pp. 196.

SELECT PLAYS (Clarendon Press Series) *King Lear*, edited with notes &c. by William Aldis Wright. Oxford, Clarendon Press, 1875. 8vo. min. pp. 210.

SELECT PLAYS. Rugby edition [for the use of Rugby school] *King Lear*. With notes by Charles E. Moberly. Rugby, Billington, 1876. 12mo. pp. 150.

CUMBERLAND'S BRITISH THEATRE. The following plays of Shakespeare have been republished in this series between 1864 and 1872, all 'with remarks by D.—G. [George Daniel.]: *As You Like it*; *Cymbeline*; *Hamlet*; *K. Henry VIII.*; *K. John*; *K. Lear*; *Measure for Measure*; *The Merchant of Venice*; *Much Ado about Nothing*; *Othello*; *K. Richard III.*; *Romeo and Juliet*; *The Taming of the Shrew*; *The two Gentlemen of Verona*; *The Winter's Tale*.

DRAMATIC WORKS. Adapted for family reading by Thomas Bowdler. New edition, with steel-engravings. London, Griffin, 1876. 8vo.

THE BOUDOIR SHAKESPEARE. Carefully prepared for reading aloud, freed from all objectionable matter, and altogether free from notes. Edited by Henry Cundell. Vol. I. *Cymbeline*, *The Merchant of Venice*. London, Sampson, Low & Co., 1876. 12mo. pp. 283.

Shakespeare's Tragedy of *ANTONY AND CLEOPATRA*, arranged for representation in four acts. By Charles Calvert, Prince's Theatre, Manchester. Edinburgh, Schenck and McFarlane, n. d. [1866?] 8vo.

Shakespeare's Tragedy of *ANTONY AND CLEOPATRA*. Arranged and adapted for representation by Andrew Halliday. First performed at the Theatre Royal Drury Lane, on the 20th of September, 1873. London, Tinsley brothers, 1873. 8vo. pp. VIII—64.

JULIUS CAESAR. Edited by W. J. Rolfe. With notes and engravings. New-York, Harper broth., 1872. 16mo. pp. 189.

COMEDY OF ERRORS. By &c. (As performed at the Theatre Royal Drury Lane, on Saturday, Sept. 22nd, 1866) London, Lacy, n. d. [1866] 12mo. pp. 38. Lacy's acting ed. No. 1066, vol. 72.

CORIOLANUS: A Tragedy in five acts. By William Shakespeare. With an illustration and remarks by D. G. (Characters: Theatre Royal Drury Lane, 1824), London, Lacy, n. d. [1872] 12mo. pp. 57. French's [late Lacy's] acting ed. No. 1424, Vol. 95.

CYMBELINE, King of Britain. A play, in five acts. By William Shakespeare. (As performed at the Drury Lane Theatre on Monday, Oct. 17th, 1864) London, Lacy, n. d. [1865] 12mo. pp. 86. Lacy's acting ed. No. 950, Vol. 64.

HAMLET; An Opera in seven parts, the Libretto by Michel Carré and Jules Barbier, the Italian version by Achille de Lauzières. The Music by Ambroise Thomas. Edited and translated into English by Thomas J. Williams. As represented at the Royal Italian Opera, Covent Garden. London, printed by J. Miles & Co. [1869]. 8vo. pp. 62.

HENRY IV, PART I. A fragment of a hitherto unknown edition has passed into the hands of Mr. Halliwell, who calls it a 'unique fragment of the earliest edition.' The head-line is 'The Hystorie of Henry the Fourth'. See Mr. Halliwell's 'Catalogue of Shakespeare-Study Books' London 1876. 8vo. p. 18. — 'The text of this fragment preserves a word which has been accidentally omitted in all the subsequent editions. It is not in other respect of critical importance, but it is something at this late day to restore even

a single word to the text of Shakespeare.' Athenæum 1875, No. 2464, Jan. 16, p. 85.

HENRY IV, PART II. The second part of Henry the fourth. Arranged for representation by Charles Calvert, and produced under his direction at the Prince's theatre Manchester, September, 1874. Manchester 1874. 8vo. min.

KING HENRY IV, PART II. An historical play, in five acts. By William Shakespeare. (As performed at the Theatre Roy. Drury Lane, on Saturday Oct. 1st, 1864) London, Lacy, n. d., [1865] 12mo. pp. 71. Lacy's acting ed., No. 947, Vol. 64.

KING HENRY V. arranged for, and produced at the Prince's Theatre Manchester, by Charles Calvert. Manchester 1872. 8vo.

KING HENRY VIII. Edited by W. J. Rolfe. With engravings. New York, Harper broth., 1871. 16mo. pp. 210.

KING HENRY VIII. With introduction and notes by William Lawson. Glasgow, Collins, 1875. 12mo.

TRAGEDY OF KING LEAR. With introduction and notes by Dr. W. B. Kemshead. Glasgow, Collins, 1875. 12mo.

Shakespeare's **MACBETH**: with the chapters of Holinshed's 'Historie of Scotland' on which the play is based. With notes, &c. by Walter Scott Dalgleish. Second edition. London, Nelson & Sons, 1866. 8vo.

MACBETH, arranged for dramatic reading, with short sketches of some of the omitted scenes, by Lin Rayne. London, Bosworth, 1868. 12mo.

TRAGEDY OF MACBETH. With notes by S. Neil. Glasgow, Collins, 1876. 12mo.

THE MERCHANT OF VENICE, by William Shakspeare. Arranged for representation at the Prince's Theatre, Manchester, by Charles Calvert. Manchester, A. Ireland & Co., 1871. 8vo.

THE MERRY WIVES OF WINDSOR. A Comedy, in five acts. By William Shakespeare (Characters: Theatre Roy. Covent Garden, Monday, September 7th, 1840) London, Lacy, n. d. [1865.] 12mo. pp. 72. Lacy's acting ed., No. 925. Vol. 62.

MERRY WIVES OF WINDSOR. A most pleasant and Excellent Conceited Comedye of Syr John Falstaffe and the Merrie Wives of Windsor. London 1602. 4to. Facsim. by E. W. Ashbee 1866. 4to.

This is not the facsimile edition in Mr. Halliwell's series.

MIDSUMMER NIGHT'S DREAM. The Merry conceited Humors of Bottom The Weaver. As It hath been often publikely Acted by some of his Majesties Comedians, and lately, privately, presented, by several apprentices, for their harmless recreation, with Great Applause. London Printed, for F. Kirkman and H. Marsh, at the Io. Fletcher's Head, on the backside of St. Clements, and the Princes Arms in Chancery Lane nere Fleetstreet. 1661. 4to. 14 ff.

Ashbee's Occasional Facsimile Reprints. (Limited to 100 copies of each.)

XIII. 'The Humors of Bottom the Weaver.' From the Original, printed at London in 1661. London: Printed for Subscribers only 1871. 4to.

OTHELLO, the Moor of Venice, a tragedy in five acts by William Shakespeare. Arranged for the 'London Dramatic Company' by William Aitken. London, Ballard, 1869. 8vo.

Shakespeare's Tragedy of **OTHELLO**, the Moor of Venice, as produced by Edwin Booth. Adapted from the text of the Cambridge Editors, with

introductory remarks, &c. By Henry L. Hinton. New York: Hurd and Houghton [1869]. 8vo. pp. 96.

Booth's Series of Acting Plays, No. 8.

OTHELLO: A tragedy in five acts, by William Shakspeare. The Italian version as performed by Signor Salvini and his Italian company, at the Drury Lane Theatre. [English and Italian.] London, Clayton & Co., printers, 1875. 8vo. pp. 135.

Shakespeare's **PERICLES** Act V, Sc. 1 [in English with a translation in Greek verse.]

Gaisford Prize: Greek Tragic Iambics, recited in the Theatre, Oxford, June 8, MDCCCLXIV. By Evelyn Abbott. Oxford: T. and G. Shrimpton 1864. 8vo. pp. 10. (the last blank).

KING RICHARD II. A tragedy, in five acts. By William Shakespeare. (As performed at the Royal Princess's Theatre, on Thursday, March 12th, 1857.) London Lacy, n. d. [1868.] 12mo. pp. 68. Lacy's acting ed. No. 1149, Vol. 77.

A Tragedy of **KING RICHARD THE SECOND**, concluding with the Murder of the Duke of Gloucester at Calais. A composition anterior to Shakespeare's tragedy on the same reign, now first printed from a contemporary manuscript. London 1870. 8vo.

The tragedy of **KING RICHARD THE SECOND**. Edited, with notes, by William J. Rolfe. New York, Harper broth., 1876. 16mo pp. 225.

ROMEO E GIULIETTA. An Opera in five acts, the Music by Gounod. The English Libretto by H. B. Farnie. As represented at the Royal Italian Opera, Covent Garden. London, J. Miles & Co., n. d., [1867]. 8vo. pp. 76.

ROMEO AND JULIET; or the shaming of the true! An atrocious outrage. Perpetrated at Oxford, by the St. John's College amateurs, during commemoration, 1868. Oxford, T. and G. Shrimpton, 1868. 8vo.

THE TAMING OF THE SHREW. Katharine and Petruchio. A comedy, in three acts. Altered by David Garrick, from the Taming of a Shrew by William Shakespeare. With illustrations by R. Cruikshank. (Characters: Covent Garden 1838. Olympia, April 1864. Surrey, April 1864. Marylebone, April 1864). London, Lacy, n. d. [1865]. 12mo. pp. 41. Lacy's acting ed. No. 926, Vol. 62.

THE TEMPEST; in phonetic spelling. An offering to the Shakspeare Tercentenary Festival.

The Phonetic Journal. London. Vol. XXIII, No. 47, April 23, 1864.

THE TEMPEST. With notes by D. Morris. Glasgow, Collins, 1875. 12mo.

THE TEMPEST of Shakespeare. Edited by J. Surtees Phillpotts. London, Rivingtons, 1876. 12mo. pp. 118.

'Privately published for immediate use,' in 1870.

A WINTER'S TALE. By William Shakespeare. Arranged for representation at the Prince's Theatre, Manchester, by Charles Calvert. Manchester, John Heywood, n. d. [1869?] 8vo.

THE TWO NOBLE KINSMEN by Shakespeare and Fletcher, ed. by Rev. Walter W. Skeat. (Pitt Press Series.) Cambridge, University Press, 1875. 12mo. pp. 184.

MUCEDORUS [from the original edition of 1598, collated with that of 1610].

A select collection of old English plays, originally published by Robert Dodsley in the year 1744. Fourth edition, by W. Carew Hazlitt. Vol. VII. London 1874. 8vo. pp. 199—260.

THE POEMS of William Shakspeare. Philadelphia, Porter & Coates, n. d. [1870?] 32mo.

SONGS AND SONNETS. Illustrated by John Gilbert. (Choice Series). London, Low, 1875. 12mo. pp. 56.

SONGS, selected from his Poems and Plays. London, Virtue, 1875. Square 16mo.

b. SHAKESPEARIANA.

A. (M.) The Shakspeare Memorial Library, Birmingham [Catalogue].

Athenæum 1876, No. 2546, Aug. 12, p. 209. — *Ib.* No. 2547, Aug. 19, p. 241, by A. R. S. — *Ib.* No. 2548, Aug. 26, p. 269, by A. M.

'Abraham' — 'Abron' — 'Auburn'. A Shakespearian excursus.

The Catholic World 1873. May, pp. 234—41.

The Romance of Kynge Apollyn of Thyre. Reproduced in Facsimile by E. W. Ashbee, from the unique original printed by Wynkyn de Worde, 1510, in the library of his Grace the Duke of Devonshire. London 1870. 4to.

APPLEBY (John). The Drama. Shakspeare. A Bust.

Le Circe, and other poems, with notes. By John Appleby. London, 1873, 8vo. pp. 40—44, 85.

The authenticity of Shakspeare's plays.

Sunday Republican (Philadelphia) 1874, July 28, &c. 11 articles.

AXON (William E. A.). Shakspearian forgeries of W. H. Ireland.

Notes & Qu. 1876, Aug. 19, p. 160. — *Ibid.* Sept. 9, p. 113, by B. B.

BARDSLEY (Charles W.). Hamnet Shakspeare.

Notes & Qu. 1876, June 10, p. 461. — *Ibid.* July 19, p. 91, by John E.

Bailey, another notice by Vigorn, another by E. Leaton Blankinsopp, and another by Crowdown. — *Ibid.*, Aug. 19, p. 156, by A. H. — *Ibid.* Dec. 9, p. 475, by R. S. Charnock.

BEALE (J.). Hamlet, Act I, sc. 3 'Are of a most select and generous *chief*'.

Notes & Qu. 1875, Sept. 4, p. 182. *Ibid.* 1876. Feb. 19, p. 143, by W. Whiston. — *Ibid.* June 3, p. 444, by J. Beale.

BEALE (J.). Tempest, Act III, sc. 1. '*Busyless*'.

Notes & Qu. 1876, July 8, p. 25. — *Ibid.*, by John Bullock. — *Ibid.* Aug. 5, p. 104. — *Ibid.* Aug. 19, p. 143, by J. Beale. — *Ibid.* Sept. 2, p. 185, by R. S. Charnock. — *Ibid.* Sept. 16, p. 226, by Jabez, and another notice by J. Beale. — *Ibid.* Oct. 14, p. 302, by Jabez, and another notice by J. Beale.

The Beauties of Shakspeare [Portraits]. With 52 engravings by W. G. Standfast. London, Dicks, n. d. [1875?] 8vo.

BELLAMY, G. SOMERS. The new Shakspearean dictionary of quotations. With marginal classification and references. London, Charing Cross Publishing Company, 1874. 8vo. pp. 292.

BIGELOW (Horatio R.). Hamlet's insanity. Reprinted from the Chicago Medical Journal, Sept. 1873. 8vo. pp. 7.

Birmingham Shakespeare Reading Club, established 1866. Rules revised and adopted at a special meeting, held March 6th, 1871. Birmingham, Wm. Hodgetts, n. d. [1871?] 32mo.

BLAIR (David). Hamlet and Mary Queen of Scots.

Notes & Qu. 1875, Apr. 24, p. 321.

[BOSTON PUBLIC LIBRARY] Superintendent's [Mr. Justin Winsor] Monthly Reports No. 55—62, January to August 1875: The Shakspeare Quartos before 1623. — No. 63—69, September 1875 to March 1876: The Shakspeare Quartos 1623 to 1709. — No. 69—72, March to June 1876: Shakespeare's Poems, early editions. — No. 73—77, July to November 1876: Shakespeare's Spurious and Doubtful Plays. — No. 78, Dec. 1876: Shakespeare Quartos in the British Museum. — *See Jahrbuch X*, p. 389.

BOUCHIER (Jonathan). Twelfth Night, Act V, sc. 1 '*Will you help*' [?]

Notes & Qu. 1875, Feb. 6, p. 104.

BOYDELL Gallery. The Gallery of Illustrations for Shakespeare's Dramatic Works, originally projected and published by John BoydeLL. Reduced and re-engraved by the heliotype process, with selections from the text. Edited by J. Parker Norris. Philadelphia, Gebbie & Barrie, 1874. 4to. 34

BRINDLEY (J. M.) England's Bard, a poem.

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BRINDLEY (John Major). England's Bard. A poem written on the 300th anniversary of the birth of Shakespeare.

Robin Hood's Last Shot, and other poems. By John Major Brindley. Birmingham, Cornish brothers, n. d. 8vo. min. [1874?] pp. 22—27.

BROOKE (Christopher). The Ghost of Richard the third.

The complete Poems of Christopher Brooke for the first time collected and edited, with memorial introduction and notes. By Alex. B. Grosart. London 1872. 8vo. Vol. 4 of Miscellanies of the Fuller Worthies' Library.

Brooke's poem, founded upon Shakespeare's play, was first printed in 1614. Reprinted with an introd. and notes by J. P. Collier, for the Shakespeare Society, 1844.

BROWN (H.). Shakespeare and Drummond of Hawthornden.

Notes & Qu. 1876, Oct. 28, p. 345.

BROWN (Rawdon). The Original of Shakespeare's Othello.

Academy 1875, Jan. 9, p. 16. — Ibid. Feb. 20, p. 194, by Edward H. Pickersgill.

BROWNE (C. Elliot). All's Well, Act I, sc. 3 '*Chairbonne . . . poisson*'; Act IV, sc. 2 '*With what a dash and scar shall we be read*'.

Notes & Qu. 1876, Feb. 19, p. 144; June 3, p. 444.

BROWNE (C. Elliot). King Henry IV., Part II, Act III, sc. 2 '*Accommodated*'.

Notes & Qu. 1876, Feb. 19, p. 144.

BROWNE (C. Elliot). Notes on Hamlet attributed to the Earl of Rochester [in: The Poetical Works of that witty Lord John Earl of Rochester London, 1761].

Athenæum No. 2475, Apr. 3, 1875, p. 438.

BROWNE (C. Elliot). Early allusions to Shakspeare.

Athenæum No. 2482, May 22, 1875, p. 687, and *ibid.* No. 2507, Nov. 13, 1875, p. 640.

BROWNE (C. Elliot). Gayton's allusions to Shakspeare and the early stage [in Edmund Gayton's *Pleasant Notes upon Don Quixote*. London 1654.]

Notes & Qu. 1875, Feb. 27, p. 161.

BROWNE (C. Elliot). Was there a Pre-Shakspearian Hamlet?

Notes & Qu. 1875, Nov. 27, p. 421.

BROWNE (C. Elliot). Notes on Shakspeare's names. I, II, III.

No. I Athenæum 1876, No. 2543, July 22, p. 112—13. No. II, ib. No. 2544, July 29, p. 147—48. No. 2545, Aug. 5, p. 177, by W. C. S. No. III, ib. No. 2553, Sept. 30, p. 432—33.

BROWNE (C. Elliot). Othello and Sampiero.

Athenæum No. 2499, Sept. 18, 1875, p. 371. — Reprinted in Notes & Qu. 1875, Sept. 25, p. 259. — Another version of the story in the *Memoirs of Corsica*, London 1768; Notes & Qu. 1875, Oct. 23, p. 325.

BROWNE (C. Elliot). Cleveland's allusions to Shakspeare [quoted from his *Works*. London 1687.]

Notes & Qu. 1876, June 3, p. 444.

BROWNE (C. Elliot). The dialect of Shakspeare's country.

Notes & Qu. 1876, July 29, p. 83.

BROWNE (C. Elliot). Shakspeare's Books.

Athenæum, No. 2462. Jan. 2, 1875, p. 19.

BROWNE (C. Elliot). Early Shakspeare Criticism: Abraham Wright's Commonplace Book [in the volume of 'Historical Papers' edited for the Roxburgh Club by Bliss and Bandinel, 1846 — from A. W.'s Manuscript said to contain early and original criticisms on Shakspeare, one of which is given: 'Othello, by Shakspeare'.]

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[**BROWNE**, C. F.] Artemus Ward: his visit to the tomb of Shakspeare. London, published at 84, Fleet Street, n. d. [1870?] 8vo.

BRYANT (William Cullen). Shakspeare.

Orations and Addresses. By William Cullen Bryant. New-York 1873. pp. 369—78.

C. (J.). Cymbeline, Act I, sc. 6 '... and the rich *crop* of sea and land.' Notes & Qu. 1876, Sept. 2, p. 185. — Ibid. Sept. 16, p. 226, by F. J. Furnivall.

C. (J.). King Lear, Act IV, sc. 2 'Thou changed and *self-cover'd* thing'. Notes & Qu. 1876, Sept. 16, p. 225. — Ibid. Oct. 14, p. 303, by J. Beale.

CHARNOCK (R. S.). 'A sea of troubles' Hamlet, Act III, sc. 1.

Notes & Qu. 1876, Aug. 5, p. 104.

CHARNOCK (R. S.). Hamlet Act V, sc. 1 'Crants'.

Notes & Qu. 1876, Oct. 28, p. 345.

CHARNOCK (R. S.). Henry VI., second part, Act II, sc. 3 'Charneco.'

Notes & Qu. 1876, Nov. 18, p. 404.

CHARNOCK (R. S.). Two Gentlemen of Verona, Act II, sc. 3 'O that *she could* speak now, like a wood woman.'

Notes & Qu. 1876, Oct. 14, p. 303.

CHARNOCK (R. S.). Winter's Tale, Act II, sc. 1. 'I would *land-damn* him.'

Notes & Qu. 1875, Apr. 17, p. 303. — Ibid. May 15, p. 383, by Jabez, and ibid. by Henry Kilgour. — Ibid., June 12, p. 464, by Walter W. Skeat, Thorncliffe, R. S. Charnock, W. T. M., and Henry H. Gibbs. — Ibid. July 3, p. 3, by H. Wedgwood, H. Kilgour, H. A. Kennedy, W. H. Patterson, J. T. M., and Erem. — Ibid. Aug. 7, p. 102, by Henry C. Lofts, Theodor Marx, Henry Kilgour. — Ibid. Sept. 4, p. 183, by Medweig.

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Notes & Qu. 1875, Jan. 9, p. 32. — Ibid. Feb. 13, p. 137, by Charles W. Bardsley.

CHATELAIN (Chev. de). Les Misérables: Souvenir de 1862. Victor Hugo's new work reviewed for the 'Jersey Independant'. Suivi des Opinions de la Presse sur la Traduction de 'King Lear' de Shakspeare, publiée le 19 Janvier, 1873, 72^e anniversaire de sa naissance. Printed for Private circulation. Dryden Press: J. Davy & fils, 1873. 8vo. pp. XVI—152.

CLARKE (Marcus). King Henry IV, part II, Act III, sc. 2 'Alas, a *black ouzel*.'

Notes & Qu. 1875, Oct. 9, p. 284. — Ibid. Dec. 4, p. 446, by R. Guy, William Noy. W. E., P. P., F. D., and George M. Traherne. — Ibid. 1876, Feb. 5, p. 105, by Mortimer Collins, and another notice, by H. W. O.

COLLIER (J. Payne). The Text of Shakspeare. All's Well that Ends Well, Act III, sc. 7 'And lawfull meaning in a *lawfull* act'. Much Ado about Nothing, Act V, sc. 4 'Our Hero died *defil'd*, but I do live.' Julius Cæsar, Act III, sc. 1 'Our arms in strength of *malice*, and our hearts.'

Athenæum No. 2523, Mar. 4, 1876, p. 329—30. — Ibid. 2524, Mar. 11, p. 362—3, by Brinsley Nicholson, and George Frederick Pardon. — Ibid. No. 2525, Mar. 18, p. 394—5, by J. Payne Collier. — Ibid. 2526, Mar. 25, p. 426—7, by P. A. Daniel.

COLLIER (J. Payne). Shakspeare and Mucedorus.

Athenæum No. 2534, May 20, 1876, p. 696—7. — Ibid. No. 2539, June 24, 1876, p. 861.

[COLLIER, J. Payne.] Trilogy. Conversations between three friends on the Emendations of Shakspeare's Text contained in Mr. Collier's Corrected Folio, 1632, and employed by recent editors of the poet's works. Printed for private circulation only. 3 parts. London, T. Richards, 1874. 4to.

COOLIDGE (W. A. B.). King Lear, Act I, sc. 1, l. 151 '*Doom*.'

Notes & Qu. 1876, June 3, p. 444.

CORSON (Hiram). Shakspeariana. K. John Act IV, sc. 3 'Now happy, he, *whose cloak and center* can hold out this tempest.'

The Cornell Review. Ithaca. Vol. III, No. 1. October 1875, p. 46.

CRAIG (E. T.). Shakspeare's Portraits, phrenologically considered. Originally published in an English Journal, April 30th 1864, and now reprinted by J. Parker Norris. Philadelphia, fifty copies printed for private circulation, 1875. 8vo.

CRAIK (George L.) The English of Shakspeare. Illustrated in a philological commentary on his Julius Cæsar. Edited by W. J. Rolfe. Boston, Ginn brothers, 1872. 8vo.

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'Note. It is scarcely necessary to observe that the following pages have
been compiled for my own private and individual use. They may,
however, be of some little value to others as exhibiting the kind of

ramifications involved by an enquiry into the personal history of Shakespeare when viewed in connexion with the contemporary stage and the circumstances of the times in which he lived. Under this impression I have ventured to have a small number of extra copies printed for circulation amongst the few likely to be interested in such a pioneering fragment. 18th February, 1876.

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Ibid. pag. 546—594: Bernardo Accolti's *Virginia* und All's Well that ends Well. Schlegel und Simrock [ausser ihnen kein Literarhistoriker oder Shakespeare-Erklärer] haben die Uebereinstimmung der Fabeln beider Stücke nur obenhin angedeutet, Klein hat sie zuerst eingehend nachgewiesen. In vielen dieser Uebereinstimmungen finden sich die Elemente nicht in Boccaccio's Novelle und es werden daher fortan diese und Accolti's *Virginia* für Shakespeare's Quellen zu gelten haben, ja nach Klein's Untersuchung, die, wie wir bereits früher bemerkt haben (Jahrbuch II, 404), tiefe Einblicke in Shakespeare's Compositionsweise eröffnet, scheint die Empfindungs- und Gedankenfolge des Dichters sich directer an die *Virginia*, als an die Novelle anzuschliessen. Da die *Virginia* weder in's englische noch in's französische übertragen wurde, liegt hier auch ein Beweis dafür vor, dass Shakespeare italienisch verstanden haben muss.

Ibid. pag. 748—757. *GP Ingannati* und Twelfth Night.

Ibid. pag. 786—791. Der Page Brunetto in Parabosco's *Il Viluppo*, das Vorbild vom Pagen Sebastian (Julia) in The Two Gentlemen of Verona. 'Den Entführungsanschlag und die Doppelbewerbung fand Shakespeare nicht bei Montemayor, sondern in Parabosco's *Viluppo*'.

Ibid. pag. 804—806. Niccolo Secco's *GP Inganni* und Twelfth Night. —

Hier sei bemerkt, dass Mr. J. P. Collier die in den *Annals of the Stage*, auf die Notiz hin in Manningham's Diary von der Aufführung der *Inganni* in London, unter dem 2. Februar 1604 (1602) ausgesprochene Vermuthung: 'should the Italian comedy, called *Inganni*, turn up, we shall probably find in it the actual original of Twelfth Night' später zurückgenommen hat, was Klein entgangen ist: '. . . but to neither (*GV Ingannati* and *GV Inganni*) can we say with any degree of certainty, that our great dramatist resorted, although he had perhaps read both, when he was considering the best mode of adapting to the stage the incidents of Bandello's novel'. Collier's Shakespeare, Vol. III, (1842), p. 323.

Ibid. pag. 807. Secco's Courtisane Dorotea [in *GV Inganni*] und Shakespeare's Doll Tear-Sheet [Henry IV., part. II.] 'Es unterliegt für uns keinem Zweifel, dass Secco's Courtisane Dorotea, zu Falstaff's Dortchen Lakenreisser Modell gestanden'.

Ibid. pag. 887—890. Christoforo Castelletti, *Le Stravaganze d'Amore* (1585). Klein meint die drei Schattirungen von Narrheitsformen: von wirklicher, verstellter und zünftiger Narrheit, die man in diesem Stück, und zwar in derselben Scene einander gegenübergestellt findet, könnten die erste Anregung der ähnlichen Situation in King Lear [Lear, Edgar, Fool] gegeben haben, eine Annahme, die ihm um so zulässiger erscheint, als kein Drama ausser den *Stravaganze* vor King Lear und Hamlet vorhanden ist, worin ein *verstellter* Wahnsinn vorkommt.

V. *Das Italienische Drama*. Zweiter Band. *Ibid.*, id., 1867. 8vo. — Pag. 383. Lodovico Dolce, *Tragedia Marianna*. Klein vermuthet in diesem Stück die Modell-Studie zum Othello, eine Ansicht, die er durch Anführung von Parallelstellen unterstützt.

Ibid. pag. 426. Luigi Groto's *La Dalida*. Eine Parallelstelle zu Lady Macbeth's Monolog, [Macbeth, Act I, Scene 5].

Ibid. pag. 432—461. Luigi Groto's *La Hadriana*. Dieser Tragödie liegt der Stoff von Romeo and Juliet zu Grunde. Arthur Brooke, in der Vorrede zu seinem *Romeus and Juliet* erzählt: 'I saw the same argument lately set forth on stage with more commendation then I can looke for, being there much better set forth then I have, or can dooe.' In der *Hadriana* haben wir wahrscheinlich das Stück, welches Brooke, entweder in einer englischen Nachbildung, oder italienisch in London gesehen hat. So scheint Collier's Vermuthung, dass Shakespeare das von Brooke erwähnte, allen Forschern bisher entgangene Stück benutzt haben könne, sich zu bestätigen. Uebrigens kann er die *Hadriana* auch aus dem 1586 erschienenen Druck gekannt haben. Klein hat zum erstenmal darauf hingewiesen, dass Arthur Brooke's *Romeus and Juliet* eine Nachbildung der versificirten Giulietta-Novelle der Veroneserin Clitia *L'infelice Amore* (1563) ist. Ueber letztere findet man Näheres in Vol. 4 der Shakespeare-Society Papers (1849): 'An Account of an Early Italian Poem on the story of Romeo and Juliet', wo aber der Beziehung zu Brooke's Gedicht nicht gedacht wird. — Klein's Angabe, dass die Shakespeare-Kritik, 'die Shakespeare-Society mit inbegriffen', von diesem Poem keine Notiz genommen habe, beruhte auf einem Irrthum, der, wäre ihm vergönnt gewesen, Shakespeare seiner Geschichte des Drama's hinzuzufügen, von ihm selbst berichtigt worden wäre.

Ibid. pag. 724. Paolo Verardo's *L'Intrico*. Eine Scene dieser Komödie gleicht dem Sichversetzen in die Lage des Anderen [Olivia und Viola] in Twelfth Night, Act I, sc. 5. Klein sagt: 'Warum sollte Shakespeare nicht auch diese Komödie gekannt haben?' — Twelfth Night aber wurde schon Feb. 2, 1604 (1602) aufgeführt, wie wir aus dem Tagebuche eines Augenzeugen wissen, welches im British Museum (Harl. MSS. 5353) aufbewahrt wird, während *L'Intrico* erst 1606 aufgeführt, 1610 gedruckt wurde.

VIII. *Das Spanische Drama*. Erster Band. *Ibid.* id. 1874. — Pag. 859. Parallelszenen in Romeo and Juliet und in der *Celestina*. Shakespeare's rhyaparographische Studien.

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- Ibid.* pag. 435. Parallelszene in *The Taming of the Shrew* und in Lope's *El Caballero de Olmedo*.
- XI, 2. *Das Spanische Drama*. Vierter Band, zweite Abtheilung. Ibid. id. 1875. — pag. 256 ff. Die Eifersucht als tragisches Motiv in *Othello* und in Calderon's *El Medico de su honra*.
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* ΟΘΕΛΛΙΟΣ ἦτοι ὁ Μαῦρος τῆς Ἐνετίας [Othello, the Moor of Venice.] Τραγωδία τοῦ ἀγγλοῦ Σαίξπηρον εἰς πράξεις πέντε. Ἐκδίδεται ὑπὸ Ἰωάννου Α. Μανώλη. Ἐν Κωνσταντινουπόλει, τύποις Βουτύρα καὶ Σας, 1873. 8vo. pp. XVI—82.

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Russland.

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This is the first play of Shakespeare translated into Tamil. The translator announces the Merchant of Venice in Sanskrit, to be published shortly.

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