

AN ANNOTATED INDEX
OF THE REFERENCES MADE TO SHAKESPEARE
IN THE GENTLEMAN'S MAGAZINE (1731-1760)

515
A THESIS

SUBMITTED TO THE DEPARTMENT OF
ENGLISH AND THE GRADUATE COUNCIL OF THE KANSAS STATE
TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

By

Penny L. Blake

August 15, 1967

Thesis
1917
6

Approved for the Major Department
Charles E. Walton

Approved for the Graduate Council
Frank W. Taylor

PREFACE

The present study should prove interesting to scholars interested in eighteenth-century Shakespearean criticism. A survey of the thirty years included in this index provides a useful study of the critical background to the period in which Samuel Johnson was writing his edition of Shakespeare. Because this study was not intended to include the period of Samuel Johnson's greatest influence upon Shakespearean study, the present author thought it best to limit the index to thirty years. The noting of the changes which occurred in Shakespearean criticism and of the clues provided for further study in this area has made the construction of the index even more interesting than was originally anticipated.

The spelling of various names has changed since the eighteenth century. William Shakespeare and Ben Jonson are the two most frequently mentioned names which needed a uniform spelling in this index. Unless these two names appear in titles or quotations, the spelling of their names has been modernized. Spenser's name also, because of the number of references, has been modernized except when in quotations.

The names of others, such as Lyly, whose name sometimes appears as "Lilly," are spelled both in quotations and in the summaries of the articles as they appeared in the Gentleman's Magazine.

Occasionally, the spelling of the titles of plays varied from that used in the Hardin Craig edition. For example, Love's Labour's Lost was printed in the Gentleman's Magazine as Love's Labour Lost. In such cases, the summaries have retained the spelling of the magazine.

The authors of the articles in the magazine frequently signed their names, although the names they gave were often fictitious. The names of the authors, if given, may be found in parentheses after the title and page number of the article.

The Hardin Craig edition, 1961, was used to indicate the sources of the quotations from Shakespeare which occur in the Gentleman's Magazine.

The page numbers assigned to the articles from the Gentleman's Magazine in this index are only those pages on which the reference to Shakespeare is made or from which a direct quotation has been used in the summaries. Often the article itself actually includes more pages.

To Dr. Charles E. Walton, Department of English, Kansas State Teachers College, Emporia, I owe my gratitude for his constant encouragement and helpful advice. I also wish to express my appreciation to Dr. June J. Morgan, Department of English, Kansas State Teachers College, Emporia, for her assistance as second reader of this thesis, and to

Mrs. Mildred Myers, Periodicals Librarian, William Allen
White Library, Kansas State Teachers College, Emporia,
and her staff for their kind assistance in the compilation
of this index.

August 15, 1967

P. L. B.

Emporia, Kansas

TABLE OF CONTENTS

| CHAPTER | PAGE |
|---------------------------------|------|
| PREFACE | 111 |
| ABSTRACTS OF ARTICLES | 1 |
| BIBLIOGRAPHY | 176 |
| APPENDIX | 178 |
| INDEX | 183 |

SHAKESPEARE IN EIGHTEENTH CENTURY PUBLICATIONS AND THEATRE
AS RECORDED IN THE GENTLEMAN'S MAGAZINE (1731-1760)

A study of the references made to Shakespeare in the Gentlemen's Magazine from 1731-1760 reveals changes which occurred in the eighteenth-century attitude toward Shakespearean study. Each month during these years, the Gentleman's Magazine prints a list of English publications. From these lists is derived the following compilation of the major editions and critical works on Shakespeare appearing between 1731 and 1760:

| | |
|---------------|--|
| January, 1734 | <u>Shakespeare's Plays</u> , 7 vols., Theobald |
| April, 1745 | <u>Miscellaneous Observations on Macbeth</u> |
| May, 1745 | <u>The Works of Shakespeare</u> . [No author is given.] |
| April, 1746 | <u>Critical Observations on Macbeth</u> |
| May, 1747 | <u>Works of Shakespeare</u> . Warburton and Pope. |
| January, 1748 | <u>Enquiry into the Learning of Shakespeare</u> . Peter Whalley. |
| April, 1748 | Supplement to Warburton's edition. |
| January, 1752 | <u>A new edition of Shakespeare's works</u> . |
| January, 1752 | <u>Miscellaneous Observations on Hamlet</u> . |

| | |
|----------------|--|
| March, 1752 | <u>The Beauties of Shakespeare</u> , Dodd. |
| May, 1753 | <u>Shakespeare Illustrated</u> . Vols. 1 and 2. |
| February, 1754 | <u>Shakespeare Illustrated</u> . Vol. 3. |
| May, 1754 | <u>Critical. . .notes on Shakespeare</u> , Grey. |

Although all of these English publications are noted in the regular "Books Published" section that appears in the Gentleman's Magazine, only some of them receive further critical attention in the magazine by its correspondents.

Prior to the appearance of Theobald's edition in 1734, most notices concerning Shakespeare take the form merely of brief references to his name; i.e., he is quoted or mentioned by example or reference. Actually, the earliest attempt at the writing of Shakespearean criticism occurs in the June, 1732, issue, in which an anonymous reviewer of an article which originally had appeared in Applebee's Journal states that Shakespeare was "justly censur'd" because of his irregularity of form and content, yet the reviewer hastens to add that Shakespeare's plays still ". . .boast the noblest Sentiments, and [are] best adapted to the Speakers. . . ."

Theobald's seven volume edition is the first such collection to appear during the time span encompassed in this index. The magazine first notes Theobald's edition in the

March, 1734, issue, two months after its publication had been announced. However, the March critic discusses only the general approach of so-called "literal criticism." Later references to the Theobald edition usually involve discussions of possible textual emendations which the critics are now advocating. However, none of the critics of Theobald's edition are antagonistic to his major textual interpretation of Shakespeare's plays.

The next critical reference to Shakespeare occurs in the May, 1739, issue, in which a correspondent suggests that Shakespeare was influenced by national emergencies in the writing of Henry V and Julius Caesar.

Although Upton's Critical Observations on Shakespeare is recorded in the Gentleman's Magazine as having been published in April, 1746, it is not until one year later that the work is alluded to in the magazine in an article in which an anonymous contributor, who signs himself as "Ruricola", suggests an emendation for Antony and Cleopatra that is at variance with the suggestions made by Upton and Theobald.

The Warburton and Pope edition of Shakespeare, published in May, 1747, receives the most attention of any of the editions mentioned in the magazine. A contributor, T. P., gives his own views in comparison with Warburton's in two

articles contained in the June and August, 1750, issues. Several correspondents also charge Warburton with having added too many notes to the plays in his edition of the works. Even Pope, in his will, alluded to Warburton's practice of making copious notes, when the former left to Warburton all of the works of his ". . .as he hath written or shall write commentaries or notes upon." A sonnet written in 1751 on Pope's unusual legacy declares that the burdensome notes of Warburton on Shakespeare will cause the latter either to sink into oblivion or carry the burden of these notes, forever. Warburton believed that Shakespeare had rewritten I Henry IV to replace Oldcastle with Falstaff and had inadvertently left in the line, "My old lad of the castle." P. T., a correspondent of 1752, contributes a long argument to the magazine in which he strikes out against Warburton's assumption. All other references to the Warburton-Pope edition either suggest emendations or refer specifically to quotations from the edition.

Peter Whalley's Enquiry into the Learning of Shakespeare, the publication of which is noted in the magazine in 1748, is the first such critical work to receive much attention. In the January, 1748, issue, the editor of the magazine assigns three pages to a review of Whalley's study. In

March of the same year, another article, "Remarks on Shakespear's Plays," is devoted to Whalley's work.

In April, 1748, Warburton published a supplement to his edition, which is noted in the journal. In November and December of the same year, two articles discussing Otway's The Orphan pay particular attention to Shakespeare's moral teachings, emphasizing his ability to show the innate goodness in men and women. Because Otway was a "novice in his art," the author of the article claims that Otway could not portray virtue in his characters as well as could Shakespeare, who was much the more skilled in dramatic art.

In its monthly listings of books published, the Gentleman's Magazine records three English publications for 1752, concerned with Shakespearean criticism: A new edition of Shakespeare and Miscellaneous Observations on the Tragedy of Hamlet, published in January; and Dodd's The Beauties of Shakespeare, published in March. In the months following, however, these three publications do not generate any great amount of critical discussion in the magazine. In the June and October, 1752, issue, King Lear and I Henry IV are discussed at length. The June article is concerned with the history of the Lear story and contains a discussion of Shakespeare's handling of this drama. The October article on I Henry IV refutes

the argument that Shakespeare substituted Falstaff for Oldcastle in the play.

The first two volumes of Shakespeare Illustrated, the most complete source study of Shakespeare's plays to appear within the thirty years included in this survey, is recorded as having been published in February, 1754. The Gentleman's Magazine here, publishes the table of contents to Shakespeare Illustrated and in one article, reviews the source of Romeo and Juliet as it is presented in the new publication. Furthermore, it announces that in this study, now available to the public, the novel, play, or history from which twenty-two of Shakespeare's plays were derived are reprinted with parallels and differences noted between sources and plays. Even such a work as this important one generated only four articles in the Gentleman's Magazine in the following two years.

In the thirty years covered by this present study, five editions and seven critical works on Shakespeare appeared in English publication. Judging from the critical attitudes revealed in the articles which appeared in the Gentleman's Magazine with respect to these publications, one concludes that the major interest in Shakespeare during this time was not so much that which was concerned with editions and critical works, as it was that related to the performance

of these dramas. For example, an article in the magazine in 1742 first mentions the beginnings of David Garrick's career, adding that Garrick first performed in 1741 at Goodman's Field Theatre. An article appearing in the May, 1743, issue, alludes to his acting in a highly complimentary manner and is the first of several articles and poems which flatter the actor. These references in the Gentleman's Magazine definitely imply that Garrick was a favorite actor of the day. In fact, in a 1754 listing of the performances at Drury Lane Theatre, one discovers that a note, "without Garrick," is added to the note on Coriolanus, apparently because it was more important to recognize Garrick's absence than to celebrate another actor's presence. In 1749, at the time of Garrick's marriage, the magazine prints a poem referring to the event as "the talk of the town." There is evidence, also, to indicate that Garrick must have tried to improve upon the quality of theatrical performances in his day. For example, in a prologue written for the opening of the Drury Lane Theatre, 1750, and printed in the Gentleman's Magazine, Garrick notes that, although the theatre is sacred to Shakespeare and although actors prefer good plays, it is the audience, in the final analysis, that actually decides what is to be performed. One learns that on Lord Mayor's Day, November, 1752, Garrick

refused to follow tradition by presenting the annual play, London Cuckolds, in an attempt to improve theatrical offerings. He also ridiculed the practice currently on exhibition at the Covent Garden Theatre of presenting acts borrowed from English fairs and from Sadlers Wells.

There are articles, however, in the Gentleman's Magazine which demonstrate some interest in the theatre before the time of Garrick. For example, in 1736, an "Account of Theatrical Performances" is included in the April issue of the magazine, revealing that, of 107 performances in three London theatres during March and April of that year, eleven are plays written by Shakespeare. This list, however, does not appear again in the magazine until 1749, after which time it is printed regularly until January, 1755. These lists show that the percentage of Shakespearean plays performed is noticeably higher for these years than the percentage of Shakespearean plays presented in 1736. For example, the first list, which records performances for Drury Lane Theatre during September through December, 1749, cites 89 performances during the period, 24 of which are the works of Shakespeare. For Covent Garden, the list cites 86 performances for the same time span, 18 of which are plays of Shakespeare.

One notes that, during the thirty years included

in this present study, the major contributions to Shakespearean criticism which appeared in English publications were written during ten years, 1745 and 1755. Furthermore, the Gentleman's Magazine printed most of its truly critical articles on Shakespeare during this same period of time. The lists of theatrical performances, which (as was mentioned before) reveal a definite interest in Shakespearean plays, were printed in the magazine between 1749 and 1755. Thus, one concludes that these ten years, 1745 to 1755, were the most productive regarding Shakespearean criticism, out of the total of thirty included in this index.

After 1755, an interest in Shakespearean study seems to have waned, since no critical works are mentioned as appearing in English publications between 1755 and 1760; at least, none is recorded as having been published, as far as the reviews in the Gentleman's Magazine are concerned. An interest in the exact interpretations of Shakespeare is forgotten in favor, now, of adaptations of his plays. For example, the magazine notes that in February, 1755, The Fairies, an adaptation of A Midsummer Night's Dream, was presented at Drury Lane Theatre. In Garrick's prologue to the opera, he refers to the current taste for foreign music. Either this opera marks a trend toward altering Shakespeare's plays, or the trend was an earlier movement,

but it is not observed earlier in the magazine with reference to Shakespeare's plays. One learns that by February, 1759, The Winter's Tale, The Tempest, and Cymbeline have also been altered. A comedy of three acts entitled Catherine and Pettrucia, "alter'd from Shakespear," appears in English publication in February, 1756, and was probably taken from The Taming of the Shrew. The trend in Shakespearean study in the last five years of this index seems to be away from a critical approach to Shakespeare to an emphasis upon "modern" or contemporary adaptations.

Since the Gentleman's Magazine is a means of detecting public interest, one concludes that, prior to Johnson's edition, there was constructive scholarship being produced in the field of Shakespeare, especially in the ten years between 1745 and 1755, but that this scholarship did not attract the attention of a great many individuals. The theatre, instead, seems to have attracted the most attention, rather than editions or critical works on Shakespeare.

This index reveals many valuable clues to eighteenth-century interpretations, emendations, and criticisms of Shakespeare. In addition, this information concerned with the staging and performing of Shakespeare's plays enables

one to study, to a certain degree, the actors, actresses, and plays of the day. Because the Gentleman's Magazine contains such information, scholars are encouraged to undertake similar studies of other English magazines contemporary with this journal. For example, the London Magazine, published from 1732 to 1785 by a "powerful association of booksellers,"¹ was the strongest rival of the Gentleman's Magazine for many years. Because The London Magazine was an imitation of the Gentleman's Magazine and because the former also had competent contributors, an index of the references made to Shakespeare in The London Magazine would probably prove to be similarly rewarding.

¹Walter Graham, English Literary Periodicals, p. 162.

(1731)

usually about Love. Shakespeare realized that ambition and public spirit were more noble subjects than love, although Shakespeare had a genius for portraying love, as shown by Romeo and Juliet.

- H. P. 296, July. "The Art of Railing at Great Men." The Free Briton, Thursday, July 22.

There are several modes of political satire. One is the "ironical or mock panegyrick," and the funeral sermon of Anthony in Julius Caesar may be cited as an example.

Lines quoted: Julius Caesar. III. ii. 155-157.
(Anthony)

- I. P. 493, November. "The Modern Poets; In Allusion to Horace, Sat. x. Book I. By a Young Gentleman of Cambridge."

Modern poets should try to write well and to make their verses suit the emotion they are trying to express, much as Shakespeare did.

VOLUME II

1732

- A. P. 565, January. Fog's Journal, January 15, No. 167.

The Merchant of Venice is alluded to by plot but not by name. The dilemma of Shylock, whom the author merely calls "the Jew in the Play," is compared to a contemporary problem concerning the actions of "Ministers of State."

- B. P. 566, January. "On the Regulation of the Stage." Read's Journal, Saturday, January 15.

Because drama can be so useful in instruction by pleasant means, and because the Athenians even put the care of their drama in the Legislature, England should make better provisions to secure the "Honour of the Stage." The players have become the "Heads of Dramatical Learning," and "Farce and Pantomimes have taken Place of Shakespear and Otway."

- C. P. 643, March. "Of Punning." Universal Spectator, March 4, No. 178. (Joseph Punsibi)

Although puns were considered a low form of wit in 1732, the last century was fond of the pun. A man must have a "Magazine of Words and Etymologies" in order to pun well. Shakespeare is a good example of such a man.

(1732)

- D. P. 741, May. "A Description of Scarborough." The Universal Spectator, May 6, No. 184.

Lines from King Lear describe the cliffs on which a castle is built.

Lines quoted: King Lear. IV. vi. 12-24. (Edgar)

- E. Pp. 786-787, June. "A Critique on English Poets." Applebee's Journal, June 3.

Although Shakespeare was "justly censur'd" by Rymer and although Shakespeare's tragedies are "irregular in Form and Content," the plays still ". . . boast the noblest Sentiments, and [are] best adapted to the Speakers. . . ." All the authors of that age frequently crowded their works with redundancies of the same sentiments.

- F. P. 902, August. "The Useful and Pleasant, the best Method of Writing." Universal Spectator, August 12, No. 201.

The usefulness of writing should be combined with pleasantness. Punning, so popular in King James's reign, "corrupted" the geniuses of Shakespeare, Ben Jonson, and Beaumont and Fletcher.

- G. P. 917, August. "Duty of a Good Subject." Fog's Journal, August 26, No. 199.

The duty of a good subject is not only to love his country but to serve it by accepting positions, whenever

(1732)

possible, in which he can work for his nation. If a station is not obtained, one should still serve the country by his action. Several lines from Julius Caesar support this belief.

Lines quoted: Julius Caesar. I. ii. 140-141 and I. iii. 103-106. (Cassius)
Given as one speech.

- H. P. 965, September. "Of Modesty." Universal Spectator, September 23, No. 207.

The loss of modesty is seen in these times, although modesty should be one of the virtues and one of the most "durable Beauties." Chaucer began a trend toward lewdness in literature. Others, including Shakespeare, have followed "too closely" afterwards.

- I. P. 1028, October, 1732. "The Monthly Intelligencer."

A new Theatre in Goodman's-Field was opened October 2, 1732, with the presentation of King Henry IV. The bust of Shakespeare was among others in the theatre, and paintings, including scenes from Julius Caesar, were used as decorations.

- J. P. 1104, December. "On Play-writing." Universal Spectator, December 9, No. 218.

The contemporary playwrights should study the Greek dramatists and critics and then the Italian

(1732)

theatre. "Our Writers who have of late attempted Tragedy, want both Art and Genius, since either of these would make a tolerable Play. As for example, the Earl of Essex without Poetry, and most of Shakespeare's without a Plot."

VOLUME III

1733

- A. Pp. 67-68, February. "Cur in Theatrum Cato severe venisti?" The Auditor, February 6, No. 9.

Comments are made upon the ability of two actors, Mr. Hallam and Mr. Wilks, to play Hamlet. There is also a discussion of which actors best play Laertes and Horatio. The play was performed at Drury Lane Theatre.

- B. P. 114, March. The Auditor, March 2.

Some people excuse vice in the rich, but condemn the same sin in the poor who might be more pressed to sin than the rich. One should be gentle with the unfortunate and "be just, but not severe." Shakespeare showed pity when, in Hamlet, the ghost urged his son not to hurt the Queen.

Lines quoted: Hamlet. I. v. 84-86 and III. iv. 113 (Ghost) [Given as one speech in the article.]

- C. P. 120, March. "The Tragedy of Caelia Criticis'd." Grubstreet Journal, March 8, No. 167.

The play, Caelia, is held to be one of the better plays of the season, although it does not have that "truly Poetical" diction which would have made it memorable. "The Efficacy of Poetry is such that it

(1733)

forces itself on the Mind, whether any useful Doctrine is conveyed in it or not." A line from Shakespeare's Othello which has remained memorized for years is an example.

Line quoted: Othello. II. iii. 290-292. (Cassio)

D. P. 286, June. "Of the Management of the Stage."
Grubstreet Journal, June 7, No. 180. (Musaeus)

The English stage has formerly been well managed because it has been managed by people who were qualified to judge good and bad plays. Some of the better authors have also been actors, Shakespeare among them. The same is not necessarily true now.

VOLUME IV

1734

- A. Pp. 5-6, January. "On Discoursing by Signs."
Newcastle Courant, January 5.

Because of the "Inconveniences that arise in Conversation from the Abuse of Words," perhaps conversation should be carried on by signs and gestures, which would be more accurate. Shakespeare's Henry IV may be quoted to show the power of an expression over words. [The article gives the quotation as from "Henry 6", but is in error.]

Lines quoted: II Henry IV. I. i. 69-75. (Earl of Northumberland)

- B. P. 56, January. "Register of Books publish'd in
January, 1734."

"Shakespear's Plays, 7 Volumes with Notes
Explanatory and Critical by Mr. Theobald."

- C. P. 92, February. "Modern Taste." Universal Spectator,
February 23, No. 281. (Eucrates)

The contemporary theatre is not providing diversions which improve the mind. Good writers are not lacking. Shakespeare's plays draw smaller audiences than a giant currently appearing at a theatre. The public seems to demand the current plays and acts and the management of the theatres must satisfy the demands.

(1734)

- D. P. 135, March. "On Literal Criticism." Grub-street Journal, March 14, No. 220.

The literal critic, such as Theobald on Shakespeare, is not a judge, as the Greek word for Critic signifies, but only a "Nomenclaturist" or a "Commentator." He is busy "examining Phrases," and "carping at Language" rather than considering the merits of the whole work. A selection from a poem expresses the same view. The critics also act as if the authors' works, once criticized by them, become their own by calling them such names as "Theobald's Shakespeare."

- E. P. 145, March. "On Screens." The Craftsman, March 23, No. 403.

A certain type of State Minister is briefly compared to Sir John Falstaff.

- F. P. 158, March. "Prologue to Fatal Falsehood. By J. Stacie."

The Poetical Muse has been neglected in England. One may only hope that the decline in the theatre does not indicate a similar decline in England's greatness.

- G. P. 593, November. "On Mr. Stevens the new Actor, etc." Grub-street Journal, October 31, November 7 and 14. (Some-Body)

The town is to be congratulated on the appearance of a new actor, Mr. Stevens, at Covent-Garden Theatre..

(1734)

The acting of the Laureate misinterprets the roles of Iago and Richard III. Mr. Quin, another actor, speaks each role which he plays in the same monotone.

"Answer to the foregoing" (Outis)

When Some-Body said his remarks are "invidious," yet "just," he was doing the same thing that Ben Johnson would have done to Shakespeare, "upon that line in Julius Caesar, 'Know, Caesar doth not wrong without just Cause.'"

The criticism of Mr. Quin was just. The criticism of Mr. Cibber was not correct and the praise of Mr. Stevens is a little too enthusiastic.

Line quoted: Julius Caesar. III.1. 47. (Caesar)
(Philo-Stephanus)

The first letter is irony.

H. P. 603, November. The Prompter, November 12, No. 1. (B.)

The source of the journal's name is theatrical. The journal will "prompt" the public whenever something appears to be wrong. At the beginning of the article, two lines from As You Like It are quoted.

Lines quoted: As You Like It. II. vii. 139-140.
(Jaques)

(1735)

H. P. 140, March. The Prompter, No. 36.

The practice of placing persons in prison for debts gratifies the desire for revenge of the creditor more than anything else. Lines from Henry VI open the article.

Lines quoted: 2 Henry VI. IV. iii. 16-17. (Dick)

I. P. 493, August. "A Tale of the Travellers."

While Fire, Water, and Reputation were discussing where to find each other should one of them become lost, Fire replied that he could be found in the pages of several poets, including Shakespeare. Reputation, once lost, is hardly ever found again.

(1736)

of Holy Scripture, and Prompter." The dead authors, Shakespeare among them, met with the live authors for the conference at the Half-way House of the River Styx in Arcadia.

D. Pp. 317-318, June. The Prompter, No. 162.

The letter written in 1730 by Mr. Spencer, a Professor of Poetry at Oxford, gives an account of the education of Stephen Duck, an author. Among the books that Mr. Duck read was a volume of Shakespeare containing seven plays. Mr. Duck preferred Hamlet to Julius Caesar.

VOLUME VII

1737

- A. P. 185, March. Daily Journal. n.d.

Although newspapers, playwrights, and others condemn stealing ideas from others, the practice of it is common, even among those who complain. For example, playwrights use Shakespeare's ideas even while they are talking of a copyright.

- B. P. 284, May. Weekly Miscellany, May 6. (Muso-Musaeus)

In a new poem, Leonidas, by Mr. Glover, some similes are similar to those of Spenser, Shakespeare, Milton, Homer, and Virgil. After comparing a simile of Spenser with one by Mr. Glover, one may decide that "It is highly to Spenser's Honour to have the least distant Resemblance."

- C. P. 291, May. "Muso-Musaeus to the Author of Leonidas." Weekly Miscellany, May 20, No. 230. (Muso-Musaeus)

The new poem, Leonidas, is being offered at too high a price. It is not worth the same amount of money as Pope's poetry receives. The honor of the nation is at stake when we would offer Leonidas as England's best poetry rather than that of poets such as Shakespeare, Spenser, Milton, and Pope.

(1737)

It cannot be said that "a King can do no wrong," because there are too many examples of revolutions sanctioned by law against kings. Also, if Kings can do no wrong, why are they bound by their oath to good behavior? The story of Shakespeare's play, Measure for Measure, is given as an example.

Lines quoted: Measure for Measure. I. iv. 57-61.
(Lucio)

VOLUME VIII

1738

- A. Pp. 6-7, January. "On Plays: Written in the Year 1724."

The writer of this fourteen-year-old article wishes that the authors of his time had the art and the judgment to write good tragedies. Universal reading is a necessary study, but one should not read plays alone: ". . .part of the 6th Iliad in Homer, will be of as much Use as a Scene in Hamlet." Shakespeare should be imitated in "the true Spirit and Manner of Thinking."

- B. P. 25, January. Common Sense, December 31, No. 48. (R.S.)

In describing the late wife of "Orator Henley," one may say of her what Macbeth said of his wife, "She should have died hereafter."

Line quoted: Macbeth. V. v. 17. (Macbeth)

- C. P. 37, January. "Of the Fool, or Jester at Court."
Old Common Sense, No. 49.

There have been times when a Fool at Court, a subtle philosopher who tells the King jokingly what the people are thinking, has been of more use than numerous petitions to move a King. Shakespeare has shown that the Fool is honest as well as being "of great Penetration." There seems to have been more use for a Fool than for a Poet Laureate, yet the latter office still remains.

(1738)

- D. P. 152, March. "The Public unjustly blam'd for want of Taste." Universal Spectator, March 25, No. 454.

The charge that the public does not have good taste in plays is not true. "Ladies of the first Quality" have given encouragement to both houses which have revived Shakespeare's plays. The Masque of Comus by Milton, ". . . a Pastoral kind of Poem" adapted to the stage "by dividing it into Scenes and Acts, and introducing some Vocal Musick," has also been well-received. "The Taste of the Town is not as yet so depraved as to admit Dullness in Comedy for instructive Morality, nor impertinent Folly for natural Humour."

- E. Pp. 294-295, June. "The Misery of an ignorant Old Age." Universal Spectator, June 3, No. 504.

Ignorance in old age is one of the saddest conditions in which a man can find himself, because knowledge and books are two of the best companions of old age. An intelligent, well-read older person can be happy in meditation or interesting in conversation. The ignorant old man can be neither and is, therefore, much more miserable. Shakespeare described the intelligent, happy old age of man in As You Like It.

Lines quoted: As You Like It. II.iii. 47-53.
(Adam)

(1738)

swearing that she has killed him with her eyes. This young lady wishes that young men had more sense than to say such things. In reply to one man who made such a statement, she read lines from Shakespeare and, laughing, left him.

Lines quoted: As You Like It. III. v. 8-27. (Phebe)
Phoebe is answered by a person who suggests that the young man should have read the lines immediately following those which she read.

Lines quoted: As You Like It. III. v. 27-31.
(Silvius)

VOLUME IX

1739

- A. P. 136, March. "To Henry Stonecastle, Esq." Universal Spectator, March 17, No. 545.

In Mr. Stonecastle's earlier criticism of the poor satires and farces written during the period, he seems to have blamed the playwrights. The lack of good taste, however, lies more in the audience than in the writers. It is the audience that enjoys the "grov'ling Farce," the "trifling Puns," and the "low Interludes of Clowns and Peasants in the immortal Shakespear." Living authors are just as capable as former writers, but they cannot expect their better works to be rewarded as they should be.

- B. Pp. 136-137, March. Universal Spectator, February 10, No. 540.

[This article on satirists is referred to in the preceding article.]

Today's critics seem more intent upon punishment than upon correction. They take it upon themselves to "mend Moliere, nay Shakespear himself." These are not the "Physician of our Souls," as Shakespeare said, but the "Assassin of our Characters." These authors boast more loudly of their qualities than did Milton or Shakespeare, yet they are not read by any after their own generation.

(1739)

Line quoted: Unknown

- C. P. 156, March. "Verses upon hearing that a Licence refus'd to a Play, entitled, Gustavus Vasa, the Deliverer of his Country."

It is shocking that a play concerning a fighter for freedom could not be allowed to be staged in England. Perhaps "Danish tyranny" has come to England. The days of Shakespeare need to be revived.

- D. Pp. 245-246, May. "The Stage a Looking-Glass for Statesmen." The Craftsman, April 28, No. 668.

An author in the Tatler has written that the best comedies show the manners of the time in which they were written. Tragedies, it may be added, trace the politics of the administration of the time. For example, when Spain was a formidable power and England was at work to reduce that strength, Shakespeare inspired the English people by writing Henry V, reminding them of their former victories. Again, when England assisted the United Provinces in their struggle against Philip of Spain, Shakespeare wrote Julius Caesar, which still inspires the strongest feelings for liberty and virtue.

In their plays, others such as Rowe, Otway, and the Earl of Rochester, have also reflected the good and evil characteristics of the contemporary administration.

(1739)

- E. P. 266, May. "To Mr. Brooke, on the Refusal of a Licence to his Play, entitled, Gustavus Vasa."
(P. Whitehead)

The Greek theatre history proves that, as long as the theatre is not restrained, plays are good. When playwrights are unjustly restricted, the plays are no longer good. Shakespeare's genius appeared at a time when the English stage was "unconfined." The refusal of a license to Gustavus Vasa should be a subtle warning to the British.

- F. P. 378, July. "A Translation from Petronius Arbiter, of Somnia quae mentes illudunt, etc."

The dreams of various types of people are interesting to conjecture. Usually, the dreams involve the attainment of some goal, but sometimes the everyday fears appear as well. The miser, lawyer, adulteress, huntsman, sailor, and soldier are included in the conjectures. In the soldier's dream, a line from Richard III is quoted.

Line quoted: Richard III, V. iv. 7. (King Richard)

- G. P. 588, November. "Placemen dangerous Representatives."
Common Sense, November 17, No. 146.

To have a Parliament consisting of Placemen [people in the Treasury, Exchequer, Navy, Post-Office, etc.] is a dangerous situation for a country because it encourages

(1739)

corruption in the offices. For the last thirty years, Placemen have been gaining wealth while the Gentry and the common people have paid high taxes, and the whole nation, with the exception of the Placemen, has felt the hardships of the times. Shakespeare said that misfortune may be like a toad, which, although ugly, may sometimes have a jewel in its mouth. This simile may be used to describe the last Convention which made the Placemen take off their masks by frankly declaring that ". . . they have nothing to do with the Merit of any public Measure, they are to defend their Leader, their Leader them."

Lines quoted: As You Like It. II. i. 12-14. (Duke)

H. P. 598, November.

A person in Oxon discovered an "old Book" which contained a song, four lines of which Shakespeare used in The Merry Wives of Windsor. The book attributes the song to "Kit. Marlow" and an answer to the song is attributed to "Sir W. Raleigh in his younger Days."

Lines quoted: Merry Wives of Windsor. III. i. 16-20. (Sir Hugh Evans)

VOLUME X

1740

A. P. 85, February. "The Apes."

Humans are only apes in a different form. The servant apes his master who in turn apes the lord. Because of the foolishness of men, Shakespeare, Rowe, and Jonson are provided with asses for their plays.

B. P. 249, May. Universal Spectator, May 24. (Honorina)

A letter written to the Universal Spectator gives an example of the advantages of virtue. A young woman from a poor family, yet well educated for her station, was placed in a wealthier family as a companion for a girl her own age. Upon his return, the son of the house began to make dishonorable advances, which she refused. She did, however, like him and quoted lines from Shakespeare's Lover's Complaint, "printed at the End of his Sonnets," to describe her feeling. By maintaining her virtue, she finally married the young man who really loved her.

Lines quoted: A Lover's Complaint. lines 89-91, 99-105, and 120-126.

C. P. 520, October. "On our late Taste in Musick."
(By a Gentleman of Oxford)

The reader should discard the love of foreign

(1740)

music which has become popular. The English are spending much money to support foreign talent and are ignoring the genius of English music. It is stupid to enjoy songs when one cannot understand the language in which they are sung. Shakespeare is an example of one who knew how to "conquer and surprize the heart."

D. P. 628, December.

An announcement is made of the publication of the tenth and last volume of "The General Dictionary, Historical and Critical; containing the Remainder of Mr. Bayle's Dictionary, his Dissertations, & c. several additional Lives omitted in the former Volumes. . ."
Shakespeare's life is included in this volume.

VOLUME XI

1741

- A. Pp. 28-29, January. "On two Italian Dancers." Universal Spectator, No. 641.

Two celebrated Italian comic dancers, Signior and Signiora Fausan, are at Drury Lane Theatre. The audience is the largest "ever since Shakespear's Play of As you like it, had been acted, and these Dancers had perform'd." The grace and the perception of the two dancers is noted, in addition to a conversation among friends after the performance concerning foreign actors and dancers on the English stage. It is best to pay to see the natural agility of the French and Italians rather than to wish that the English character would change to become like the others.

- B. P. 105, February.

A white marble monument to Shakespeare has been erected in Westminster-Abbey. Several men gave benefits to help raise money for the monument; two of them were Mr. Fleetwood, Master of the Drury Lane Theatre, and Mr. Rich, of Covent Garden Theatre. The theatres produced plays of Shakespeare for the benefit.

A discussion concerning the controversy about the Latin inscription on the monument follows the

(1741)

description of the sculpture. The discussion is signed, "Philarchaeus."

C. P. 200, April. "On Music." Universal Spectator, April 18.
(Phil. Harmonicus)

Music has a mysterious power over men and animals which both ancient and modern men recognize. Mythology has several stories of the power of music. Today, such great labor should not be spent in adorning nonsense or trifling words with beautiful music. The best work lately is the setting to music of some of Shakespeare's and Milton's works. Because of the welcome reception of the music with Milton's and Shakespeare's works, one may assume that people still enjoy "Sound and Sense" together.

D. P. 276, May.

Lines from one of Prospero's speeches in The Tempest were carved onto Shakespeare's monument on Saturday, May 16.

Lines quoted: The Tempest. IV.i. 152-156. (Prospero)

The magazine version has:
"The Cloud wrapp'd Towers. . ."
and ". . .like the base-
less Fabrick of a Vision,
Leave not a Wreck behind."

The Craig edition has:
"The cloud-capp'd
towers. . ." and
". . .like this insub-
stantial pageant faded,
Leave not a rack behind."

(1741)

E. P. 426, August. "Description of a pretty Fellow."
Universal Spectator, August 8, No. 670. (Jack Dapper)

Although it has always been thought that a "pretty fellow" needed to have a symmetry of body, an erect posture and a pleasing face, a person can be a "pretty fellow" for other reasons. Jack Dapper is three feet, two inches tall and has a body shaped like a Z. He says, however, that he has a good opinion of himself, that he is agreeable and a good conversationalist. Though he is not like Sir John Falstaff in magnitude, he is, nevertheless, witty. He dresses to the height of fashion and is in love with every pretty girl. He is, therefore, a "pretty fellow."

VOLUME XII

1742

- A. P. 80, February. "Caligula's Horse a good Minister."
Common Sense, February 6.

The Emperor Caligula made his horse a Minister of State, because the horse threw the Emperor even while flatterers were telling the Emperor of his excellent horsemanship. The Emperor realized that only the horse was truthful, and gave the animal that high office. The horse was one of the best ministers in history. He was temperate (unlike Sir John Falstaff), he was honest, he was modest, and he was content to make only honest appointments without including all of his family in the jobs. This horse ". . . would make no contemptible Figure, either in the Arts of Peace, or the Management of War, when compared to those of another Minister who hath liv'd since."

- B. P. 153, March. "A Modern Conversation." Universal Spectator, No. 698.

Four gentlemen discuss women from various countries. Sir William Trifle said that he was nearly in a duel once with an old lady's servant, because, after he had kissed the lady, he had said, commenting on her bristly beard, that he was like "Pyramus, who kiss'd Thisbe through a Wall."

(1742)

C. Pp. 305-307, June. "Ministers may be honest." The Craftsman. June 5, No. 831. (Severus)

Two false assertions have been made in order to vindicate the "late Minister." One, that since no minister "for many Reigns back" has had the good graces of the populace, therefore, the British people are of a ". . . seditious and turbulent Disposition. . . ." While it is true that all the ministers have been disliked, it is because they have ". . . provoked the Public with repeated Injuries." The second false assertion is that ". . . if all Ministers have been Knaves all Ministers will be Knaves."

Ministers as well as Princes may be evil and both should be either corrected or restrained. Now ministers who replace evil ones should strive to keep their integrity spotless. As for the minister who is only interested in titles and favors at any price, "Let no such man be trusted!" says Shakespeare, for that man can only be true to his own interests. The good minister who may be trusted makes the aims of the prince and the public the same.

Lines quoted: Merchant of Venice. V. i. 88.
(Lorenzo)

(1742)

- D. P. 427, August. "On Mr. Cibber's Letter to Mr. Pope."
Universal Spectator, August 7, August 14, and
August 21. (F.G.)

Colley Cibber may be given credit as an actor, but as a laureate, Mr. Cibber is ". . .the worst that ever was." Mr. Pope satirized Cibber from 1716-1742, and Cibber claims that his friends finally pressed him into answering. Mr. Cibber answers several charges of Mr. Pope's, and the author of this letter comments on some of these remarks. In a verbatim story from Mr. Cibber, Shakespeare is quoted. Cibber said that Pope did not live up to his own standards of a good satirist; namely, that a good satirist is not a libeller.

Line quoted: Othello. III. iii. 412. (Iago)

- E. P. 430, August. "Who fit to be trusted with Government."
The Craftsman, August 14, No. 841. (Old Sterling)

Although the power of the Crown is formidable, it is the power to seduce, not to compel. A country need not worry about its liberty as long as any private integrity, love of virtue, or sense of fame remain in the nobility. But without such virtues in the nobility, a sovereign may gain too much power. Some conclude that today the nobility is so sordid, selfish, and base that they even rush into temptation. This, however, is a sad conclusion,

(1742)

because the nation will lose faith in its rulers.

Subtle unnoticed attacks on the nation should be avoided. Yet, to resign oneself to defeat is not a wise choice. One should ". . . endeavor, however fruitlessly, to prevent Mischiefs." This nation's people should not be deterred from ". . . wilfully seeking our own Salvation, as Shakespear's Grave-Digger expresses himself."

Hampden stood alone against corruption in Charles I's reign. Today, the luxuries of a Court are valued more than honest fame. Those who may be safely trusted with government seek only usefulness, dignity, virtue.

Line quoted: Hamlet. V. i. 1. (First Clown)

F. P. 435, August. "Description of Lord Corham's Gardens."

The poet is very flattering in his description of Lord Corham's garden. Detail is given, including a list of the statues, one of which is of Shakespeare.

G. P. 483, September. "Of the Fopperies and Affectations of Heroes and Kings," The Craftsman, September 25, No. 848.

Satire has fastened most sharply on foppery, and magnificence has been greatly extolled. The two may be compared to "Paint and Beauty." Even the crown of a king cannot make a person more than he is. There have been several heroes who have had "Affectations and

(1742)

Absurdities." Alexander, Caesar, and Charles 12th of Sweden were somewhat alike, perhaps because Caesar and Charles emulated Alexander. In Henry V, Fluellyn compares Henry V to Alexander. Kings such as Xerxes, the Dane Knute, Caligula, Edward IV, and Henry VIII also had their fopperies. It should be noted that, of the kings who were among the best, including Edward III and Henry V, little can be found on the splendor of their train.

Lines quoted: Henry V. IV. vii. 34-41. (Fluellen)

H. P. 527, October. "Character of Mr. Garrick." Champion, No. 455. (Dramaticus)

Mr. Garrick is an excellent actor because he is different in the various roles which he plays. He has played Richard III and King Lear, among others. Garrick is of medium height and has a clear, harmonious voice which is ". . .capable of all the various Passions, which the Heart of Man is agitated with, and the Genius of Shakespeare can describe. . . ." He does not drop character when he has finished speaking and does not let his eyes ". . .wander thro' the whole Circle of Spectators."

A note from the editor follows the piece: "The first appearance Mr. Garrick made upon the Stage, was last Winter at Goodman's Fields Theatre. . . ."

(1742)

- I. Pp. 592-593, November. "Reflections on the late F-t."
The Craftsman, November 20, No. 856.

Hypocrisy in both private and public life cannot go forever undetected. Since a government knows this condition to be true, "It is not to be supposed, therefore, that any Government would have Recourse to so wretched an Artifice to gild over bad Designs. . . ." Why then, is F---t accused of such an action? Since the present Heads of Parliament have often opposed the "Grievance of the late Administration," it is to be assumed that they will not change their position. The patriots have not been watching their church or state, and so, like Macbeth, the voice of the Republic can be heard to say, "Sleep no more." Each single person needs to be alert and active.

Line quoted: Macbeth, II. ii. 35. (Macbeth)

- J. P. 641, December. "Of Lying, or saying the Thing that is not." Common Sense, December 4, No. 303.

There are several kinds of liars. The worst is the liar who delights in ruining friendships or reputations. A line from Shakespeare's Othello is used to describe such a thief. Some, such as lovers and poets, may be excused for their falsehoods. The military men invent favors, wounds, and battles, but this practice is also

(1742)

innocent because they wear these falsehoods like the braid on their uniform. The politicians tell lies either to raise or lower public spirit. They, however, have to be careful not to become "stuck fast," where ". . .neither Truth nor Falshood will do them any Good."

Lines quoted: Othello. III. iii. 157-161. (Iago)

K. P. 647, December. "To the Freeholders of Great Britain." Craftsman, December 18, No. 860.

The people are urged to see that their representatives are in the House of Commons to vote on measures. Representatives should remember their duty to remain alert, because "Perseverance keeps Honour bright," as Shakespeare said. Such perseverance is necessary because of all the turmoil and dangers within and without the nation.

Lines quoted: Troilus and Cressida. III. iii. 150-151. (Ulysses)

VOLUME XIII

1743

- A. P. 25, January. "The Absurdity of Abuse and Invective in political Disputes." Craftsman, January 1, No. 862.

If the affairs of England are really in as bad a condition as people believe them to be, the condition should not be treated with ridicule and scorn. "To rail when we ought to reason, and to laugh when we take upon us to convince a Nation that they are hastening amain to Ruin, are both absurd in themselves, and defeat the very Purpose we aim at." If, however, satire must be used in such a situation, it should be used with decorum. We should write against ministers in the manner that Brutus wished to kill Caesar. "Let us carve him as a dish fit for the Gods, /Not hew him as a Carkass fit for Hounds."

Lines quoted: Julius Caesar. II. i. 173-174. (Brutus)

- B. Pp. 36-37, January. "A Letter from an officer in Flanders. To Captain Hercules Vinegar." Champion, No. 480. (Phil. Cockade)

The officer does not enjoy his position in Flanders. He likes the honor which princes can bestow, but, like Falstaff, does not want the honor found in battle. He expected the Flemish to greet him and his men as deliverers; instead, the Flemish treat them as intruders. The officer has found that, like Hamlet, "Man delights

(1743)

any artificial charms. She, like Shakespeare in his poetry, can soar above others and leave the rules of art behind. By adding to her natural charms, Miss S----- H----- "adds poison to the dart" which pierces the lover's heart.

H. P. 428, August. "A Character of the Spaniards, Hollanders, Italians, and French."

Various nations have become stereotyped in terms of the characteristics of their people. The Spaniards are said to be lazy and proud; the Hollanders heavy and phlegmatic, except in matters of commerce, where they are very attentive and busy; the Italians are jealous, revengeful, and intriguing; and the French are vain of clothes and manners. A short scene from Henry V gives an example of humor at the expense of the French.

Lines quoted: Henry V. III. vii. 87-167. [The magazine version is shortened.]

I. P. 672, December. "Register of Books for December 1743."

"Verses humbly address'd to Sir Tho. Hanmer, on his Edition of Shakespear. pr. 6d. Cooper."

(1744)

Miss Cibber is to be complimented on her excellent portrayal of Juliet. She performed so well that one would have thought that Juliet was really there.

An editor's note mentions that Jenny Cibber is fifteen and the grand-daughter of Colley Cibber. She has also played in other roles and has a promising future.

I. P. 611, November. A letter to Mr. Urban. (Gold-Cap)

A printed leaf of the Dunciad, Book IV, was sent to several heads of printing houses showing five verses and two notes that the author had planned to insert into the unsold copies of his book as soon as "Sir Th--- H---r's" Shakespeare edition should be published. Since the author's death, however, the verses and notes are to be suppressed. The altered verses of the Dunciad reflect on Hanmer's edition, but the author of the letter to Mr. Urban upholds Hanmer's changes which make the text more true in meaning. He gives an example from a passage of King Lear in Hanmer's edition.

Lines quoted: King Lear. II. iv. 154-155. (Lear)

VOLUME XV

1745

- A. P. 99, February. "To S.G. on the foregoing." (W.G.)

The title refers to a poem printed just prior to this article, "To Mrs. Sybilla, on her acting the Goddess of Dullness, and persuading her to attempt Melantha in Dryden's Marr. Alamode." The poet wrote to this person asking his opinion about the poem. The reply is filled with memories of actors and actresses of an earlier period. It would be nice, he says, if Colley Cibber could write a history of the stage from Shakespeare's time or from at least the Restoration. Mr. Cibber has written a book consisting of actors' and actresses' characters, which has been highly praised.

- B. P. 112, February. "Register of Books for February 1745."

"Advertisement. Speedily will be published.
(Price 1s.) Miscellaneous observations on the tragedy of Macbeth, with remarks on Sir. T. H.'s edition of Shakespear; to which is affix'd, proposals for a new edition of Shakespear, with a specimen. Printed for J. Roberts in Warwick Lane."

- C. P. 213, April. "On Shakespeare."

(1745)

"Britons strike home; or, Shakespear's ghost to
the British armies. pr. 1s. Cooper."

VOLUME XVI

1746

- A. P. 101, February. "On the precipitate Retreat of a Regiment of Foot from M---ld, to W---op, on the 7th of December last."

In writing of the retreat, the poet uses an example from Macbeth to describe a regiment advancing to a town as Birnam Wood coming to Dunsinane.

- B. P. 224, April. "Books and Pamphlets published April 1746."

"Critical observations on Shakespear. By John Upton. Hawkins."

- C. P. 244, May. "Of the Victory at Culloden." Craftsman, No. 1035.

The victory over the rebels of the Highlands by the young Duke of Cumberland proved that foreign troops were unnecessary. It is to be hoped that the young duke will now seek peace, which Shakespeare called "Dear nurse of arts, plenties, and joyful births."

Line quoted: Henry V. V. ii. 35. (Duke of Burgundy)

- D. P. 307, June. "Cape Breton tenable against the power of France." Westminster Journal, June 7.

Since the repossession of Cape Breton, it is acknowledged by all that it should be kept if it is within our power. Britain has the power to do so in her

(1746)

ships. The major objection to Britain's keeping Cape Breton is "H----r! would not that be in danger?" As Hamlet says "Aye, there's the rub!" But England must either say that there is no H----r or that it has no connection to Great Britain, because "such a restraint of our own strength. . . would be a plain confession we are become dependent."

Line quoted: Hamlet. III. i. 65. (Hamlet)

E. P. 314, June. "On Cursing and Swearing." Craftsman, June 21.

The custom of cursing is dangerous to the people because, by setting little value on an oath, the people set little value on legal oaths and, therefore, perjury will eventually not seem evil. It is good that by an act passed June 4, 1746, the legislature has taken action to stop cursing. In As You Like It, Shakespeare represented man in one of his stages of life as "Full of strange Oaths." He also pictured a swearer as being almost a savage.

It can probably be proved that cursing is more frequent in popish than in protestant countries, and in English plays written in the popish times, there is probably more swearing than in those written under protestant reigns.

(1746)

views. The London Evening Post reprinted Shakespeare's lines on mercy from Measure for Measure.

Lines quoted: Measure for Measure. II. ii. 59-63; 72-79; 83-84. (Isabella)

I. P. 535, October. "Character of Arthur Lord Balmerino."

Although one cannot justify Lord Balmerino's life, his death may be admired. He was cheerful and generous in his speech before his death, and did not try, hypocritically, to feign passions that he did not feel. He prepared for death "with the greatest alacrity," which a footnote compares to Shakespeare's lines in which a man was described as "a bridegroom in his death" -- as anxious to go to death as a bridegroom to go to his lover's bed.

Lines quoted: Antony and Cleopatra. IV. xiv. 100-101. (Antony)

J. P. 672, December. "Books and Pamphlets published this Month."

"A new canto of Shakespear's fairy queen. pr. ls. Hawkins."

VOLUME XVII

1747

- A. P. 35, January. "On Masquerades." Craftsman,
January 10.

Masquerades encourage obscene conversations and "abusive raillery." It is to be hoped that the king will try to discourage masquerades as he has discouraged Italian operas. Of late, the nobility has fortunately not supported masquerades. Primarily, gamblers, players, and women of the town have been recently attending. Is not this, as Shakespeare says, "worshipful Society?"

Line quoted: King John. I. i. 205. (Philip the Bastard)

- B. P. 146, March. "To the Author of the Comedy called, The Suspicious Husband."

In Charles' time, satire was used in reference to priests and marriage. Roscommon then showed audiences that satire was akin to reason, as does also this author of The Suspicious Husband. After this author has produced comedies for a while, perhaps he will turn to tragedy and join "pathetic Otway's softness" to "Shakespeare's force" and "Rowe's harmonious line."

- C. P. 179, April. Letter to Gentleman's Magazine. (Ruricola)

An emendation in Antony and Cleopatra is suggested which differs from either Upton's or Theobald's versions.

(1747)

In IV. xii. 20-22, Upton suggests that "pannell'd" is wrong and that "paged" should be substituted; Theobald thinks the word is "pantler'd." The author of the letter suggests "spannell'd" and gives his reasons for his emendation: (1) according to Upton, one of the rules observed by Shakespeare was to form verbs from substantives, and (2) the term, to dog a person, means to follow at some distance. Spannell could be the poetic form.

Lines quoted: Antony and Cleopatra. IV. xii. 20-22. (Antony)

D. P. 252, May. "Books and Pamphlets published this Month."

"The works of Shakespear. By Mr. Pope and Mr. Warburton, in 8 vols 8 vo. pr. 2l. 8s."

"Just publish'd (Price 1s.) Miscellaneous Observations on the Tragedy of Macbeth. Printed for R. Dodsley and sold by J. Roberts."

E. P. 391, August. "Prologue to a Comedy call'd the Grateful Fair, acted last Winter by some Gentlemen at Cambridge." (Academicus)

The author of this play shows knaves and fools "both small and great." Though the author scarcely knows dramatic rules, he thinks that those Frenchmen are fools who prescribe what Homer should have done.

(1747)

Shakespeare's works reach first the heart and then the mind. Judgment, in reading Shakespeare's works, comes slowly behind, like Falstaff, and ". . . fights when the battle's o'er." This play is not written for critics, but for the "honest and the fair."

F. Pp. 490-491, October. "Prologue spoken by Mr. Garrick.
At the opening of Drury-Lane Theatre 1747."

Shakespeare used imagination and experience in his writing. Jonson followed and, "instructed from the school," wrote by method. During Charles' reign, the quality of the theatre declined. Who can tell what will happen in the future? Perhaps, "where Lear has rav'd and Hamlet dy'd, / On flying cars new sorcerers may ride." The audience should not blame the dramatists for the follies of the stage, because the audience determines what is performed. Because players "live to please," they "must please to live."

G. P. 579, December. The Jacobite Journal, No. 1. By John Trotter-Plaid, Esq.

It is no presumption to begin a new journal to oppose so many bad ones, and, likewise, it needs no presumption to admit one's Jacobitism because many admit it in taverns and in the streets. Some reasons for not admitting one's Jacobitism are given, as well

(1747)

as conjectures made concerning the recent appearance of so many Jacobites. One cannot truthfully say why Jacobites appear. Perhaps, as Shakespeare said of an epidemic frenzy, "It is the very error of the moon." Since Jacobites now excite only laughter, and the author likes to make people happy, he gladly owns himself a Jacobite.

Lines quoted: Othello. V. ii. 109-111. (Othello)

VOLUME XVIII

1748

- A. Pp. 25-27, January. "An Enquiry into the Learning of Shakespear, with Remarks on several passages of his Plays, in a Conversation between Eugenius and Neander. By Peter Whalley, A.B. Fellow of St. John's College, Oxford. Printed for T. Waller, Fleetstreet, pr. 1s. 6d. and contains 84 pages besides preface." (Peter Whalley)

Shakespeare not only improved his knowledge by extensive reading and was acquainted with the sciences, but also had as general a knowledge of the "learned languages" as a scholar.

The major objection to Shakespeare's grasp of knowledge is that he did not follow the laws of ancient drama; Shakespeare based his plays on novels or histories, and, therefore, the plan was not the same as for drama. A footnote on the source of Hamlet credits Saxo, the Danish historian, with the story.

The taste of the public probably encouraged Shakespeare to use the marvellous in his plays. That Shakespeare was aware of his imperfections is seen in apologies such as the prologue and chorus to Henry V and the prologue to Henry VIII.

The following are indications of Shakespeare's learning:

- (1) In the contrast and consistency of his principal

(1748)

characters, he shows more than just a liberal education.

(2) He shows "every where" a "perfect intimacy" with ancient poetic stories, introducing them with just application and showing knowledge in history, philosophy, and mechanics.

(3) He seems to have copied "the sentiments and expressions" of the ancient passages. Examples are given from The Tempest, Midsummer Night's Dream, and Measure for Measure.

It is not to be supposed that Shakespeare used extant English translations, because he translated Ovid well enough to prove himself a good judge of that language.

Whalley says that signs of antiquity are not so evident in Shakespeare as in Jonson because:

(1) Shakespeare framed his plays to fit contemporary opinions and used descriptions and images from the current court.

(2) Because of his knowledge of nature and for his great genius, he gave each character a marked unique personality. . . . Because Shakespeare was ". . . never driven to the common place topics", he did not join the inferior poets in writing of such topics.

Lines quoted: The Tempest. IV. i. 101-102. (Ceres)
Midsummer Night's Dream. I. i. 3-6.
 (Theseus)

(1748)

G. P. 212, May. Craftsman, May 14.

A brief introduction to "The Progress of Corruption. A Satire," is prefaced by the line, "O Shame, where is thy blush?" from Hamlet. The introduction censures the author of a pamphlet, Faction detected, who says that only men of no principle are ever discontented.

Line quoted: Hamlet. III. iv. 82. (Hamlet)

H. P. 312, July. "Mrs. Pilkington's Account of Dr. Swift."

Mrs. Pilkington's memoirs are continued. At one time Dr. Swift tested her memory by opening a volume of Shakespeare at random and quoting one line of a speech she was to finish. She had said that she knew all of Shakespeare, and she proved herself by finishing all of the speeches to which Dr. Swift referred. The first passage to which Dr. Swift turned was from Macbeth, "Put rancours in the vessel of my peace." She made the same test of Dr. Swift's knowledge of Hudibras which he passed equally well.

Line quoted: Macbeth. III. i. 67. (Macbeth)

I. P. 361, August. "Description of the City of Lima, From Betagh's Voyage round the world, who being taken Prisoner by the Spaniards, resided some time in that City."

The description of Lima consists primarily in a

(1748)

description of the customs of courting and love, besides a few geographical and sociological facts. In a story of a jealous young woman who killed her lover after seeing him with another woman, Shakespeare is quoted, "Trifles light as air/Are to the jealous confirmations strong. . . ."

Lines quoted: Othello. III. iii. 322-324. (Iago)

J. Pp. 502-505, November. "Remarks on the Tragedy of the Orphan."

Next to Shakespeare, Otway has been most applauded as a dramatic poet. Otway's Orphan is studied for the fable, manners, and sentiment. In the fable, there is no moral precept, except perhaps a dubious one that blames Providence for misfortune. It would have been better if the character in the Orphan would have said, as Edgar did in King Lear, "The Gods are just, and of our pleasant vices make instruments to scourge us." Shakespeare's moral teaching occurs in several plays--King Lear, Othello, Richard II, Richard III, Measure for Measure, and Macbeth.

The manners are not admired because the gentlemen in the Orphan, supposed to have been trained well, do not possess the qualities that one would expect of such gentlemen. The major female character, Monimia, also

(1748)

lacks "that delicacy and simplicity which we admire in the Desdemona of Shakespeare."

The sentiments likewise are not in keeping with ladies of delicacy and well-bred gentlemen. Some are "so superlatively gross as to need no censure. . . ."

Lines quoted: King Lear. V. iii. 170-171. (Edgar)

K. Pp. 551-553, December. "Remarks on the Tragedy of the Orphan. Continued. . ." (N.S.)

The only defense for the unseemingly behavior of the characters of Otway is the licentiousness of his time, yet it is not an adequate defense. Otway had good example before him. In a footnote, it is explained that Otway seems to have taken ideas from Cymbeline and Othello. It is true, though, that in Otway's time the drama was not the best.

Perhaps the Orphan is such a play because Otway was a "novice in his art." Shakespeare, on the contrary, was skilled in representing virtue, as shown by Hamlet, Othello, Prospero, Bossanio, Antonio, and Macduff. Shakespeare's women, too, were shown to have domestic virtues; Desdemona, Ophelia, Miranda, Hero, Imogen, Celia, Portia, and Jessica may be mentioned. A speech from Merry Wives of Windsor is included.

If Otway's abilities had been equal to his work, we

(1748)

would not now be shocked by his impiety. Otway proves what wise men have known, that virtue and genius are closely related and that, to be a great poet, the primary qualification is to be "a good man."

Lines quoted: Merry Wives of Windsor. II. i. 105-107. (Mrs. Page)

L. P. 576, December. "Register of Books, December 1748."

"An attempte to rescue that aunciente English poet and play-wrighte, Maister Willaume Shakespeare, from the many errours charged on him by certaine new-fangled witts. pr. 1s. 6d. Manby."

VOLUME XIX

1749

- A. P. 66, February. "The signification of Words now varied."

The meaning of words changes through the years. The changes in the word pedant may be seen by its uses in Shakespeare (Twelfth Night), Addison, and Swift. Leech is also another word whose usage has changed. A new dictionary in progress should help the English language to become more stable.

Line quoted: Twelfth Night. III. ii. 80. (Maria)

- B. P. 232, May. "Stanzas to Mr. G---ck, on the Talk of the Town."

Mr. Garrick had been recently married, and this poem is the reaction of an audience member. The ladies of the town, upon hearing the news, turn pale and look as "wild as the witches in Macbeth." A line on bachelors occurs at the head of the poem.

Lines quoted: Much Ado About Nothing. II. ii. 248-250. (Benedick)

- C. P. 327, July. "Epilogue to a Piece not exhibited."

The taste of the Britons often causes foolish things to be done and to be admired. While farce and "Feedle-fee" gain the town's attention, Shakespeare's work is performed only "now and then."

(1749)

- D. P. 421, September. "A new Receipt to tame a Shrew."
(Random Jun)

Shakespeare's method of taming a shrew sometimes works, but not always. Another Kate who could not be tamed by blows was tamed by the withholding of love from her.

- E. P. 513, November. "Abstract of the Case of Pen Lez,
by Henry Fielding, Esq." London Review, November 25.

Pen Lez was executed for rioting and looting, with 400 others, in the Strand. Since Pen Lez was the only one who was executed, many considered him a martyr. Fielding opposes this view, and justifies the riot act. Fielding claimed that he was writing the abstract because of (1) the aspersions cast on his character for defending the present government and (2) having the "milk of humane kindness which Shakespear speaks of," he wished a man who had been executed to be allowed to rest quietly in his grave.

Line quoted: Macbeth. I. v. 18. (Lady Macbeth)

- F. P. 542, December. Letter to Gentleman's Magazine.
(B.C.)

This letter answers, in a sharp satirical vein, an earlier letter which suggested that former authors (Chaucer and Spenser) will be better remembered if their

(1749)

8 King Lear
 13 Macbeth
 16 King Richard III
 20 Hamlet
 22 Othello
 24 Othello
 30 Much a do

December

1 Othello
 30 Macbeth

No. of performances--89

No. of plays presented--35

Covent Garden TheatreSeptember

26 Hamlet
 30 Richard III

October

3 Othello
 4 "Ditto"
 12 Macbeth
 17 "Merry Wives"
 18 "Merry Wives"
 19 Julius Caesar
 25 Measure for Measure
 26 King Henry IV

(1749)

November

- 8 Henry IV
13 "Wives' Winds."
28 Julius Caesar

December

- 6 "Wives' Windsor"
9 King Henry IV
14 Macbeth
15 Hamlet
29 "Merry Wives"

No. of performances--86

No. of plays--26

VOLUME XX

1750

- A. P. 5, January. "Some Account of Edward the Black Prince; or, The Tragedy of Poictiers: an historical tragedy, attempted after the Manner of Shakespeare, by Wm. Shirley, Esq;"

A summary of the plot of the play is given, with the promise that remarks will be printed later.

- B. P. 38, January. "Prologue to the new Historical Play, entitled, Edward the Black Prince; or, The Battle of Poictiers. Spoken by Mr. Harvard."

The author was "fired" by England's former glory (and also by a desire to aim at Shakespeare's glory.)

The author desires only that the play excite patriotism for England.

- C. P. 44, January. "List of Plays acted at the Theatres."

Drury Lane Theatre

January

- 1 Tempest
- 2 Tempest
- 3 Hamlet
- 5 Tempest
- 19 Tempest
- 25 King Lear
- 27 Much ado
- 29 Macbeth

(1750)

K. Pp. 362-363, August. Letter to the Gentleman's Magazine. (T.P.)

T. P. again gives his opinion of Warburton's edition (which, one is told, Warburton had, by this time, bought up and burned). The letter writer gives his own interpretation as well as Warburton's notes on a passage in Romeo and Juliet.

Lines quoted: Romeo and Juliet. I. iv. 37-41; 106-110. (Romeo and Mercutio)

L. P. 376, August. "Historical Chronicle, August, 1750."

On Saturday 4, a man who had forged a note jumped off Hay cliff which is nearly 336 feet high and described by Shakespeare in King Lear. Although the man did not succeed in suicide, he was wounded seriously.

M. P. 422, September. "The new Occasional Prologue, Spoken at the Opening of Drury-Lane Theatre, Sept. 5, by Mr. Garrick."

The actors and actresses who are loyal to the theatre try for the best, from Hamlet's mother to the cobbler's wife. The theatre is sacred to Shakespeare. If the audience, however, will not attend King Lear or Hamlet, the actors must change their fare, though they know they are to "quit poets, and set carpenters to work." Although the actors wish to perform great plays, they will change: "Our first great, ruling passion is-- to eat."

(1750)

with, "For my own part, I shed more tears in seeing Mrs. Cibber, but I am more delighted in seeing Miss Bellamy. . ." Another said, "At Covent Garden, I saw Juliet and Romeo; and at Drury Lane, Romeo and Juliet."

P. P. 438, October. "Eel Pye. A Fable." Westminster Journal. October 27.

Dick likes eel-pye. He was married, but eventually had two mistresses, both of whom tried to win Dick's love by feeding him eel-pye. Soon Dick grew tired of eel-pye (it even made him sick) and finally he stayed at home although his wife had died. The poet suggests replacing Dick's name with the public and eel-pye with Shakespeare's Romeo and Juliet. Why, he asks, must all the theatres produce this one play? Why must all the actors (six of them) mouth repetitions?

Q. P. 439, October. "Plays at the Theatres."

Drury Lane Theatre

October

15 As You Like It

No. of performances in month--16

No. of plays presented--12

Covent Garden Theatre

(1750)

October

- 17 Othello (Quin and Mrs. Cibber)
 18 Merchant of Venice (Shylock - Macklin)
 22 Wives of Windsor (Falstaff - Quin)
 25 Hamlet (Barry; Queen - Woffington;
 Ophelia - Cibber)
 26 Richard III (Quin and Cibber)

No. of performances in month--17

No. of plays presented--17

- R. P. 471, October. "On the Run of Romeo and Juliet."

This four-line poem reflects anger at the duplicate performances of Romeo and Juliet.

- S. P. 472, October. "The Occasional Prologue. Spoken at Covent-Garden Theatre. By Mr. Barry."

The actor reminds the members of an audience that they have the choice of what is produced on the stage. He also asks the audience to support Covent Garden Theatre, at least as well as the other theatre.

- T. Pp. 502-503, November. Letter to the Gentleman's Magazine. (Philologus)

This letter answers a question concerning the use of the caesura or dash. This author confesses that he cannot assign a precise use of it, but suggests that the caesure can be an ellipsis (to show a missing part

(1750)

of a sentence or word) or a mark to indicate an abrupt pause, longer than a pause meant by a period. It could also denote voice changes. Examples of its use by Milton and by Shakespeare in Julius Caesar and The Fall of Cardinal Wolsey [probably Henry VIII] are given to strengthen the theory.

Lines quoted: Julius Caesar. IV. iii. 21-28. (Brutus)
34-35. (Cassius)

U. P. 521, November. "Beauty's Value. By Wm. Shakespeare:
From a corrected M.S."

This poem says that beauty is but ". . .a fleeting good, a gloss, a glass, a flower," and once blemished, can never be restored.

The manuscript is not identified.

V. P. 524, November. "Plays acted at both Theatres."

Drury Lane Theatre

November

- 1 King Lear
- 7 Much ado about Nothing
- 8 King Richard III
- 13 Macbeth
- 21 Romeo and Juliet
- 23 Much ado about Nothing
- 26 Romeo and Juliet

(1750)

29 Hamlet

No. of performances in month--25

No. of plays presented--17

Covent Garden TheatreNovember8 Macbeth12 Henry IV13 Henry IV14 Henry IV15 Henry IV16 Merchant of Venice22 Julius Caesar23 Henry IV24 Julius Caesar26 Julius Caesar27 Julius Caesar29 Henry V

No. of performances in month--25

No. of plays presented--15

W. P. 528, November. "Books published November 1750.""The Rosciad. A poem. 1s. Robinson."

The editor explains that the poem concerns the summoning of actors to defend their qualifications for

(1750)

the roles they play. Among the actors are Mr. Quin, Mr. Garrick, and Mr. Barry who claim, among other roles, Brutus, Othello, King John, Hamlet, Lear, Richard, Henry V, Romeo, and Macbeth. (None of them claim all the roles.)

X. P. 571, December. "Plays acted at both Theatres."

Drury Lane Theatre

December

6 As You Like It

18 Romeo and Juliet

No. of performances in month--23

No. of plays presented--12

Covent Garden Theatre

November

30 Henry V

December

3 Othello

4 Measure for Measure

6 Merry Wives of Windsor

8 Romeo and Juliet

11 Hamlet

15 Romeo and Juliet

17 Romeo and Juliet

27 Julius Caesar

(1750)

No. of performances in month--22

No. of plays presented--16

Y. Index, Supplement. Editor's note.

"The Gentleman who kindly favour'd us with Beauty's Value, by Wm. Shakespeare, p. 521, is humbly intreated to send us a copy of his letter, and the other poem, they being unfortunately mislaid."

VOLUME XXI

1751

A. P. 48, January. "Plays acted at both Theatres."

Drury Lane Theatre

January

3 As You Like It

7 Twelfth Night

11 Twelfth Night

30 Romeo and Juliet

No. of performances in month--26

No. of plays presented--17

Covent Garden Theatre

January

2 Merchant of Venice

11 King Henry IV

15 Macbeth

17 Romeo and Juliet

18 King Henry IV

25 Merry Wives of Windsor

26 Romeo and Juliet

No. of performances in month--26

No. of plays presented--16

B. P. 92, February. "Plays acted at both Theatres."

(1751)

Drury Lane TheatreFebruary13 Romeo and Juliet16 Richard III

No. of performances in month--22

No. of plays presented--10

Covent Garden TheatreFebruary8 Henry IV9 Othello11 Romeo and Juliet19 Julius Caesar21 Henry IV23 King John28 King John

No. of performances in month--21

No. of plays presented--16

- C. Pp. 119-121, March. "A Specimen of a new Paper entitled the Literary Gazette. Observations on the late Performance of Othello."

Several "persons of distinction" performed Othello before a "select audience." Instead of being hampered by a lack of facilities, these performers rented the Drury Lane Theatre for a night. The reviewer of the

(1751)

Literary Gazette has no criticisms for the performance. Othello and Iago were played "much better than. . . before." Cassio, Desdemona, and Roderigo "deserved all the applause they received on their delivering them." One thousand men filled the theatre; women were not allowed. The cast: Othello, the elder Mr. Delaval; Iago and Cassio, the Delaval brothers; Desdemona, Mrs. Quon; Roderigo, Capt. Stevens; Emilia, Mrs. Stevens.

D. Pp. 121-122, March. "Another Account." London Evening Post.

This account of the performance of Othello also gives much credit to actors and actresses. The actors were "constant in their attention," "gracefully proper in their deportment," "not in the least offensive in their action."

By noting that there were "beaux, belles, senators. . ." at the theatre, it implies that women were present. A list of the characters is given. It notes that streets were so crowded with carriages that people had to walk through dirt to get to the theatre and provided ". . . good diversion and benefit for pickpockets."

E. Pp. 122-123, March. Letter to Mr. Urban from Cambridge. (B.C.)

(1751)

This letter is critical of the performance of Othello, noting that vanity is one of the chief characteristics of the human mind, and that every man is pleased with that flattery of which he is the object. Such an instance of this vanity and flattery appeared in the performance of Othello by persons to whom the ambition of acting is a low one. It is proper that gentlemen should learn to speak in public with confidence and with proper emphasis and gestures, but this skill should be a part of their education. It is good for young men to perform in plays during their school years, but such acting should end with their formal education.

F. Pp. 136, March. "Historical Chronicle, March 1751."

A notice is given of the performance of Othello at Drury Lane Theatre on Thursday, March 7.

NOTE: Pages 137-144 are missing in the March, 1751, issue.

G. P. 152, April. "Plays acted at the Theatres."

Drury Lane Theatre

April

11 Much Ado About Nothing

23 Hamlet

(1751)

25 Much Ado About Nothing

No. of performances this month--18

No. of plays presented--16

Covent Garden TheatreApril16 Henry VIII19 Othello20 Hamlet25 King John

No. of performances this month--18

No. of plays presented--17

H. P. 239, May. "Plays acted at the Theatres."Drury Lane TheatreMay7 Richard III17 Hamlet

No. of performances this month--16

No. of plays presented--16

Covent Garden TheatreApril30 Romeo and JulietMay1 Julius Caesar6 Merchant of Venice

(1751)

No. of performances this month--16

No. of plays presented--16

- I. P. 373, August. "Sonnet, on Mr. Pope's Legacy to Mr. Warburton."

A footnote reveals that Pope's legacy read as follows: "I give and bequeath to Mr. Warburton the property of all such of my works already printed, as he hath written, or shall write commentaries or notes upon." The age is a declining one which permits Pope's works to be decked with "ribald nonsense" and "baleful weeds." Shakespeare's works will also either be doomed to carry Warburton's notes forever or sink into oblivion because of the "found'ring weight."

- J. P. 431, September. "Plays acted."

Drury Lane Theatre

September

10 Merchant of Venice

16 Hamlet

20 Romeo and Juliet

26 King Richard III

(Mr. Mossop portrays King Richard III. Although he has never been on the English stage, he has won the high opinion of the town in the role. He was a celebrated Irish actor.)

(1751)

27 King Richard III28 Romeo and Juliet

No. of performances this month--13

No. of plays presented--11

Covent Garden TheatreSeptember

none of Shakespeare's plays presented

No. of performances in month--4

No. of plays presented--3

K. P. 478, October. "Plays acted."Drury Lane TheatreOctober1 Richard III5 Richard III11 Much Ado About Nothing19 Romeo and Juliet21 Hamlet

No. of performances this month--26

No. of plays presented--15

Covent Garden TheatreOctober7 Romeo and Juliet9 Othello

(1751)

11 Hamlet15 Romeo and Juliet23 Romeo and Juliet

No. of performances this month--24

No. of plays presented--11

L. P. 479, October. "New Books, &c. published Oct. 1751."

"A prologue and epilogue to Romeo and Juliet,
spoken by the gentlemen of the royal academy at
Greenwich. 6d. W. Owen."

M. P. 558, December. "To the printer of the Dublin Journal."

It is important that a country erect monuments to
its geniuses in order to encourage others. A noted
Frenchman once said that it was his misfortune not to
have been born an Englishman. At the time of his remark,
monuments had just been erected to Shakespeare and Newton.

This contributor has erected a hippodrome in which
three days yearly are to be celebrated in memory of
Jonathan Swift. Dances and races are to be held the
first day, contests for yarn-making the second, and
livestock competition the third.

N. P. 565, December. "Verses wrote on seeing Mrs. Woffington
appear in the Characters of Andromache, Hermione, and
Lady Townley."

(1751)

Mrs. Woffington's acting is admired. In each role, she excites the proper passions. Virtue had long ago left the stage but Mrs. Woffington has helped bring it back. By her rendering of Shakespeare's lines, she helps to improve the morals of the country.

- O. P. 566, December. "Socrates on Death. Translated from Plato's Apology in Shakespeare's manner." (Rider)

This passage is a great deal like Hamlet's soliloquy. The first line of this poem is "To be or not to be; that is the question!" The similitude of this translation from Plato to Shakespeare's Hamlet, says the author, "will vindicate the attempt of translating it in Shakespeare's style, and it may serve as a proof that he [Shakespeare] understood more Greek, than the generality, even of his admirers, will allow."

Lines quoted: Hamlet. III. i. 56-90. (Hamlet)

- P. P. 568, December. "Prologue, at the Revival of Every man in his Humour. Spoken by Mr. Garrick."

Mr. Garrick urges the audience not to scorn Ben Jonson's play merely because it is a century old and may not be as refined as modern plays. Surely there is some merit in scenes which "Cambden patroniz'd, and Shakespear play'd."

(1751)

Q. P. 574, December. "New Books, & c. published Dec. 1751."

"Remarks on a late edition of Shakespear. 6d.

Norris."

R. P. 575, December. "Plays acted."

Drury Lane Theatre

December

16 Romeo and Juliet

No. of performances in month--23

No. of plays presented--13

Covent Garden Theatre

December

3 Merchant of Venice

21 Romeo and Juliet

26 King Richard III

30 Merchant of Venice

No. of performances in month--23

No. of plays presented--11

VOLUME XXII

1752

A. P. 43, January. "Plays acted at Drury Lane" and "Plays acted at Covent Garden."

Drury Lane Theatre

January

6 Twelfth Night
8 Much Ado About Nothing
15 Richard III
17 King Lear
21 Merchant of Venice
22 Twelfth Night
23 Much Ado About Nothing
27 Romeo and Juliet
28 Macbeth
29 "Mackbeth"

No. of performances in month--26

No. of plays presented--20

Covent Garden Theatre

December

31 Romeo and Juliet

January

4 Hamlet
15 Romeo and Juliet
23 Romeo and Juliet

(1752)

No. of performances in month--25

No. of plays presented--18

B. Pp. 46-47, January. "Books publish'd in January 1752."

"A new edition of Shakespeare's works, with a glossary, from the Oxford edition in 4 to. in 9 pocket volumes. 16s. Knapton."

"Miscellaneous observations on the tragedy of Hamlet. 1s. Clarke."

C. P. 54, February. Covent-Garden Journal, No. 9 and 10.

The journal gives some transactions of people known as "Robin-Hoodians," supposed to be descendants of those who built the Tower of Babel. In Journal No. 9, a Mr. Mossop was commanded to show by what authority he acted with the style and dignity of Macbeth. In Journal No. 10, Mr. Mossop said in defense that (1) he did not try to emulate Mr. Garrick in the character of Macbeth, (2) Mr. Garrick was not immortal, and (3) if care was not taken to encourage those with the greatest theatrical talent, the stage will die with Garrick.

D. P. 91, February. "Plays acted at Drury Lane" and "Plays acted at Covent Garden."

Drury Lane Theatre

February

(1752)

3 Richard III8 Macbeth11 King Richard III29 Romeo and Juliet

No. of performances in month--20

No. of plays presented--12

Covent Garden TheatreJanuary31 Romeo and JulietFebruary1 Othello7 Merchant of Venice8 Romeo and Juliet10 Romeo and Juliet

No. of performances in month--20

No. of plays presented--16

E. P. 147, March. "Books publish'd in March 1752."

"The beauties of Shakespear, regularly selected from each play. By the Rev. Mr. Dodd, B. A. of Clare-Hall, Cambr. 2 vols. 6s."

F. P. 147, March. "Plays acted at Drury-Lane" and "Plays acted at Covent Garden."

(1752)

and Writings of Dr. Swift. Lord Orrery and Dr. Swift were close friends.

In general, Lord Orrery's book is commended. However, sometimes Lord Orrery misapplied his genius. To read the Remarks. . . is to be pleased at one time and displeased at another. Lord Orrery praises his friend's strengths, and discloses Swift's weaknesses, which the letter writer thinks is unworthy of a friend. The brother quotes Shakespeare's Julius Caesar for this criticism. Other letters to Susan on the subject are to follow.

Lines quoted: Julius Caesar. IV. iii. 86-87.
(Cassius)

I. Pp. 253-255, June. Letter to Gentleman's Magazine.
(A.B.)

This author wishes to point out the beauties of Shakespeare's King Lear. An abstract of the story of Lear as recorded in British history is given. Shakespeare emphasized some parts of the story and left out others in order to heighten the drama and moral of the play. Lear's madness, inserted into the play, has been treated by Shakespeare in a manner that has never been equalled.

The weaknesses of the play, except one, may be overlooked because of the many excellencies. One

(1752)

they so persist, their lives will be worth-while.

Line quoted: Romeo and Juliet. V. i. 75.
(Apothecary)

- L. P. 426, September. "A Letter from the Country to a Young Lady in London."

The poet will imagine the scenes in London, since he is in the country during the winter and has nothing of interest to write. He mentions several actors, Garrick and Barry among them, and suggests several of Shakespeare's plays, including Merchant of Venice (by mentioning Shylock). Falstaff and Richard are also mentioned. The poet also imagines a ball, a concert, and a night at the court.

- M. P. 458, October. Letter to Gentleman's Magazine. (T.C.)

The habit of Highland clansmen of placing sprigs of different trees in their bonnets to identify their clan is explained. In Macbeth, it appears that the whole "Birnam" wood is moving. Actually, the attack was in the summer, and, since more branches and twigs were available for the men to wear, it did appear that the Birnam wood moved.

- N. P. 457 (mistake in pagination of the magazine), October. "Extract of a Letter from Colchester, dated August 18, 1752, printed in most of the News Papers."

(1752)

A man returned to England to bury his wife, but seemed mysterious. Upon questioning, he revealed that his wife, with whom he had lived in Europe after convincing her to leave England to marry him, was still married to another man. She confessed the fact on her death bed. Her second husband had not known this. The second husband sat so solemnly by the coffin of his wife that the scene resembled a part of Romeo and Juliet. The first husband was notified of the woman's death and both husbands attended her to her grave.

- O. Pp. 459-461, October. "Observations on Shakespeare's Falstaff." (P.T.)

Rowe's Life of Shakespeare is quoted, noting that the character of Falstaff originally was Oldcastle. In discussing the meaning of the line from I Henry IV, "My old lad of the castle," Warburton is quoted giving the reason for this line as a mistake made by Shakespeare. When Shakespeare substituted Falstaff for Oldcastle, he forgot to delete the expression that alluded to his name. Warburton quoted from Fuller's Church History for proof that Falstaff replaced Oldcastle on the stage.

Such a tale is not credible, because Shakespeare wrote, not under Queen Mary, but under Queen Elizabeth,

(1752)

who was pushing for reformation. Could Shakespeare have made a buffon out of a man whom the Roman Catholics hanged and burned as a heretic? It is hard to believe that Shakespeare would do so to the memory of a man who was one of the foremost "English reformers and Protestant martyrs."

It was actually the Roman Catholics earlier rather than Shakespeare who caused Oldcastle to be presented on stage as a coward and buffon. Fuller's Worthies and Speed's Chronicle are references for this claim. An early play called The famous victories of Henry V containing the honourable battle of Agincourt presented Oldcastle as a buffon, Jockie Oldcastle. Shakespeare had this play before him when he wrote his, "no doubt on it," but added to the buffoon's character and changed the name to Falstaff, perhaps in some measure to relieve Oldcastle's memory.

It is also hard to believe that, if Shakespeare had been ordered to alter the name as Warburton claims, he would have "carelessly" left anything in that should not remain.

The line of Henry IV previously quoted should be read, "As is the honey, my old lad, of the castle." (The Castle was a tavern.) This is in reply to

(1752)

Lines quoted: Macbeth. I. vii. 54-55. (Lady Macbeth)

R. P. 530, November. "On seeing Mr. Barry and Mrs. Cibber in Romeo and Juliet." (Rider)

The poet was much affected by both performers and says that, while watching these two, "art is nature, nature art in thee."

S. P. 530, November. Letter to Gentleman's Magazine and "To Mr. Garrick."

A fifty-three year old country gentleman writes to express his delight in seeing Mr. Garrick perform. Previously, he had told his young neighbors in the country that Booth, Powell, and Cibber could not be outdone. But upon seeing Garrick, he decides that the impossible had been achieved--one actor who can perform all parts well. Lear, Richard III, Hamlet, and Macbeth are mentioned as roles that Garrick does well. Because the gentleman is not a poet, he dedicates a poem written earlier by Mr. Randolph to Mr. Riley, an actor.

T. P. 535, November. "Plays acted."

Drury Lane Theatre

November

3 King Lear

9 Merchant of Venice

(1752)

20 Hamlet26 As You Like It

No. of performances in month--25

No. of plays presented--14

Covent Garden TheatreDecember1 Othello6 Romeo and Juliet18 Romeo and Juliet

No. of performances in month--25

No. of plays presented--18

VOLUME XXIII

1753

A. Pp. 9-12, **January**. Letter to Mr. Urban. (P.Q.)

The letter writer might seem to be as disturbed over a little matter as was Othello over Desdemona's loss of her handkerchief, but he means it only as good advice to the ladies.

The fashion of women's baring their shoulders is deplorable. A survey of ancient fashions shows that decency in all but a few countries required people to be covered. The Spartans made their virgins wear slits in their garments in order to show the fineness of their skin and to promote marriage. If the unmarried women of today would admit that they dress as they do in order to attract men, they could then oblige the married women to cover up and half the competition would be gone.

Also, we would be "more than half way towards a reformation." Today, no man would suspect the honor of his lady if he heard another man describing her private marks. But Posthumus was suspicious when he was told of the mole on Imogen's left breast. [from Cymbeline]

Lines from Hamlet open the article.

Line quoted: Hamlet. I. iii. 36. (Laertes)

(1753)

wrote from the translation rather than from the original because he would not have copied the translation if he had known the original. Several examples are given, showing that the original would have made the better dramatic work. For example, in the original, Romeo is not yet dead in the monument when Juliet awakens from her drugged sleep and, therefore, Romeo's last moments are even more pathetic than in the translation because joy and despair are mingled. Pope says that Shakespeare's characters "are nature herself," not copies, and others' characters are like artificial rainbows, "a reflexion of a reflexion." In the writing of Romeo and Juliet, though, it is Shakespeare who copies another writer.

L. P. 287, June. "Verses on reading Shakespear."

Shakespeare's genius ranged wide without the "aid of art" or "critick's rules." In order to enjoy Shakespeare, one should read his plays over and over. If one chances to see Garrick perform, Shakespeare will be admired even more. Shakespeare "drained" neither Greek nor Latin tales, because he had enough talent of his own. Jonson and Fletcher had too much art to compare well with Shakespeare.

The stories of Richard III and Julius Caesar are

(1754)

of the usual fare. Yet, sometimes, "Shakespeare and beef must have their turn again." Garrick also introduces a new actress and asks the audience to show "at least your usual favour."

G. P. 138, March. "Prologue to Constantia. A new Tragedy."

The author asks indulgence because, although his play is tragic, he does **not** have the genius of Shakespeare to "shake the stage" with passion.

H. Pp. 221-222, May. Letter to Mr. Urban. (T.S.)

The contributor points out the similarities between the story of Shylock in The Merchant of Venice and an incident related in the life of Pope Sixtus V. In the Pope's life, two men, a Jewish insurer and a Christian merchant wagered on whether or not a city in which the Christian had interests had been plundered. The Jewish insurer said that if the city had been plundered (as he knew it had) the merchant could cut off a pound of flesh. The insurer did not think the merchant would discover the true facts. The case eventually came to the Pope, who said that the Christian was entitled to the pound of flesh, but that if one bit more or less than a pound was taken, the Christian would be put to death. Eventually the two men settled the argument by

(1754)

contributing to a hospital.

This correspondent thinks, with Mr. T. Warton, that Shakespeare's story actually came from an Italian novel of the incident, from which a ballad was translated. Now, only the ballad remains.

I. Pp.233-234, May. Letter to Mr. Urban. (T.B.)

Of all the criticisms of Shakespeare, that of a lady in Shakespear Illustrated and in the February Gentleman's Magazine has been the most effective. In Vol. III of Shakespear Illustrated, the corruption of an Italian story, Geneura, by Ariosto, is revealed. In the Italian story, the two lovers are separated by the designs of a jealous rival; in Shakespeare's story, Much Ado About Nothing, the villain has no apparant motive except a capricious dislike for one of the lovers. The disguise used in Shakespeare is not as probable as that in Ariosto.

It seems, then, that in some cases, Shakespeare has been undeservedly venerated.

J. P. 247, May. "Books publish'd in May; with Remarks."

"Critical, historical, and explanatory notes on Shakespear, by Zach. Grey, L.L.D. 2 vol. 10s. Manby."

(1754)

K. P. 252, June. "The Life of Jedediah Buxton."

Jedediah Buxton is a man who is a genius in mathematics, yet cannot or has not learned to read or write. He has no other interest than numbers and is always regarding only numbers when his attention is given to an object. While he was in London, he was taken to see King Richard III in order to provide him with amusement. During the play, Jedediah counted the number of steps in a dance and the number of words which Garrick spoke.

L. P. 311, July. Letter to Mr. Urban. (Palaeophilus)

This correspondent corrects the assumption made by the May correspondent that Warton believed that Shakespeare's Shylock came from an Italian novel to Shakespeare. Warton is quoted to prove that, since no translation into English is known for the novel, Shakespeare probably copied from the ballad, because it was in English. The book, Shakespear Illustrated, fairly well proves that Shakespeare took his plays from English translations of foreign tales.

Mr. Warton should also be given credit for informing the public that the Italian novel did exist.

(1754)

that, in one sentence, Shakespeare used that and which in reference to the same person. The correspondent names several works as proof of his contention [that which may be properly used in the Lord's Prayer].

Among those cited are Shakespeare's Othello and Hamlet, although specific quotations are not given.

Lines quoted: Henry VIII. II. iv. 50-53. (Queen)

S. P. 553, December. World, No. 100.

This article praises Johnson's proposed dictionary as a necessity, a work which should have been attempted sooner. The English language has become rather important in Europe through the works of its best authors, among them Shakespeare, and these countries also desire a distionary. Although there are "word-books" in existence, these do not distinguish between proper and improper words and grammar.

T. P. 573, December. "Epilogue to Barbarosa. A new tragedy. Written by Mr. Garrick. Spoken by Mr. Woodward in the Character of a fine Gentleman."

After the tragedy is performed, Woodward appears to say that too much seriousness "oversets a Briton," therefore, they should look for pleasure (like Woodward's pantomimes) and send Shakespeare's plays to France.

(1754)

V. P. 594, Supplement. Letter to Mr. Urban. (Paul Gemsege)

The vice of swearing is common among the lower classes today, but it seems to have started among the nobility. Henry VIII would swear often, and Shakespeare depicted this side of the king's character in the play, Henry VIII. A discussion of the swearing of the Conqueror and other ancient kings follows.

(1755)

Once, during the proceedings at Black Friars which were to determine or prevent the divorce of Henry VIII from Queen Catharine of Arragon, the Duke of Suffolk angrily remarked that the land was better before cardinals were there. At this remark, Cardinal Wolsey replied that Suffolk, who owed his life to Wolsey, should be the last to make such a remark. Upon examining the reason for the reply, one finds that Suffolk married the King's sister without permission and only Wolsey's timely intercession saved Suffolk's life. Shakespeare's play, Henry VIII, is referred to twice, once to note that in the play Henry VIII is in the courtroom and once to note that Shakespeare's Wolsey styles Henry VIII as a "hard-rul'd master."

F. P. 133, March. "To Mr. Hacket of Baliol-College, Oxford, on his playing the part of Othello, at a private entertainment. (G. Lyttelton)

Shakespeare is supposed to speak in this poem and to thank Mr. Hacket for performing an unaltered version of Othello. Warburton has "overclouded" Shakespeare with explanations, and Tate and Cibber alter the plays.

G. P. 143, March. "Books published in March, with Remarks."

(1755)

"Tomb of Shakespear, a vision. 6d. Dodsley."

The publication describes all the characters of Shakespeare as they pass before his tomb. As an example, the description of two fairies, Titania and Oberon, is given.

- H. Pp. 149 and 151, April. "Some Account of a Dictionary of the English Language, by Samuel Johnson, A. M. in Two Vols Folio, 580 Sheets. Price 4l. 10s."

This article explains the objects of the dictionary, of which there are seven: orthography, pronunciation, etymology, analogy, syntax, phraseology, and signification. One of the uses of the heading "signification" is to find the peculiar sense in which a word is used by a great author. An example is given from Macbeth for the use of the word faculties. A sample definition is given of the word aim, in which Shakespeare is quoted.

Lines quoted: Macbeth. I. vii. 16-18. (Macbeth)
II Henry IV. I. i. 123-125. (Morton)

- I. P. 190, April. "Books published in April, with Remarks."
"Upon Johnson's Dictionary."

It has been said that one English soldier can defeat ten Frenchmen and that, in science and in literature, Lock, Newton, Boyle, Shakespeare, and Milton have outdone the French. Now, one Englishman (Johnson) has produced a dictionary for the English, which is

(1755)

comparable to one produced for the French by thirty Frenchmen.

J. P. 213, May. Letter to Mr. Urban. (Paul Gemsege)

A correspondent discusses the use of the word, earing, and concludes that, as used by older writers, it means "to plough." He then discusses Theobald's emendation of line 58 of Henry VIII. III. i: "We are to cure such sorrows, not to sow them."

Theobald believes "cure" should be changed to "ear" in order to mean "harrow" or "weed out." Theobald believes that such a change would make the metaphor in the line consistent. However, another line of Henry VIII contains a single metaphor, and Theobald did not change that line: "Would I had never trod this English earth,/ Or felt the flatteries that grow upon it!"

Since Theobald did not change "felt" to something like "reap'd", he must have believed that some metaphors can be single. If so, the first line quoted does not necessarily need to be changed, especially since "earing" means only "to plough" and not "to weed out."

Lines quoted: Henry VIII. III. i. 58. (Wolsey)
III. i. 143-144 (Queen)

(1755)

- K. P. 300, July. "Some Account of the Articles exhibited against Cardinal Wolsey in Parliament, by whom they were prepared, and the probable cause of their miscarriage." (Paul Gemsege)

Some of the historical problems concerning the articles of impeachment against Cardinal Wolsey need to be studied, such as whether or not the House of Commons and the Privy Council made the same charges. Mr. Gemsege mentions Shakespeare's Henry VIII to show how, by their use in the play, seven articles (two of which were not actually included in the impeachment proceedings) have become popularized.

- L. Pp. 345-346, August. Letter to Mr. Urban. (Paul Gemsege)

The report of the impeachment proceedings against Cardinal Wolsey is continued by Mr. Gemsege. This letter is concerned with article six, charging that Wolsey, "knowing himself to have the foul and contagious disease," drew near the King willingly several times and exposed the King to infection. That Wolsey had the disease and that the disease was venereal, Mr. Gemsege proves by showing that Cardinal Wolsey kept women, had children, and lost the sight of one eye. Shakespeare inserted this charge into Henry VIII and refers to the disease when Queen Catharine says, "of his own body he was ill." Warburton claims that the line means that

(1755)

Wolsey lived intemperately, but Gemsege refutes this explanation.

Line quoted: Henry VIII. IV. ii. 43. (Queen)

M. P. 373, August. "Westminster Abbey." (W. Rider)

The poet visits Westminster Abbey and stands in awe upon remembering the men for whom the monuments are raised. He speaks of Newton, Chaucer, Milton, Shakespeare, Rowe, and Argyll. When he reaches Cornwall's monument, his thoughts become patriotic and a vow is made to defend England and to "swear vengeance against Gaul, till Gaul shall be no more."

N. P. 537, December. "Life of Mrs. Charlotte Clarke. Continued."

The biography of an actress, Mrs. Clarke, includes an allusion to her brother's revival of Romeo and Juliet in Haymarket. The date is not given.

O. P. 565, December. "A favourite Song in the Fairies. The Words by Shakespear. Set by Mr. Smith."

The words to a song from A Midsummer Night's Dream (from which the Fairies was made into an opera) have been set to music, also printed in the magazine.

Lines quoted: A Midsummer Night's Dream. II. ii. 9-24. (Fairies)

(1755)

P. P. 574, December. "Books published in December; with
Remarks."

"Shakespear and Garrick. 6d. Corbet."

VOLUME XXVI

1756

- A. P. 36, January. "Prologue to the Apprentice. A new Farce. By Mr. Murphy. Written by Mr. Garrick. Spoken by Mr. Murphy, dressed in Black."

Mr. Murphy asks the audience's indulgence while it is listening to his first play. He also tells of the Spouting Club, where men of all occupations meet to perform in plays such as Julius Caesar and Hamlet.

- B. P. 36, January. "Epilogue written by a Friend. Spoken by Mrs. Clive."

Mrs. Clive is upset, because she had no part in the play. She could have written a play just as good, and ~~there~~ are just as many women in business who would like to act as there are men who would perform the parts which Mr. Murphy mentioned in the prologue. Mrs. Clive, after listing parts from Othello, Hamlet, and Romeo and Juliet in which the women wish to play, reminds the women of "what dreadful trials--actors undergo." The women should remember that ". . .a shop with virtue is the height of bliss."

- C. P. 47, January. "Books published in January 1756."

"The winter's tale, a play, alter'd from Shakespeare, by C. Marsh. ls. Marsh."

(1756)

A review is given of a farce entitled The apprentice, by Mr. Murphy. One of the scenes of the play seems like a combination of Romeo and Juliet and Suspicious Husband.

- D. Pp. 86-87, February. "Prologue to the Winter's Tale. And Catherine and Petrucio. (Both from Shakespear). Written and spoken by Mr. Garrick."

This prologue compares the theatre to a tavern (the Shakespear's Head), the actors to waiters, and characters to English liquors ("no French brandy in em'--"). Falstaff is sack, Bardolph is gin, and Pistol is "aqua vitae." It is also mentioned that the original five acts of the Winter's Tale have been reduced to three.

- E. P. 95, February. "Books published in February 1756."

"Catherine and Petruccia, a comedy of 3 acts, from Shakespear. 1s. Tonson."

"The Tempest; an opera; from Shakespear. 1s. Tonson."

- F. P. 134, March. "Epilogue. [To Athelstan by Mr. Holland.] Written by Mr. Garrick, and spoken by Mrs. Cibber."

Taste and fashion are unstable. Taste, like Hamlet's ghost, "'tis here -- 'tis there -- 'tis gone." Each person has his own preference of plays. Miss Bell prefers Romeo and Juliet, Lady Mary likes Othello, and

(1756)

a third lady only wants to see long processions. No taste really becomes a person unless it is truly his own.

Lines quoted: Hamlet. I. i. 142-144. (Bernardo, Marcellus, and Horatio)

G. P. 144, March. "List of Books published; with Remarks."

"Songs in the English opera, called, the Tempest. 4s. Walsh."

H. P. 192, April. "Nature and Garrick. By Mr. Davies."

Nature and Garrick had an argument. Garrick claimed that Shakespeare painted stronger and better than Nature. Nature, on the other hand, denied that Shakespeare wrote anything except what he had received from her and claimed that Garrick stole her pencils and colors. Nature said that the credit should be hers when Garrick was on stage. However, the poet concludes that Nature and Garrick are equal.

I. P. 198, April. "List of Books published; with Remarks."

An unfavorable review is given of Beauty, a poem, by John Green, Jr. There are some criticisms, however, which have been unjust. One such criticism is that by using the word, "list," for "listen," the young poet has ruined the language. Shakespeare also used the

(1756)

same abbreviated form of the word.

Line quoted: Unknown

J. P. 202, April. "Historical Chronicle."

On Thursday 15, the chief cook at the Shakespear's Head, tried to part two men in a quarrel and was "run thro' the body."

K. P. 334, July. World, No. 184.

In Henry IV, Sir John Falstaff upbraids the prince for being the corrupter of Falstaff's morals. After deciding to reform, Falstaff asks where he could buy good names. The author, then, reviews many occupations in which dishonesty is allowed and encouraged. Although the custom of the day is to be open about one's dishonesty, this author believes that people will be more successful if they would try to appear honest, although they must continue to be dishonest in order to stay in business.

Lines quoted: I Henry IV. I. ii. 116-117.
(Falstaff)

VOLUME XXVII

1757

- A. P. 168, April. "Some Account of an Estimate of the Manners and Principles of the Times, by the Author of Essays on the Characteristics."

Although the present times are not as wicked and cruel as other ages have been, there is an effeminacy in the present time which weakens the nation. This effeminacy may be seen in the dress and entertainment of the men. Even in the theatre, which Shakespeare had helped to make "the last refuge of manly taste," spectators look for spectacles instead of quality and can watch King Lear with the same appreciation they give to an opera or pantomime. It is not surprising, then, that our national defense has become weak from such an effeminacy.

- B. P. 226, May. "A Journey into Wales. Humbly inscribed to the Reverend Mr. Williams, of Weston."

A gentleman writes a poem about his thoughts as he walks in England. Several places remind him of personalities, one of which is Falstaff. He remembers ". . .Falstaff's brave deeds beneath Salopia's walls" from Henry IV.

- C. P. 291, June. "Register of Books."

"Prints. Coriolanus; engraved by Boydell."

(1757)

D. P. 312, July. "The concluding Test, July 9."

Test, a journal, was begun as a protest against certain changes in the administration of the government, and, since the wrongs have been alleviated, there is no further reason to continue the journal. However, if enemies of the Test wish to be like Falstaff, they may claim that they have caused its discontinuance. The editor does not reveal his name.

VOLUME XXVIII

1758

A. P. 58, February. Letter to Mr. Urban.

A discussion of the use of the word, "powdered," to mean "embroidered" is begun by an allusion to Warburton's observation that Milton used "powdered" in this sense in Paradise Lost. Warburton's method of explaining Spenser's Fairy Queen is praised. Warburton traced Spenser's allusions to the customs of the time in which Spenser wrote. To do otherwise would be to lose much of the beauty of the object, ". . .as the figures vanisht, when the canvas has decayed." (from Johnson's proposals for a new edition of Shakespeare, p. 4).

B. P. 282, June. "List of Books published; with Remarks."

"Avon; a poem. 3s. sewed. Dodsley."

The thought and expressions in this poem are primarily poetical, but the poem is often obscure. The first part salutes the Avon river, near which Shakespeare was born; the second contains stories; and the third part ". . .celebrates the sport of angling."

C. P. 486, October. "Epitaph for Tom a Combe, alias Thin Beard, Brother to John a Combe. By Shakespeare."

(1758)

Thin of beard and thick in purse,
 Never man beloved worse,
 He went to the grave with many a curse,
 The devil and he had one nurse.

- D. P. 539, November. "The following verses, dropt in Mr. Garrick's Temple of Shakespear, at Hampton, are said to have been written by a Gentleman, whose poetical Productions have been very deservedly admired."

The statue of Shakespeare spoke to Garrick and offered him half of the wreath, because Garrick has saved Shakespeare's name from alteration and oblivion. Garrick desired only one leaf of the laurel. Phaebus heard the discussion and gave his own wreath to Shakespeare and told Shakespeare to give his wreath to Garrick. The heavenly wreath goes to the poet, the earthly one to the actor.

- E. P. 596, December. "Prologue. Spoken by Mr. Barry. At the opening of his new Theatre in Dublin."

In civilized countries, the tragic Muse has come forward, and, therefore, it is time for her to become established in Ireland. On the new stage, the people may expect to see Shakespeare's works which will "inflame the soul." Comedies will also be produced. Since Barry is from Ireland, he expresses his gratitude at being able to return in such a manner.

VOLUME XXIX

1759

- A. P. 88, February. "List of Books published; with Remarks."

"Cymbeline, king of Britain, a tragedy. Altered from Shakespear, by C. Marsh. 1s."

- B. P. 171, April. [A review of] An Enquiry into the present state of Polite Learning. (A.B.)

The chief purpose of this book is to urge "gentlemen writers" to state what they think, regardless of the critics. The critics, grammarians, and rhetoricians are classed with sophists and commentators who, though somewhat useful in the beginning of a science, only mark progress rather than contribute to learning. Because the type of science is not mentioned, this argument is considerably weakened.

In the author's discussion of taste, he claims that pleasure from an object comes first from its beauty and then from its use. A guinea is used as an example. If writing were ". . .the mere exhibition of such sensible objects as a guinea, perhaps the author's conclusion might follow from his premise." The pleasures of Shakespeare's King Lear, however, cannot be expressed in these terms of beauty and use. Although it is acknowledged that criticism cannot enhance taste as a

(1759)

faculty, one must also add that just criticism could certainly help to establish a standard of taste.

C. P. 184, April. "List of Books published; with Remarks."

"Cymbeline, a tragedy, altered from Shakespear, by W. Hawkins. 1s. 6d. Rivington."

D. Pp. 230-231, May. "List of Books published; with Remarks."

"Conjectures on original composition. By Dr. Young. 1s. 6d. Millar."

Dr. Young believes that original writers are few today, not because of a lack of genius, but because the great examples of the past have prejudiced the minds of modern writers. "Genius. . . is a masterworkman, learning is but an instrument." Shakespeare, Bacon, Newton, Milton, Addison, and Dryden only are to be considered as geniuses. Shakespeare is compared to Jonson. "Johnson in the serious drama, is as much an imitator as Shakespeare is an original." Perhaps, it is good that Shakespeare was not as learned as Jonson. "Who knows if Shakespeare might not have thought less, if he had read more?"

E. P. 257, June. Letter to Mr. Urban. (J.G.)

There has been a controversy about which of the two

(1759)

monuments to Shakespeare (at Stratford-upon-Avon or at Westminster Abbey) bears the most resemblance to the poet. A poem by Ben Jonson, describing an engraving of Shakespeare, notes, "O could he but have drawn his wit/As well in brass as he hath hit/His face. . . ."

Jonson, who was familiar with Shakespeare, seems to think that the engraving is a good likeness. Since the statue at Stratford most resembles the engraving, that statue probably bears the truest resemblance. Also, although the exact date of the country monument is not known, it may be supposed to have been erected by those who remembered Shakespeare's appearance.

F. P. 271, June. Letter to Mr. Urban. (Paul Gensage)

The common thought on the etymology of bumper holds that the word came from the custom of drinking after dinner to the Pope's health, au bon Pere. There are objections to such thought, primarily because there is no proof that such a custom was followed and, also, because the Pope was called saint Pere, not bon Pere. Three possible explanations for the etymology of the word are (1) it might be from the French bon verre, since B, P, and V are similar in sound; (2) the word could have come from the midland countries, where

(1759)

bumper connotes something large; or (3) it could be a corruption of bumbard or bombard from the Latin bombardus, meaning a great gun.

Shakespeare, in Henry VIII, uses the phrase, "baiting of bumbards," to mean "sotting and drinking." Bombard is used again in the Tempest to mean, according to Theobald, "a large vessel for holding drink."

It is difficult to decide which etymology seems to be the most correct.

Lines quoted: Henry VIII. V. iv. 84-86. (Lord Chamberlain)
The Tempest. II. ii. 20-22. (Trinculo)

G. P. 283, June. "To the Rev. Mr. Hurd. An Elegy."
(W. Mason)

The deceased was a dear friend who first encouraged the poet in his accomplishments. If the poet has caught only one gleam from Shakespeare, he will now give the credit to Hurd, who first gave him help.

H. P. 377, August. "Some brief Observations upon the Gossamer. Read before the Royal Society, March 29, 1759." (Wm. Massey)

The cause of gossamer, a rather remarkable phenomenon in nature, has not been sufficiently explained. It is known that gossamer is produced by flying spiders, but it is not known where the spiders breed or how they

(1759)

fly. That gossamer was known to older generations can be seen by references to it in Chaucer's Squire's Tale and in Shakespeare's Romeo and Juliet.

Lines quoted: Romeo and Juliet. II. vi. 18-20.
(Friar Laurence)

I. P. 380, August. Letter to Mr. Urban. (J.S.)

The correspondent at Stratford-upon-Avon was not correct in his assumptions in which he claimed the superiority of the statue of Shakespeare there. There has never been a genuine picture of Shakespeare. The engraving to which he refers was made from the characteristics of a man who looked much like Shakespeare; therefore, Ben Jonson's lines may be accounted for easily. If any doubt remains, perhaps the "learned gentleman" who is preparing an edition of Shakespeare will set the case in its proper light.

J. P. 454, September. Letter to Mr. Urban. (J.G.)

The correspondent who replied in answer to the conjectures on Shakespeare's monument should know that ". . .positive assertions without proof, are as little to be regarded as probable conjectures." Since he did not prove his negative assertions, he, therefore, did not disprove the first conjectures.

(1760)

pendent , the expression, "keel the pot," is still used in parts of Yorkshire to mean to cool the pottage by taking some of it out and ladling it back into the kettle. This action would be a proper thing for "greasy Jone," a farmer's cook, to do.

G. Pp. 276-277, June. Letter to Mr. Urban. (Rawleigh Witlim)

It is fairly obvious that Mr. W---L does not converse much with the common people of his neighborhood, because he had to turn back 1,000 years to find the meaning of the phrase "keeling the pot," still in use in his neighborhood. The people mix oatmeal and water in the pot before adding the meat, pudding, and turnips, because, the pottage would become lumpy if the oatmeal were not added first. The oatmeal and water tend to boil over, and so they "keel" it, by ladling it up frequently. As in Johnson's Dictionary, Bailey defines "keel" as "to cool."

Several people have been disturbed by Falstaff's phrase, "souse'd Gurnet," because Gurnet has no etymology. In the north, Grunt is the vulgar name for hog, and souse is a pickle for hog's flesh. Now, if people say they will "souse you," it means they will dunk you. Falstaff's phrase could now be phrased,

(1760)

"Would I were sous'd."

Lines quoted: I Henry IV. IV. ii. 12-13. (Falstaff)

H. P. 308, July. "Extract of a Letter from a Lady on a Journey at Stratford upon Avon in Warwickshire to her Friend in Kent."

The chief attraction of Stratford-upon-Avon is the birthplace and burial place of Shakespeare. But recently a man for some reason became irritated at the attraction that Shakespeare's house was gaining. He pulled down every stone of the house and cut down a large mulberry tree which Shakespeare had planted. A silversmith has bought all of the wood and plans to make many curious things of it.

I. Pp. 405-406, September. Letter to Mr. Urban. (Mat. Wendal)

An earlier correspondent has made conjectures on the origin of the word, Bath, which, without knowledge of evidence to the contrary, could be most convincing. The various contributions of Anglo-Saxon, Teutonic, and Celtic languages are considered.

Another correspondent, Mr. Witlim, made unfair criticisms of the first discussion of "keeling the pot."

Also, a gurnet is not, in the sense in which Falstaff used the word, a hog, but rather a salt water fish. "Soused" means that the fish is parboiled and

(1760)

then steeped in pickle. Johnson's Dictionary explains these words more clearly than it explains the word keel.

- J. P. 535, November. "Extract from a Poem entitled Shakespear, addressed to Mr. Garrick. The Author having exposed the Folly of a servile Imitation of the Ancients in dramatic Performances, introduces the following Account of the Chorus."

The purpose of the dramatic chorus is to be the attendant upon grief or rage and to show sorrow or joy by changing its dance. Undoubtedly, the ancients lacked the art to reach the heart, and, therefore, they needed the long prologues and the chorus to reflect what the audience should feel and think.

- K. P. 543, November. "Books."

"Shakespeare. An epistle to Mr. Garrick. Davis."

- L. P. 586, December. "Prologue to the Tempest; acted at Hinchingbroke, near Huntington, Dec. 16, 1760. Spoken by Lord Palmerston."

The critics who claim that the theatre ruins young people should be reminded that their forefathers used the theatre for amusement. The theatre was a source of instruction. The play now to be presented will be one that will be the source of a "pleasing influence."

(1760)

"Epilogue [to the Tempest], spoken by Miss Courtney,
Niece to Lord Sandwich. In the Character of Ariel."

The young ladies should be moved by this play to have a spotless innocence and a gentle mind. The young gentlemen should follow Ferdinand's example of constancy in love.

M. P. 591, December. "Historical Chronical, Dec., 1760."

King George III attended a performance of Henry V at Covent Garden on Tuesday, December 2.

BIBLIOGRAPHY

BIBLIOGRAPHY

Graham, Walter. English Literary Periodicals.
New York: Thomas Nelson & Sons, 1930.

APPENDIX

Ten-Year Tally

1731 - 1740

Months

| | | | |
|---------|--------|---------|--------|
| Jan. 13 | Apr. 2 | July 5 | Oct. 2 |
| Feb. 6 | May 7 | Aug. 4 | Nov. 5 |
| Mar. 14 | June 8 | Sept. 3 | Dec. 2 |

MagazinesNo. of references
to Shakespeare

| | |
|----------------------|----|
| Applebee's Journal | 1 |
| Auditor, The | 2 |
| Common Sense | 2 |
| Craftsman, The | 6 |
| Daily Gazetteer | 1 |
| Daily Journal | 1 |
| Free Briton, The | 1 |
| Fog's Journal | 6 |
| Gentleman's Magazine | 16 |
| Grubstreet Journal | 4 |
| London Journal | 1 |
| Newcastle Courant | 1 |
| Old Common Sense | 1 |
| Prompter, The | 7 |
| Read's Journal | 1 |
| Universal Spectator | 15 |

| <u>Magazines</u> | <u>No. of references</u> <u>to Shakespeare</u> |
|-------------------|---|
| Weekly Miscellany | 2 |
| Weekly Oracle | 1 |
| Weekly Register | 2 |

TOTAL MAGAZINES = 19

TOTAL REFERENCES = 71

Ten-Year Tally

1741 - 1750

Months

| | | | | | | | |
|------|----|------|----|-------|----|------|----|
| Jan. | 10 | Apr. | 12 | July | 6 | Oct. | 10 |
| Feb. | 9 | May | 7 | Aug. | 12 | Nov. | 8 |
| Mar. | 5 | June | 7 | Sept. | 5 | Dec. | 11 |

MagazinesNo. of references
to Shakespeare

| | |
|-----------------------|----|
| Champion | 3 |
| Common Sense | 3 |
| Craftsman, The | 10 |
| Gentleman's Magazine | 72 |
| Jacobite Journal, The | 1 |
| London Evening Post | 1 |
| London Review | 1 |
| Old England Journal | 4 |
| Universal Spectator | 5 |
| Westminster Journal | 2 |

TOTAL MAGAZINES = 10

TOTAL REFERENCES = 102

Ten-Year Tally

1751 - 1760

Months

| | | | |
|---------|---------|---------|---------|
| Jan. 15 | Apr. 12 | July 6 | Oct. 12 |
| Feb. 12 | May 12 | Aug. 6 | Nov. 11 |
| Mar. 17 | June 11 | Sept. 6 | Dec. 20 |

MagazinesNo. of references
to Shakespeare

| | |
|-----------------------|-----|
| Adventurer | 2 |
| Covent Garden Journal | 1 |
| Daily Gazetteer | 1 |
| General Evening Post | 1 |
| Gentleman's Magazine | 129 |
| Gray's Inn Journal | 1 |
| London Evening Post | 1 |
| Monitor, The | 1 |
| Test | 1 |
| World | 3 |

TOTAL MAGAZINES = 10

TOTAL REFERENCES = 141

INDEX

INDEX

- Actor, Shakespeare as an . . . 20d.
- Actors in Shakespearean plays. . . 19a, 22g, 43a, 50h, 54e,
58h, 89m, 90n, 90o, 91q, 92s, 94w, 102j, 108c, 113l,
118r, 118s, 132p, 142n, 144q.
- Adventurer . . . 126g, 131n.
- Allusion . . . 28c, 30c, 35g, 60a, 84a, 96y, 112j, 131m,
146s, 164d.
- Antony and Cleopatra . . . 66i, 67c.
- Applebee's Journal . . . 16e.
- Arthur as actor . . . 142n.
- As You Like It . . . 23h, 34e, 35f, 35h, 39g, 43a, 54e,
57a, 64e, 91q, 95x, 97a, 118t, 120v, 123c, 125f,
126h, 131o, 132p, 134q, 142n.
- Auditor, The . . . 19a, 19b.
- Author, Shakespeare as an . . . 20d.
- Bardolph . . . 158d.
- Barry . . . 92s. As actor . . . 89m, 90o, 91q, 94w, 113l,
118r, 132p.
- Bayle's dictionary . . . 42d.
- Bellamy as actress . . . 89m, 90n, 90o.
- Berry as actor . . . 142n.
- Birthplace of Shakespeare . . . 173h.

Busts of Shakespeare SEE Statues (Busts) of Shakespeare.

Censorship . . . 31d, 38c, 39e.

Chambers, Mrs., as actress . . . 144q.

Champion, The . . . 50h, 53b, 54e.

Characters in Shakespearean plays . . . 158d.

Cibber, Colley . . . 12b, 31d, 48d, 60a, 151f. As
actor . . . 22g.

Cibber, Jenny, as actress . . . 58h.

Cibber, Mrs. . . . 158f. As actress . . . 89m, 90o, 91q,
92s, 118r, 142n, 144q.

Clive, Mrs. . . . 157b. As actress . . . 89m, 90n.

Common Sense . . . 33b, 39g, 46a, 51j, 56h.

Cooke, Epilogue on Shakespeare . . . 54c.

Coriolanus . . . 144q, 147u, 149b, 161c.

Covent-Garden Journal . . . 108c.

Covent Garden Theatre . . . 22g, 27b, 43b, 81g, 84c, 85d, 86e,
87f, 90n, 90o, 91q, 92s, 93v, 95x, 97a, 97b, 100g, 101h,
103k, 106r, 107a, 108d, 109f, 116p, 118t, 120v, 123c,
124d, 125f, 126h, 127i, 131o, 132p, 134q, 135r, 136a,
137c, 142n, 144q, 147u, 149b, 175m.

Craftsman, The . . . 13f, 22e, 31d, 31g, 35f, 38d, 47c,
48e, 49g, 51i, 52k, 53a, 63c, 64e, 67a, 75q.

Criticism of editions . . . 22d.

Criticism of Shakespeare . . . 17j, 140i. Upheld . . . 16e.

Cymbeline . . . 77k, 122a, 165a, 166c. SEE ALSO Sources.

Daily Gazetteer (or Gazetteer) . . . 31e, 131m.

Daily Journal . . . 30a.

Davis as actor . . . 142n.

Dodd edition . . . 109e. Remarks on . . . 125e.

Drury Lane Theatre . . . 19a, 27b, 43a, 81g, 84c, 85d, 86e,
87f, 89m, 90n, 90o, 91q, 93v, 95x, 97a, 97b, 100g,
101h, 102j, 103k, 106r, 107a, 108d, 109f, 116p, 118t,
120v, 123c, 124d, 125f, 126h, 127i, 131o, 132p, 134q,
135r, 136a, 137c, 142n, 144q, 147u, 149b.

Dyer as actor . . . 142n.

Editions . . . 21b, 22d, 29d, 42d, 54c, 56i, 59i, 60b, 61d,
61e, 61g, 63b, 66j, 67c, 68d, 71a, 73b, 73c, 74f, 102i,
108b, 109e, 125e, 128j, 137d, 140i, 140j, 157c, 158e,
166c.

Elmy, Mrs., as actress . . . 132p.

Emendations . . . 59i, 67c, 114o, 125e, 143p, 153j.

Expression . . . 12c. Of Shakespeare . . . 144q.

Fall of Cardinal Wolsey, The . . . 92t.

Falstaff . . . 12d, 13f, 22e, 45e, 46a, 53b, 68e, 114o, 158d,
161b, 162d, 172g, 173i. SEE ALSO Sources.

Fausan as actor . . . 89m.

Fog's Journal . . . 13e, 13g, 15a, 16g, 24a, 25g.

Fool in Shakespeare . . . 33c.

Free Briton, The . . . 14h.

Garrick . . . 50h, 54e, 79b, 89m, 105p, 118t, 132p, 138f,
141k, 150c, 156p, 157a, 158d, 158f, 159h, 174j. As
actor . . . 90n, 90o, 92s, 94w, 113l, 118s, 142n, 144q.

Gaswell as actor . . . 142n.

General Evening Post . . . 110h.

Genius of Shakespeare . . . 166d.

Gentleman's Magazine . . . 14i, 17i, 21b, 22f, 26i, 27a,
27b, 31f, 33a, 38c, 39e, 39f, 40h, 41a, 41c, 42d,
43b, 44d, 49f, 54c, 54d, 55f, 55g, 56i, 57a, 57c,
57d, 58e, 58h, 59i, 60a, 60b, 60c, 61d, 61e, 61g,
63a, 63c, 65f, 65g, 66i, 66j, 67b, 67c, 68d, 68e,
69f, 71a, 73b, 73c, 74d, 74e, 74f, 75h, 75i, 76j,
77k, 78l, 79a, 79b, 79c, 80d, 80f, 81g, 84a, 84b,
84c, 85d, 86e, 87f, 87g, 88h, 88i, 88j, 89k, 89l,
89m, 90n, 90o, 91q, 92r, 92s, 92t, 93u, 93v, 94w,
95x, 96y, 97a, 97b, 98c, 99e, 100f, 100g, 100h, 102i,
102j, 103k, 104l, 104m, 104n, 105o, 105p, 106q, 106r,
107a, 108b, 108d, 109e, 109f, 110g, 111i, 112j, 112k,
113l, 113m, 113n, 114o, 116p, 117q, 118r, 118s, 118t,

120u, 120v, 122a, 123c, 124d, 125e, 125f, 126h, 127i,
 128j, 129k, 130l, 131o, 132p, 134q, 135r, 136a, 137b,
 137c, 137d, 138e, 138f, 139g, 139h, 140i, 140j, 141k,
 141l, 142m, 142n, 143o, 143p, 144q, 145r, 146t, 147u,
 148v, 149a, 149b, 150c, 150d, 150e, 151f, 151g, 151h,
 152i, 153j, 154k, 154l, 155m, 155n, 155o, 156p, 157a,
 157b, 157c, 158d, 158e, 158f, 159g, 159h, 159i, 160j,
 161a, 161b, 161c, 163a, 163b, 163c, 164d, 164e, 165a,
 165b, 166c, 166d, 166e, 167f, 168g, 168h, 169i, 169j,
 170a, 170b, 170c, 171d, 171e, 171f, 172g, 173h, 173i,
 174j, 174k, 174l, 175m.

Goodman's-Field Theatre . . . 17i, 27b, 50h.

Grave Diggers . . . 48e.

Gray's Inn Journal . . . 132p.

Grey edition . . . 140j.

Grubstreet Journal . . . 19c, 20d, 22d, 22g.

Hacket as actor . . . 151f.

Hallam as actor . . . 19a.

Hamlet . . . 19a, 19b, 24b, 24d, 27b, 29d, 33a, 48e, 53b,
 57b, 57c, 58g, 63d, 65g, 69f, 71a, 75g, 81g, 84c, 85d,
 86e, 87f, 88j, 89m, 90n, 91q, 93v, 95x, 100g, 101h,
 102j, 103k, 105o, 107a, 108b, 116p, 118t, 120v, 122a,
 123b, 126h, 127i, 132p, 136a, 142n, 144q, 145r, 149b,

157a, 157b, 158f. SEE ALSO Sources.

Hammer edition . . . 59i. Remarks on . . . 56i, 60b, 61d.

Hawkins edition, Cymbeline . . . 166c.

I Henry IV . . . 12d, 58e, 137d, 160k, 172g.

II Henry IV . . . 21a.

Henry IV . . . 27b, 81g, 84c, 86e, 93v, 97a, 97b, 109f,
114o, 125f, 161b.

Henry V . . . 25f, 38d, 49g, 56h, 63c, 71a, 84c, 85d, 93v,
95x, 109f, 137d, 175m.

Henry VI . . . 26h, 137d.

Henry VIII . . . 71a, 100g, 116p, 120v, 124d, 125f, 127i,
132p, 134q, 135r, 137d, 142n, 144q, 145r, 148v, 150e,
153j, 154k, 154l, 167f.

Humor . . . 15c.

Imagination of Shakespeare . . . 69f.

Invention . . . 12c, 33a.

Jacobite Journal, The . . . 69g.

King John . . . 31d, 31e, 35f, 67a, 97b, 100g, 136a, 137c.

Johnson, Samuel, dictionary . . . 146s, 151h, 152i.

Johnson, Samuel, Edition of Shakespeare, Proposal for . . .
163a.

Julius Caesar . . . 14h, 16g, 17i, 22g, 27b, 29d, 38d, 53a, 61f,

74d, 81g, 84c, 92t, 93v, 95x, 97b, 101h, 110h, 127i,
130l, 149b, 157a.

Language of Shakespeare . . . 19c, 65f, 159i, 171d, 171e,
171f, 172g, 173i.

King Lear . . . 16d, 25g, 50h, 54e, 59i, 69f, 73c, 76j, 81g,
84c, 89l, 89m, 93v, 107a, 109f, 110g, 111i, 116p, 118t,
127i, 134q, 137c, 161a, 167b. SEE ALSO Sources.

Learning of Shakespeare . . . 71a, 105o.

Lewdness in literature . . . 17h.

London Evening Post . . . 65h, 99d.

London Journal . . . 35g.

London Review . . . 80e.

A Lover's Complaint . . . 41b.

Love's Labour's Lost . . . 73c, 125e, 171d.

Macbeth . . . 13e, 27b, 33b, 51i, 60b, 61d, 63a, 68d, 75h,
76j, 79b, 80e, 81g, 84c, 86e, 87f, 93v, 97a, 107a,
108c, 108d, 109f, 113m, 116p, 117q, 118t, 120v, 127i,
132p, 134q, 136a, 142n, 143p, 144q, 149a, 151h. SEE
ALSO Sources.

Macklin as actor . . . 89m, 91q.

Marsh edition, Cymbeline . . . 165a.

Marsh edition, Winter's Tale . . . 157c.

- Measure for Measure . . . 24c, 31g, 65h, 71a, 76j, 81g, 84c,
95x. SEE ALSO Sources.
- Men of Shakespeare's plays . . . 77k.
- Merchant of Venice, The . . . 15a, 47c, 81g, 85d, 90n, 91g,
93v, 97a, 101h, 102j, 106r, 107a, 108d, 113l, 116p,
118t, 123c, 126h, 139h, 142n, 144q. SEE ALSO Sources.
- Merry Wives of Windsor, The . . . 27b, 40h, 77k, 81g, 84c,
90n, 91q, 95x, 97a, 127i, 137c, 147u, 149b.
- Midsummer Night's Dream, A . . . 46b, 71a, 73c, 150c, 150d,
155o.
- Modern dress for Shakespearean plays . . . 80f.
- Monitor, The . . . 132p.
- Monuments to Shakespeare . . . 171, 43b, 44d, 49f, 55f,
104m, 166e, 169i, 169j.
- Moral lessons in Shakespeare . . . 76j, 77k.
- Mossop as actor . . . 102j, 142n.
- Much Ado About Nothing . . . 79b, 81g, 84c, 85d, 86e, 93v,
100g, 103k, 107a, 109f, 116p, 118t, 123c, 125f, 131o,
134q, 136a, 140i, 147u, 149b. SEE ALSO Sources.
- Murphy . . . 157a. As actor. . . 142n, 144q.
- Newcastle Courant . . . 21a.
- Nossiter, Mrs., as actress . . . 132p.

Old Common Sense . . . 33c.

Old England Journal . . . 57b, 58f, 58g, 61f.

Othello . . . 19c, 22g, 27b, 51j, 69q, 75i, 76j, 77k, 80f,
81g, 86e, 91q, 95x, 97b, 98c, 99d, 99e, 100f, 100g,
103k, 108d, 109f, 116p, 120v, 122a, 126g, 126h, 132p,
136a, 142m, 142n, 144q, 145r, 147u, 149b, 151f, 157b,
158f. SEE ALSO Sources.

Palmer as actor . . . 142 n.

Performances . . . 27b, 43a, 43b, 50h, 58h, 81g, 84c, 85d,
86e, 87f, 90n, 90o, 91q, 92r, 93v, 95x, 97a, 97b, 98c,
99d, 99e, 100f, 100g, 101h, 102j, 103k, 106r, 107a,
108d, 109f, 116p, 118r, 118t, 120v, 123c, 124d, 125f,
126h, 127i, 131o, 132p, 134q, 135r, 136a, 137c, 142n,
144q, 149b, 155n, 175m.

Pistol . . . 158d.

Playwright, Shakespeare as a . . . 20d.

Poetry by Shakespeare . . . 93u, 170b.

Poetry, lines from Shakespeare in . . . 39f, 40h, 57c.

Poetry, play mentioned in . . . 63a, 79b, 92r, 113l.

Poetry, Shakespeare mentioned in . . . 12b, 14i, 22d, 22f,
26i, 27a, 30a, 31f, 38c, 39e, 41a, 41c, 49f, 54d, 55f,
55g, 58h, 60c, 67b, 68e, 69f, 74e, 79c, 80d, 84b, 87g,
91p, 92s, 102i, 104n, 105p, 112k, 130l, 138e, 138f,

139g, 142m, 146t, 150c, 152i, 155m 159h, 163b, 164e,
168g, 170c, 174l. Name in title . . . 163c, 174j.

Pope (and Warburton) edition . . . 68d.

Pritchard, Mrs., as actress . . . 89m, 142n.

Prompter, The . . . 23h, 24b, 24c, 25e, 26h, 28c, 29d.

Publications . . . 21b, 22d, 42d, 54c, 56i, 59i, 60b, 61d,
61e, 61g, 63b, 66j, 67c, 68d, 71a, 73b, 73c, 74f, 78l,
88h, 94w, 102i, 104l, 106q, 108b, 109e, 128j, 137b,
137d, 140j, 143o, 150d, 151g, 156p, 157c, 158e, 159g,
159i, 165a, 166c, 174k.

Punctuation . . . 92t.

Puns . . . 15c, 16f, 37a.

Quin as actor . . . 22g, 89m, 91q, 92s, 94w.

Read's Journal . . . 15b.

Richard II . . . 31d, 58f, 76j, 137d.

Richard III . . . 22g, 39f, 50h, 76j, 81g, 84c, 85d, 87f,
91q, 93v, 97b, 101h, 102j, 103k, 106r, 107a, 108d,
116p, 118t, 123c, 124d, 126h, 127i, 130l, 131o, 132p,
134q, 135r, 136a, 137d, 141k, 142n, 144q, 147u.

Robin goodfellow . . . 13e.

Romeo and Juliet . . . 13g, 58h, 86e, 87f, 89k, 90n, 90o,
91p, 92r, 93v, 95x, 97a, 97b, 101h, 102j, 103k, 104l,

106r, 107a, 108d, 109f, 112k, 113n, 116p, 118r, 118t,
120u, 120v, 123c, 124d, 125f, 127i, 132p, 134q, 135r,
136a, 137b, 137c, 142n, 144q, 147u, 155n, 157b, 157c,
158f, 168h. SEE ALSO Sources.

Rowe's Life of Shakespeare . . . 114o.

Ryan as actor . . . 142n.

Satire, contemporary . . . 37b, 53a.

Shakespeare's Head, The (tavern) . . . 112j, 158d, 160j.

Sherridan as actor . . . 144q.

Similies . . . 30b.

Songs . . . 40h, 44c, 57a, 150d, 155o, 159g.

Sonnets . . . 41b.

Sources

All's Well That Ends Well . . . 128j,

Comedy of Errors, The . . . 128j.

Cymbeline . . . 128j.

Falstaff . . . 114o.

Hamlet . . . 71a, 105o, 128j.

King Lear . . . 111i, 137d.

Macbeth , . . 128j.

Measure for Measure . . . 128j.

Merchant of Venice, The . . . 139h, 141i.

Much Ado About Nothing . . . 137d, 140i.

- Othello . . . 128j.
- Romeo and Juliet . . . 128j, 129k.
- Troilus and Cressida . . . 137d.
- Twelfth Night . . . 128j.
- Two Gentlemen of Verona, The . . . 137d.
- Winter's Tale, The . . . 128j.
- Sparks as actor . . . 142n.
- Statues (Busts) of Shakespeare . . . 171, 43b, 44d, 49f,
55f, 57d, 166e, 169i, 169j.
- Stevens as actor . . . 22g.
- Subject, choice of . . . 13g.
- Taming of the Shrew, The . . . 73c, 80d, 158d, 158e.
- Taste, loss of good . . . 12a, 12c, 15b, 21c, 34d, 37a, 37b.
- Tate . . . 151f.
- Tempest, The . . . 44d, 71a, 84c, 85d, 87f, 88i, 158e, 159g,
167f, 174l.
- Test . . . 162d.
- Theatres SEE Covent Garden Theatre; Drury Lane Theatre;
Goodman's Field Theatre.
- Theobald edition . . . 21b, 67c. Criticism of . . . 22d.
Remarks on . . . 125e, 153j, 167f.
- Timon of Athens . . . 27b.
- Troilus and Cressida . . . 52k. SEE ALSO Sources.

Twelfth Night . . . 79a, 81g, 88i, 97a, 107a, 123c, 136a,
137c, 149b. SEE ALSO Sources.

Universal Spectator . . . 12b, 12c, 15c, 16d, 16f, 17h, 17j,
21c, 24d, 34d, 34e, 35l, 37a, 37b, 41b, 43a, 44c, 45e,
46b, 48d.

Upton edition . . . 63b, 67c.

Vincent, Mrs., as actress . . . 142n.

Warburton (and Pope) edition . . . 68d. Criticism of . . .
102i, 114o. Remarks on . . . 88h, 88i, 89k, 125e,
143p, 149a, 151f. Supplement . . . 74f.

Warton, T. . . . 139h, 141l.

Weaknesses of Shakespeare . . . 16e, 17j, 131n.

Weekly Miscellany . . . 30b, 30c.

Weekly Oracle . . . 25f.

Weekly Register . . . 12a, 12d.

Westminster Journal . . . 63d, 91p.

Whalley . . . 71a, 73b, 73c.

Wilks as actor . . . 19a.

Winter's Tale, The . . . 157c, 158d. SEE ALSO Sources.

Woffington, Mrs., as actress . . . 89m, 91q, 104n, 144q.

Women of Shakespeare's plays . . . 77k.

Woodward . . . 146t. As actor . . . 142n, 144q.

World, The . . . 123b, 146s, 160k.

Yates as actor . . . 90n.