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Some Descriptions and Textual-Dramatic Criticism of Shakespearian Plays in the British Dramatic Periodicals, the Period - 1850-1875: An Objective Report

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SOME DESCRIPTION AND TEXTUAL-DRAMATIC CRITICISM
OF SHAKESPEARIAN PLAYS
IN THE BRITISH DRAMATIC PERIODICALS,
THE PERIOD - 1850-1875.
(AN OBJECTIVE REPORT)

BY
REVEREND JOHN J. AHERN

A Thesis Submitted to the Faculty of the
Graduate School of Loyola University
in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in English.

FEBRUARY

1969

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INTRODUCTION.

The purpose of this Research Thesis is as follows:

- 1) To list the British Dramatic Periodicals for the period of years, 1850-1875, on Microfilm or physically present at various universities, libraries in America and Great Britain.
- 2) To list those British Dramatic Periodicals, 1850-1875, on Microfilm at Loyola University.
- 3) To describe the appearance and content of each periodical and to analyze, not criticise, observations made by specific periodicals of textual and dramatic criticism of works of Shakespeare.

This Research Thesis, then, is a simple recording, a telling of what British Dramatic Periodicals exist, where they are located on Microfilm, what their contents are, as well as what observations there are on the textual and dramatic criticisms of the works of Shakespeare.

SPECIAL NOTICE.

There are few footnotes in this research paper since this research is an objective report and analysis of what the researcher viewed on microfilm. Pagination, if at all given by the periodical, is included. The research is objective; no deductions are made. Note well that some of the periodicals were so carelessly published that pagination was not included in their printing.

TERMINOLOGY.

Definitions of a few terms commonly used throughout the paper must be made.

By a "periodical" we do not mean merely a magazine which contains miscellanies of interest to the reader; technically, a periodical includes 1) journals which are devoted mainly to research, and 2) reviews which are devoted to criticisms.¹ We use the term "periodical" in a wide sense to include the meaning of journal, review, and magazine.

The Card-Catalogue at Cudahy Memorial Library lists fifty-two British Dramatic periodicals for the period-1850-1875.

In the periodical, or research journal, titled Restoration and Eighteenth Century Theatre Research,² edited by Carl J. Stratman, C. S. V., and David G. Spencer, we find listed forty-two British Dramatic Periodicals for the period 1850-1875. The title of the article containing this list is "Microfilm and British Dramatic Periodicals."

Regretfully I could only locate and report on thirty-two of these periodicals. I did the research on this paper; I searched carefully all the microfilm, checking all boxes containing microfilm and still could not locate

¹Altick, Richard D. "Finding Materials", chapter V. The Art of Literary Research. New York, New York: W. W. Norton and Company, Incorporated, 1963.

²Stratman, Carl J, C.S.V. and Spencer, David G. Editors, Restoration And Eighteenth Century Theatre Research (Formerly, 17th and 18th Century Theatre Research). Chicago, Illinois: Loyola University Press. Volume II (May, 1963), page 18; Volume III (May, 1964), page 46.

the missing periodicals.

Another term, used frequently throughout the research is that of "Textual Criticism" and "Dramatic Criticism"³ of the plays of Shakespeare. "Textual Criticism" is any emendatory and explanatory comments on the actual texts of Shakespearian works. The term, "Dramatic Criticism", embraces any observation on authorship, construction, characterization, and moral effect of Shakespeare's works on the reader or the viewing audience. Criticisms concerning performances by actors or actresses, stage settings, or management are not mentioned in the thesis, since they do not fall under the purpose of the research.

The scope of material reported after viewing the microfilms covers many areas of English life for the period 1850-1875. Such material viewed is concerned with:

literature	economics
drama	essays
opera	biography
poetry	painting
architecture	sculpture
manners	politics
sports	science
pantomine	

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Maliakal, Rev. Callistus J., C.M.I., Textual and Dramatic Criticism of Shakespeare's Plays In The London Dramatic Periodicals, 1800-1825. Doctoral Thesis. Loyola University, Chicago, Illinois: February, 1966, page 1.

The reader may notice that very few of the articles brought to his attention are ever signed. Some are signed with initials; a few have pen-names at their conclusion. Some periodicals are so terse that only the title and a date are given.

The structure of this research paper is a simple analysis of each periodical.

Each periodical has been analyzed and presented according to the following four points.

- I. Alternate Library: This section of the analysis tells the name and location of the library or libraries other than Cudahy Memorial Library, Loyola University, Chicago, Illinois, where the periodical or the microfilm copy of the periodical may be studied.
- II. Microfilm Copy: This section indicates whether or not the periodical under analysis may be viewed on microfilm copy at Cudahy Memorial Library.
- III. Description: This section describes the periodical analyzed and indicates pertinent facts of each specific periodical. Such facts will indicate whether or not the periodical is a yearly, monthly, weekly or daily publication, where the periodical was published, the name of the publisher or editor, the cost of the periodical, changes made in the title of publication, and a description of the periodical's format.
- IV. Content: This section indicates the purpose of the periodical if indicated, matters of the stage and drama, if presented with par-

ticular notice of any textual and dramatic criticism of Shakespeare's works.

CHRONOLOGICAL LIST OF BRITISH DRAMATIC PERIODICALS, 1850-1875,

LOCATED ON MICROFILM COPY AT CUDAHY MEMORIAL

LIBRARY, LOYOLA UNIVERSITY, CHICAGO, ILLINOIS.

Chronological List of British Dramatic Periodicals, 1850-1875,

Located on Microfilm Copy at Cudahy Memorial

Library, Loyola University, Chicago, Illinois.

<u>TITLE</u>	<u>DATE</u>	<u>PAGE</u>
The Critic or London Literary Journal of Books and Authors, and Arts and Artists, Music and Musicians, Architecture, Medicine, Science and Inventions.....	1843-1863.....	3
The Playgoers.....	January 25, 1850-May 24, 1851.....	6
The Printer's Devil.....	February 2, 1850-March 2, 1850.....	8
The World, A Dramatic and Musical Journal.....	March 9, 1850-June 8, 1850.....	10
The Playgoer and Public Amusement Guide.....	July 13, 1850-January 4, 1851.....	12
The Brighton Musical Dramatic and Literary Record.....	October 5, 1850-January 4, 1851.....	15
The Stage Mirror.....	October 31, 1850-December 21, 1850..	17
The Playgoer and Literary Tattler.....	January 25, 1851-May 24, 1851.....	19
Tallis Dramatic Magazine and General Theatrical and Musical Review.....	November 1850-June, 1851.....	23
Opera Box.....	March 12, 1849-August 26, 1851.....	25
Dramatic Review and Dramatic Censor.....	December 27, 1851-May 12, 1852.....	26
Dramatic Register.....	December 31, 1851-1852-1853.....	28
Companion to the Theatres and Other Amusements of Edinburgh.....	September 4, 1852-September 28, 1852.	30

<u>TITLE</u>	<u>DATE</u>	<u>PAGE</u>
Shakespeare Repository.....	1853.....	32
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Musical and Dramatic Review.....	March 5, 1864-June 4, 1864.....	54
The Footlights.....	June 9, 1864-May 17, 1865.....	55
Illustrated Sporting News.....	March 22, 1862-March 19, 1870.....	56
The Amateur's Guide.....	June 29, 1867-July 13, 1867.....	57
The Day's Doings.....	July 30, 1870-February 17, 1872.....	59
The Olio of Literature.....	August 19, 1871-February 10, 1872...	61
Vaudeville Magazine.....	September, 1871.....	68
The Wandering Thespian.....	1871.....	69
The Lorgnette Program.....	September 23, 1874-December 30,1874.	70
The Stage (Dublin).....	September 29, 1874-December 30,1874.	71
The Programmie and Dramatic Review.....	June and July, 1875.....	72
The New Shakespeare Society's Transactions.....	1874, 1875.....	74

DESCRIPTION AND REPORT ON BRITISH DRAMATIC
PERIODICALS, 1850-1875, LOCATED ON
MICROFILM COPY AT CUDAHY MEMORIAL
LIBRARY, LOYOLA UNIVERSITY,
CHICAGO, ILLINOIS.

THE CRITIC OR LONDON LITERARY JOURNAL
OF BOOKS AND AUTHORS, ARTS AND ARTISTS,
MUSIC AND MUSICIANS, ARCHITECTURE,
MEDICINE, SCIENCE, AND INVENTIONS.

- I Alternate Library: Cudahy Memorial Library, Loyola University, Chicago, Illinois does not have a Card-Catalogue of The Critic, and therefore no alternate libraries are available to which the student might be referred for study.
- II Microfilm Copy: At Loyola University for the years 1850-1863. (Although this periodical appeared irregularly from 1843 to 1850, Microfilm Copy is available only for the years, 1850-1863 at Cudahy Memorial Library. Attached to the 1850 Microfilm Copy were fragmentary pages of The Critic from 1843 to 1850).

III Description:

This annual periodical began publication originally in 1843. The title at this time was The Critic of Literature, Art, Science and the Drama. We viewed what irregular pages from these issues were on Microfilm Copy at Loyola. These issues were attached to the Microfilm Copy for the years 1850-1863. Little information of use or interest to the drama was viewed.

In 1850 a new series began and was published annually. The title

was changed from The Critic of Literature, Art, Science and the Drama to The Critic or London Literary Journal of Books and Authors, Arts and Artists, Music and Musicians, Architecture and Architects, Medicine, Science, and Inventions. The new series retained the original format in appearance.

The new series began in January, 1850. This annual was published until December of 1863. There were thirteen volumes with one hundred and fifty six numbers. John Crockford, address 29 Essex Street, Strand, London, England, was the publisher. No price was listed on the journal. As seen from the title the subject with which this annual dealt was that of books, and authors, art and artists, music and musicians, architecture, medicine, science and inventions. No editor was named.

Each annual from 1850 contained an excellent index for the year.

IV Content:

The new series began publication in Volume 15, Number 354, on January 1, 1850. In appearance this annual was simple, each page containing parallel columns. The material discussed was as the title indicated.

Volume 17, the issue of October 2, page 632, for the year 1858, offered much in "Textual Criticism" of Shakespeare's work in an article entitled, "The Early Quarto of Shakespeare." No author signed his name to the article. The article stated that the dramatic world rejoiced, because the Duke of Devonshire had ordered the lithographing of Shakespeare's, The Tragicall Historie of Hamlet, Prince of Denmarke, which

had been presented on stage at London, Cambridge, and Oxford and printed at London by N. L. and John Trundell in 1603.

The author of the article stated that the enthusiasm of the dramatic world might not be understood by the ordinary reader of The Critic. The ordinary reader should have realized the joy of Shakespeare scholars at the recovery of such a precious literary treasure.

The author continued to say that it must not be taken for granted that everything Shakespeare wrote was printed. As a matter of fact, several of his finest plays were not printed in his life-time.

The article cautioned that those, who have merely read Shakespeare's work, must somehow understand that the works of the greatest minds, usually were printed in the worst manner, if at all, and the discovery or recovery of original works, or their editions was of the greatest moment to scholars.

THE PLAYGOERS.

- I Alternate Libraries: British Museum, London, England. (BM)
Library of Congress, Washington, D. C. (DLC)
- II Microfilm Copy: At Loyola University.
- III Description:

This weekly periodical was published in London on January 25, 1850 and ceased publication on May 24, 1851. There were eighteen numbers. The typical issue appeared as a single, plain title sheet and its contents. The columns presented reviews of plays and of the stage performances. No editor was mentioned.

IV Content:

The first issue of January 25, 1850 presented no "Dramatic Criticism" of Shakespeare in an unsigned article titled, "Female Characters in Shakespeare." The title was misleading, for instead of indicating the influence of the female in Shakespearian parts, which Shakespeare never permitted, the writer simply described various actresses and their personal performances.

In another article titled, "Was Shakespeare a Skeptic?", in the seventeenth issue, Saturday, May 7, 1851, the author signed his initials as R. W. T. B. We must remind ourselves that up until now the motives for not signing articles and essays in periodicals go back to Elizabethan days; anonymity may have been due to editorial policy, fear of political reprisal, hack-writing, etc.. This weekly was attractive in its title, but proved to be a shallow bit of thought with no bearing

on our subject, "Dramatic" or "Textual Criticism" of Shakespeare's works.

Some significance to "Dramatic Criticism" of the characterization of Hamlet was found in an article by George Dawson, entitled, "The Indecision of Hamlet." The issue number was eighteen; the date was Saturday, May 24, 1851. Dawson made a shallow point by merely stating that Hamlet allowed his indecision to avenge his father to be temporarily postponed by his distraction over trifles. No examples were cited, nor were textual locations indicated.

THE PRINTER'S DEVIL OR THE EDINBURGH GENERAL REVIEW

A WEEKLY REVIEW OF THE STAGE AND A GUIDE

TO THE STUDIO, ETC..ETC..ETC.

- I Alternate Libraries: Edinburgh Public Library, Edinburgh,
Scotland. (EP)
Harvard University, Cambridge, Massachusetts. (MH)
- II Microfilm Copy: At Loyola University.
- III Description:

As mentioned, this weekly was formerly titled, The Printer's Devil, but was forced to change, because, due to the indecorous title, magazine dealers refused to place the weekly on their counters or in their windows. The new title, Edinburgh General Review, began with issue Number Five, costing one pence and dated March 2, 1850. This weekly was published in Edinburgh, Scotland. There were fourteen numbers.

• Paul Vedder was the editor, one of the few editors who revealed his name. W. Kent and Company was the publisher, with addresses at 23, 51, and 52 Paternoster Row, E. C.

IV Content:

The purpose of the weekly was stated in the first issue but was rather lyrical in so far as it was "a new machine for the high road of public entertainment." The weekly played on the words that it was a machine to travel with plays on the road, an omnibus which would travel down the straight road of truth in evaluating stage activ-

ities. There would be no more kicking up of critical dust.

This weekly reviewed plays, actors' performances, and concerts for a short period until March 2, 1850, on which date the title was changed to Edinburgh General Review. Then the content of this review merely stated what plays were being staged at which theatres. A great deal of advertising for burlesques and musical reviews made up the bulk of the review. Nothing of a serious nature concerning productions on the Scottish stage was noted. No comment on Shakespearian productions was indicated.

THE WORLD - A DRAMATIC AND MUSICAL JOURNAL.

I Alternate Library: Although the Microfilm Copy of this periodical is present at Loyola University, there is no Card-Catalogue giving the name of an alternate library, where the periodical might be studied.

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical first appeared on March 9, 1850 in London and sold for 2 pence. The editor's name did not appear. The avowed purpose of The World was "an unbiased and honest presentation and opinion of dramatic and musical proceedings of the week's stage presentations instead of the usual biased cliches and lies concerning the week's programs." The range of such presentation of drama and music included reviews of plays and performances at various theatres, especially the Haymarket and the Lyceum for the following week. The musical presentations were of Italian operas, philharmonic concerts. Lectures were described and evaluated. The theatre in Paris was similarly reviewed. Also presented were essays on various dramatic and musical subjects, biographies of dramatists, actors, and musicians, obituary notices, and correspondence from readers.

IV Content:

In the number three issue of March 23, 1850, we first found something worthwhile concerning "Dramatic Criticism" of Shakespeare and his work. The article was unsigned; as usual no act or scene refer-

ences were given, as the author delineated the theme of the ingratitude of children. He compared ingratitude of the children in the play, Oedipus Colonnus, by Sophocles, with the same vice of the children of King Lear by Shakespeare. This article was "Dramatic Criticism" in so far as it showed the moral effect to be taught by King Lear. The essayist indicated how both Oedipus and Lear were true characters of tragedy, victims of human weakness.

In the April 13, 1850, issue the only dramatic fact brought to light was the main article showing how characters of the plays, Macbeth and Othello, were indeed the true foundation stones of the art of dramatic emotion. To this "Dramatic Criticism" little else was added, nor were there references to acts, scenes, or lines of the text.

The last issue of The World was dated June 8, 1850.

THE PLAYGOER AND PUBLIC AMUSEMENT GUIDE.

I Alternate Libraries: Edinburgh Public Library, Edinburgh,
Scotland. (EP)
Harvard University, Cambridge,
Massachusetts. (MH)

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical, published in Glasgow, Scotland, between July 13 and August 24, 1850, had seven numbers. The price was 1 pence. The purpose of the periodical was described in the editorial of issue Number 1; it was a magazine "to hold up and criticize matters of stage pieces performed, the comings and goings and sayings of theatrical individuals." No editor was named.

IV Content:

In the July 13, 1850, issue, Number I, an interesting point "Textual Criticism" was made. The unsigned article was entitled, "Shakespeare and the Bible: Is the Swan of Avon a Plagiarist From the Bible?" This is "Textual Criticism" as the author compared sources from Scripture which Shakespeare could have borrowed without acknowledgement. The comparison is as follows:

THE BIBLE

Corinthians, II, 6.

"But though I be rude
in speech...."

SHAKESPEARE

Othello, Act I, Scene 3.

"Rude am I in my speech."

THE BIBLESamuel I, II, 33.

"Consume thy eyes and
grieve thy heart."

Issiah (no citation).

"Thou hast brought me
into the dust of death."

John, XIII, 37.

"What thou dost, do
quickly."

Genesis, XLIX.

"Unstable as water
thou shall not excel."

Canticles (no Scriptural
citation).

"Look not upon me
because I am black."

Song of Solomon, I, 6.

"Look not upon me because
I am black, because the
sun hath looked upon me."

Genesis, XVIII, 6.
Deuteronomy, XXVII, 41.

"I will make nations of thee
and Kings shall come from thee."

Genesis, XVIII, 12.

"And the Lord said-
Wherefore did Sarah Laugh?
Then Sarah denied saying,
'I laughed not'."

SHAKESPEAREMacbeth, Act IV, Scene 1.

"Show his eyes and grieve
his heart."

Macbeth, Act V, Scene 5.

"Lighted fools the way to
dusty death."

Macbeth, Act I, Scene 7.

"T' were well it were done
quickly."

Othello, Act V, Scene 2.

"She was as false as water."

Othello (no play citation).

"Or for that I am black."

Merchant of Venice, Act II,
Scene I.

"Mistake me not for my
complexion, the shadowy
livery of the burnished sun."

Macbeth, Act III, Scene I.

"Thou shalt get Kings. Then
prophetlike, they hailed him
Father to a line of Kings."

Hamlet, Act II, Scene 2.

"Why did you laugh then when
I said, Man delights me not.
My Lord, there was no such
staff in my thought."

THE BIBLEJudges, IX, 48.

"And Abimelech took an ax in his hand and cut down a bough from the trees and took and laid it on his shoulders and said unto the people, 'What ye have seen me do make haste and do as I have done'."

Thessalonians, VIII, 4.
Hebrews, II, 6.

"What is man, that thou art mindful of him. Thou hast made him a little lower than the angels. Thou crownest him with glory and honor and did set him over the works of thy mind."

SHAKESPEAREMacbeth, Act V, Scene 4.

"Let every soldier hew him down a bough and bear it before him."

Hamlet, Act II, Scene 2.

"What a piece of work is man. How noble in reason - how infinite in faculties - in form and moving how like an angel - in apprehension how like God, the Beauty of the world, the paragon and yet to me what is this, what quintessence of dust."

In Number 3, July 27, 1850, there was the first excellent series of essays on the drama. This is important to us for we can see the thinking of the times on the drama. The titles of the series of essays were as follows: "The Origin and Early Position of Drama; the Drama - Is It Moral? Intellectual? Elevating? Amusing? Does It Create Excitement? Does It Yield Instruction? What Is The Primary Character Of Drama? The Greek Characters Are Calm; The Romans Are Restless; The Gradual Development of Drama. How After The Reformation, The Luminary Of Drama Was William Shakespeare; Shakespeare Still Shines, Having Introduced A New Era, A New Order Of Dramatic Presentation, The Historical Drama."

THE BRIGHTON MUSICAL, DRAMATIC, AND LITERARY RECORD.

I Alternate Library: Folger Shakespeare Library, Washington, D.C. (DFC)

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical was published at Brighton, England, from October 5, 1850 to January 4, 1851 and was sold for 2 pence. There were two volumes, containing fourteen numbers. The publisher was E. Wright and Company, Esplanade Library, 106, King's Road, Brighton, England. No editor was named.

IV Content:

Essays on art subjects were welcomed from learned professors and from the amateur beginning in his art. The purpose of the weekly was to present professional and amateur essays on the arts of drama, music, and literature. To be read were correspondence from local and foreign readers, the comings and goings of artistic people, programs for the various amusement houses, reviews of books, and novels, often presented in their entire text. Italian operas currently presented in London were discussed. Poems, both professional and amateur, were presented. On page 5 of the issue date, November 2, 1850, there was an article advising young actors on the use of proper diction and the use of Hamlet's line as an inspiration to their art. "Be not too tame neither, but let your own discretion be your tutor" was the advice of the editor who quoted Shakespeare's words. No textual citation was given. This article appeared under the title, "Hamlet's Advice to the Players." In the issue of November 16, 1850, page 1, the editor advised the as-

piring actors to see the heroes of Shakespeare as models for their delivery of lines, to understand the very personality inbred into the Shakespearian character. This would enable the actor to deliver his lines as the author intended. This series of splendid articles continued in the ninth issue, dated November 30, 1850. The author, as pointed out, used character lines spoken by Hamlet and showed how appropriately the lines might have been used to learn the principles of dramatic elocution. The lines were:

Suit the action to the word-the word to
The action; with this special
Observance-that you o'er step
Not the modesty of nature, etc.

The author concluded that the actor must prepare not only his body by costuming, but also his mind by making the script part of his being.

The articles were of interest, for they gave encouragement and advice for the aspiring amateur and further information to professionals in their respective fields of the arts.

THE STAGE MIRROR
A JOURNAL DEVOTED TO
HISTORIC AND OPERATIC ART AND LITERATURE.

I Alternate Libraries: Birmingham Public Library, Birmingham, England. (BP)
Harvard University, Cambridge, Massachusetts.
Numbers 1,3,8. (MH)

II Microfilm copy: At Loyola University.

III Description:

This weekly periodical was published in London, England between October 31 and December 21, 1850. There were eight numbers published; Loyola University has Number 1. The price was 2 pence. No publishing facts appeared in the weekly. No editor was named.

IV Content:

The Introduction to Number 1 issue promised news of literary, historical, critical value. Provincial and amateur news were to be included.

On page 1 of the first issue, October 31, 1850, appeared an unsigned article criticizing the intent of the famous Shakespearian actor, Macready. This was "Dramatic Criticism", for Macready was accused of changing the character of Macbeth from the intent of Shakespeare. The spoken word was described to be as damaging as the emendator's or editor's pen. The character of Macbeth was intended by Shakespeare to be a spellbound hero, worked on by a supernatural agency; he was not an ambitious tyrant as portrayed by Macready. It was evident to the

author of the article that Macready did not realize the supernatural parts of tragedy. Macready should also have understood that the role of the witches was a serious portrayal by Shakespeare of the mythological demons of the Northmen.

Other contents of the weekly included reviews of plays, citations in law cases, gossip on theatre folk, theatrical news from America.

THE PLAYGOER AND LITERARY TATLER.

I Alternate Library: This periodical is not listed on the Card-Catalogue at Cudahy Memorial Library, Loyola University; hence, no Alternate Library is listed for study of the periodical. Microfilm Copy of the periodical is, however, present at Cudahy Memorial Library.

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical existed from January 25, to May 24, 1851, and was published in London, England. No publisher was listed; the price was 1 pence. There were eighteen numbers. No editor was named.

IV Content:

In Number 1, January 25, 1851, the first issue had engravings of Shakespearian actors in the costume of certain characters of Shakespeare's plays. The famed Leonato was costumed in the style of Much Ado About Nothing as interpreted in 1757: the great Garrick was dressed as the Macbeth of 1747: Olivia was costumed as the heroine of Twelfth Night as of 1757.

The accompanying article was entitled, "History of Stage Costumes", tracing costuming from the Greek and Latin stage, from the Miracle and Morality plays, from the plays, Edward IV, Richard III, Henry VIII, by Shakespeare. The purpose of the article was to point out what each author of the stage productions intended for his character and plot

through the use of stage costumes.

The bills of fare for performances at London and Provincial theatres were listed.

In the February 1, 1851 issue, a critic using the name "The Dissector" wrote "Dramatic Criticism" of the character of Shylock in The Merchant of Venice. Shylock was intended by Shakespeare to be no perplexed character such as were Hamlet, Othello, or King Lear. Shylock had no doubt that he represented a persecuted race, that he was a member of a religion scorned, that his friends were against him, that his enemies hated him, that he had a personal hatred of Christians; the malignity of the Jew was clearly portrayed by Shakespeare. Actors, such as Macready, were described as flat and ineffective in their portrayal of Shylock and should have concentrated on the intent of the author, otherwise dramatic triumphs might become abstractions, and fine tragedy might become mere melodrama.

In the February 15, 1851 issue number 4, on page 27, there was an interesting point of "Dramatic Criticism" on the authorship of Titus Adronicus. The author of the article, signed by R. B., said that Shakespeare was not the author, though he may have done some work or put his "touch" to it. Too many plays had Shakespeare's name because of his "touching up" activities. In general terms, the author claimed that Titus Adronicus was not Shakespeare's work, because there was lacking the Shakespearian quality of feeling, his special vein of poetry and phraseology. An example was taken from the very first line of Act I, Scene I, "In peace and honor rest you here, my sons; Rome's readiest

champions, before you here." Shakespeare never would have used the first "here" in the first line. So the author stated.

Another point R. B. brought against Shakespeare's authorship of Titus Adronicus was that Shakespeare never was a "slaughter-house" poet, killing fourteen of the eighteen characters in one play. Other violence, untypical of Shakespeare's mind, were the Lavinia scenes, the ravishing, the cutting off of hands and tongues. The nature of Shakespeare's sweet temperment definitely would have broken through his text to reveal his true prescence.

In Number 6, the issue of Saturday, March 1, 1851, on page 42, R. B. was again the author of an article entitled, "Religion and the Drama", which was a "Dramatic Criticism", showing the moral effect of Shakespeare's work. The essence of the article was that historically the Puritans of England insisted that drama was opposed to the soul of religion. Religion, however, was Divine Drama itself. Shakespeare caught this truth, as for example, in Hamlet; his intent was to show the spirit of Divine Providence watching over the smallest sparrow. No citation to the Hamlet text was given.

In the same issue, the same R. B., wrote another article entitled, "Poetry and Philosophy as Dramatic Elements." This was "Dramatic Criticism" pointing again to the moral effect of Shakespeare's plays. The vitality of drama depended on structure, deep thought, sublime inspiration. These were best supplied by the poetry and philosophy which Shakespeare presented in Hamlet, the story which told the moral that success steals the very heart and core of a man's time. Again, no par-

ticular textual citation was made by R. B.

In Number 17, dated May 17, 1851, R. B. again gave us "Dramatic Criticism" on the moral effect of Shakespeare's works on the reader and audience. The article entitled, "Was Shakespeare a Skeptic?", called Shakespeare the Michelangelo, the Raffaello of the stage as he verbally and dramatically showed the "Providence of God over the fallen sparrow." This was an example of Shakespeare's hopeful faith in the power of the Divine in man's pain, and the soul of goodness in all things. No specific textual citations were made.

Though short-lived this periodical made positive contributions to the "Dramatic Criticisms" of Shakespeare's plays.

TALLIS'S DRAMATIC MAGAZINE AND GENERAL THEATRICALAND MUSICAL REVIEW.

- I Alternate Libraries: Yale University, New Haven, Connecticut. (CtY)
Folger Shakespeare Library, Washington, D. C. (DFO)
Library of Congress, Washington, D. C. (DLC)
Newberry Library, Chicago, Illinois. (ICN)
University of Illinois, Urbana, Illinois. (IU)
Harvard University, Cambridge, Massachusetts. (MH)
Cornell University, Ithaca, New York. (NIC)
New York Public Library, New York, New York. (NN)
Bodleian Library, Oxford, England. (O)

II Microfilm Copy: At Loyola University.

III Description:

This monthly periodical began in November, 1850, and ended June, 1851 in London, England. No editor or publisher were named. On the first page of the first issue was a very imposing picture of a stage with a contemporary stage play in progress.

IV Content:

Each monthly issue began with a portrait and biography of some contemporary actor or actress. On focus for the November issue was the portrait and biography of the internationally famous stage singer, Jenny Lind. Following was a necrology of the actors and actresses deceased during the previous month.

Each issue reprinted verbatim the script of a new, successful play.

In the November, 1850 issue was the portrait and the play of R. H. Horne, entitled, "Death of Marlow."

A stage play presented was reviewed in each issue; for example, The Cenci, a tragedy by Percy B. Shelley, was reviewed; this review was unsigned, although most plays reviewed in Tallis's were signed.

Each month drama in France and America was reviewed.

In the December 2, 1850 issue an article, entitled, "Early Days of American Stage and Drama", could be useful to the student of the history of the American drama.

In the February, 1851, issue on page 106, was an essay on the Shakespearian play, Twelfth Night, wherein the essayist, using the initials R. F. R., wondered about the choice of the play's title. He concluded simply that no one would ever know the reason why Shakespeare chose this specific title.

As far as could be determined, there were no "Textual" or "Dramatic Criticisms" of Shakespeare's works in this issue.

OPERA BOX.

- I Alternate Libraries: British Museum, London, England (BM)
Boston Public Library, Boston, Massachusetts. (MB)
- II Microfilm Copy: At Loyola University.
- III Description:

This tri-weekly periodical was published in London, England in three volumes with 150 Numbers. Loyola has Numbers 1-67. The life-span of the tri-weekly was from March 12, 1849 to August 26, 1851. No editor was named.

IV Content:

The content of this periodical confined itself strictly to opera material. Opera companies touring the continent and England were discussed and criticized. The tone of the periodical was serious; its observations were thoughtful and served as a fine opera-guide for the opera-public. However, there were no operas based on plays by Shakespeare listed. Thus no material for this research was presented. The standard programs appearing in this periodical listed only the Italian and French operas.

DRAMATIC REVIEW OR DRAMATIC CENSOR.

A WEEKLY JOURNAL OF CRITICISM AND AMUSEMENT.

- I Alternate Library: Edinburgh Public Library, Edinburgh, Scotland, (EP)
II Microfilm Copy: At Loyola University.
III Description:

This weekly, published by H. Robinson at Edinburgh and Glasgow, Scotland, with addresses, 11 Greenside Street (Edinburgh) and Looch and Nelson Street (Glasgow), began publication December 27, 1851, and ceased May 12, 1852. Volume I covered Numbers 1-12 for the period December 27, 1851 to March 20, 1852. Volume II covered the Numbers 1-2 for the period from April 23 to May 12, 1852. The price was 1 pence. No editor was named.

IV Content:

The purpose of the weekly was honestly stated, in that the public was seeking a stable, reliable, knowledgeable periodical for the stage. Many other periodicals came and went with great rapidity. This periodical hoped that not only stage reporting but intelligent reviews of poetry, fiction, prose would receive the support of the public.

In the issue of Saturday, February 14, 1852, page 16, "Textual Criticism" may be read from the article taking to task a Shakespearian actor, Mister Powrie, who infringed on the text by his pronunciation in the tragedy, Macbeth, as surely as if he tampered with the text by use of a pen. Adherence to the word-pronunciation was advised, and instead of saying, "acrossed", let the actor, despite his fame, say

"accursed", "Charmed life" instead of "Charm'd life." Mister Powrie was further admonished for changing the meter and timing which changed the textual meaning of the lines. "Hang out our banners on the outer world: the cry is still, they come" due to Powrie's vocal editing, changed the meaning of Shakespeare's original, "Hang out our banners: on the outer wall still they come." No textual citation was given.

New poetry, fiction, prose works were presented to the public for appreciation or recognition in each issue. This format never varied.

DRAMATIC REGISTER.

- I Alternate Libraries: British Museum, London, England. (BM)
Newberry Library, Chicago, Illinois. (ICN)
Boston Public Library, Boston, Massachusetts. (MB)
Harvard University, Cambridge, Massachusetts. (MH)
Cornell University, Ithaca, New York. (NIC)

II Microfilm Copy: At Loyola University.

III Description:

This annual review of three years duration was very simple in appearance. Each annual began with a simple title sheet on which was a cartoon of a mouse and a frog, dressed as characters from Macbeth and doing ferocious battle. Under the cartoon were the simple words of Shakespeare, "Lay on MacDuff."

This annual review was edited and published by Thomas Hales Lacy, Willington Street, Strand, London. There were three volumes for the years 1851, 1852, 1853.

In the first issue dated December 31, 1851 the purpose of the Dramatic Register was given by T. D. C.. The purpose of the review was to seek a scientific classification of stage productions belonging to the legitimate or illegitimate stage. No further explanation or information was given.

IV Content:

This review simply fulfilled its name, a register, listing theatres and their programs. The theatres were identified as "legitimate" and

"illegitimate", but the meaning of "legitimate" and "illegitimate" was not given.

The next contribution of the Dramatic Register was a list of dramatic literature published during the year in Great Britain, Ireland and America. For example, Williams Hazlett's "Criticisms and Dramatic Essays of the English Stage", Second Edition, was listed. Following was a necrology of the dramatists of the past year.

On page 22 of the 1851 Register was a list of dramatic authors of 1851 and their productions on the stage.

The years, 1852 and 1853, were almost identical with the issues of 1851. Each year's editorial made corrections of mistakes of the previous year.

No "Textual" or "Dramatic Criticism" of Shakespeare's works were to be found in the Dramatic Register.

COMPANION TO THE THEATRES AND OTHER AMUSEMENTS OF EDINBURGH.

I Alternate Library: Edinburgh Public Library, Edinburgh, Scotland. (EP)

II Microfilm Copy: At Loyola University.

III Description:

This daily was published by J. G. Bertram and Company of Edinburgh, Scotland, the address being 27 Hanover Street. The price was one-half pence. There were twenty-one numbers. Loyola University has numbers 1-17,19,21. The daily began September 4, 1852 and ceased on September 28, of the same year. No editor was named.

IV Content:

The purpose of this daily was to be as "useful as your hat" concerning activities in the theatre. A writer, called "The Companion", seemed to be the main attraction of the daily as he interviewed stage celebrities.

We viewed a sample of the daily entertainment offered the Scots in the "Bill of Fare of Satire", at the Royal Theatre for September 4, 1852. At the Royal Theatre the program featured the following:

The Overture-"Masonielle" by Amber.

The National Anthem.

Address by Mister Leslie, Manager.

I) The play, titled, "By Royal Command."

II) Brief ballet-by the Ballet Divertissement.

III) Farce-"Binks, the Bagman."

On September 6, 1852 the editorial criticized the overemphasis

being placed on the art of make-up instead of interpretation of the character-roles.

Some sort of "Dramatic Criticism" was found in an unsigned article, concerning the intent of Shakespeare in the characters, Antonio and Shylock, in The Merchant of Venice. The plea was that Shakespeare intended both characters to be men of faith, the one a Catholic, the other a Jew. The author of the article demanded that stage directors and actors cease portraying Shylock as despicable in actions and base his portrayal on principles of his Jewish faith. "Shylock, A Jew" was the title of the article.

SHAKESPEARE REPOSITORY.

- I Alternate Libraries: British Museum, London, England. (BM)
Birmingham Public Library, Birmingham, England (BP)
Yale University, New Haven, Connecticut. (CtY)
Library of Congress, Washington, D. C. (DLC)
London University Library, London, England. (LU)
Boston Public Library, Boston, Massachusetts. (MB)
Harvard University, Cambridge, Massachusetts. (MH)
New York Public Library, New York, New York, (NN)
University of Pennsylvania, Philadelphia, Pennsylvania. (PU)

II Microfilm Copy: At Loyola University.

III Description:

This very serious British dramatic periodical was published in London, England and edited by James Hamilton Fennell for the year 1853. The price was six pence. There was no listing by volume, but there were four numbers for the single year, 1853.

IV Content:

On page two an article appeared entitled, "Shakespeare As A Comic Writer." In this article the editor brought out the "Dramatic Criticism" that Shakespeare was as great a comic writer as he was a genius of tragedy. Shakespeare wrote one play that was one hundred per cent comedy; this was The Merry Wives of Windsor. Other plays, though comedies, had considerable tragedy and therefore were not pure comedy

plays. These were The Merchant of Venice, Measure for Measure, As You Like It. No one, but Shakespeare could have created a Falstaff or the humorous description of Falstaff's followers. Who could have written the humor and comedy of Falstaff impersonating King Henry? Shakespeare's best comedy was in The Merry Wives of Windsor, wherein every character was in tune with comedy. Examples cited were Mrs. Quickly and the two wives who gave us humorous pictures of the manners of marriage in their age. Another comedy situation cited by the editor was the dialogue between the grave diggers in the tragedy, Hamlet. Nor could the reader forget Polonius in the same Hamlet, whose false taste in oratory gave great humor to this sad tale. There were no citations of acts, scenes, and dialogue given by the author. This article was "Dramatic Criticism" of Shakespeare's plays, because it was a commentary and a contribution to the characterization in Shakespeare's plays.

"The Gallantry of Shakespeare", another essay on page two of this issue, gave "Dramatic Criticism" of Shakespeare's works. The article, or essay pointed out the moral effect and characterization of Shakespeare in the female characters in some Shakespearian works. Shakespeare not only did not criticize, but was completely devoid of sarcasm and ungentility towards women in his plays. In a word, the essay proved that Shakespeare was really gallant to the ladies of his plays. The first example cited was from the play, Two Gentlemen From Verona. In the course of the play Julia Lucetta was excused for her indecision by the gallant words of Shakespeare, "This is a woman's reason." The author explained the line. "A woman sometimes scorns what best contents

her." Herein, we saw the delicacy with which Shakespeare described the stubbornness and emotionalism of women.

In the play, Measure for Measure, Shakespeare again gallantly sought forgiveness for the weakness of a girl seduced. He used the words:

Women are frail too.
Ay, as the glasses where
they vain themselves
Which are as easily broken
as they
Make forms.

The character of Isabella was excused by the following words of Shakespeare:

Women! Help, heaven! Men
Their creation mar in
Profiting by them.
Nay call
Us ten times frail;
For we are soft as our
complexions are
Incredulous to false points.

In the same play Shakespeare gallantly listed and described the virtues of a girl sought by Benedict who described his requisites for a wife. Note Shakespeare's gallantry in the following lines:

Rich shall they be-
That is certain;
Wise or I'll have
None;
Virtuous or
I'll never cheapen her;
Mild or come not near me.
Noble, or not and for an angel
Of good discourse, and an
Excellent musician and
Her hair be of what
Color pleases God.

In the play, Love's Labor Lost, Shakespeare complimented women's delicacy by the gallant edict of the king prohibiting women from nearing the palace, where men's crude work must be done.

In A Midsummer's Night Dream Shakespeare was gallant again to women through the following words of Helena:

We cannot fight for love
As men may do;
We should be wood; and
Were not made to woo.

"A man's fortune is a woman" was the next gallantry offered by Shakespeare in the play, As You Like It; The Taming of the Shrew described the basic good heart of every woman in the person of Hortensia.

In Twelfth Night, through Viola, Shakespeare said, "Women are not faults in their heart and their person."

The essay of the author continued to say that if the reader received the impression that Shakespeare was against women, let the reader review again the plays, Winter's Tale, Richard III, Antony and Cleopatra, Henry VIII and VI, Troilus and Cressida, wherein the privilege of women to attract men was described. Let the reader read the words of Iago against women in Othello, and in Hamlet the words, "Frailty-thy name is woman." In these last plays mentioned, Shakespeare seemed against women but on second reading we could see the explanation and the gallantry that the author bestowed on womanhood. Let the reader be reminded that there were no citations, no footnotes indicated by the article.

On page 3 and 4 we have some "Textual Criticism" in the unsigned

article, entitled, "Shakespeare's Documents." We presumed the writer was the editor, as was usual in most of these periodicals. The essay of the editor was a comment on the edited notes and edited writings of Shakespeare. The editor indicated where some of these editions might possibly be found; these sources belonged to a certain Ed Bagley, who was the executor of the estate of Shakespeare's granddaughter. It was known that certain Shakespeare editions were in the hands of three women involved in this estate. A second possible source for original editions was found by the editor in his communication with certain people of Warwickshire. This was the only comment the editor made. A third source of original editions of Shakespeare was found in the papers of John Hemings. These papers were presumably the property of John Hemings' daughters. Again, remember the caution that the editor and the article made no more definite comment on Shakespearian editions than this writer reports.

.On page 5 we read "Textual Criticism" of Shakespeare's plays in an article, entitled, "Original Manuscripts of Shakespeare." This article gave a list of plays admitted to be Shakespeare's and the number of original Shakespearian lines. These plays listed were:

<u>TITLE OF PLAY</u>	<u>NUMBER OF ORIGINAL LINES</u>
<u>A Winter's Tale</u>	3343
<u>Twelfth Night</u>	2608
<u>Comedy of Errors</u>	1807
<u>Measure for Measure</u>	2914

<u>TITLE OF PLAY</u>	<u>NUMBER OF ORIGINAL LINES</u>
<u>The Tempest</u>	2245
<u>Merchant of Venice</u>	2709
<u>Loves Labor Lost</u>	2814
<u>Much Ado About Nothing</u>	2707
<u>As You Like It</u>	2780
<u>Taming of the Shrew</u>	2285
<u>Merry Wives of Windsor</u>	2309
<u>Two Gentlemen From Verona</u>	2306
<u>King John</u>	2639
<u>Richard II</u>	2794
<u>Midsummer Night's Dream</u>	2182
<u>All's Well That Ends Well</u>	3094
<u>King Henry I</u>	2095
<u>King Henry II</u>	3072
<u>King Henry III</u>	3913
<u>Richard III</u>	3050
<u>Henry VIII</u>	3175
<u>Macbeth</u>	2341
<u>Othello</u>	3564
<u>Timon of Athens</u>	2490
<u>Antony and Cleopatra</u>	3509
<u>Cymbeline</u>	3708
<u>Coriolanus</u>	3707

<u>TITLE OF PLAY</u>	<u>NUMBER OF ORIGINAL LINES</u>
<u>Julius Caesar</u>	2509
<u>Romeo and Juliet</u>	3057
<u>Titus Adronicus</u>	2532
<u>Troilus and Cressida</u>	3575

The editor then objected to the criticism of Shakespeare by Ben Jonson in his Preface to Shakespeare. This was a "Textual Criticism" by Jonson, who tried to deprecate Shakespeare's work by saying that they were sheer labor and not talent. The editor counterpointed that if Jonson had read with an open mind, he would have easily seen that Shakespeare's feelings were quite evident in the heart of each character. This made Shakespeare's tragedies a work of genius. It seemed that Jonson criticized the versification and said that Shakespeare's verses were stiff and awkward. Again the editor disagreed, saying that Jonson, a man of letters, certainly knew that the English language was still in its infancy, having just made the transition from the Middle English of Chaucer. Therefore, a certain stiffness of style in Shakespeare was understandable. A third objection was raised by Jonson who said that in Shakespeare's comedies the author quibbled over trivia and wasted too much time. Again the editor stated that if Jonson had been open-minded, he would have admitted that a quibbling style was a very common literary device of Shakespeare's day.

We noticed that the second issue of this periodical began a new series, titled, The Shakespeare Repository. This was listed as volume 2

but again dated for the year 1853. We now established that this periodical is an annual periodical, information we did not have anywhere indicated in volume 1.

On page 7 of this issue there was an article which listed translations of the Greek and Latin classics into English and used by Shakespeare for source material.

On the same page we found a brief reference to collections of works on the life of Shakespeare. The reference advised that those students interested in the life of Shakespeare should direct their energies to the biography written on Doctor John Hill of Stratford-on-Avon, the son-in-law of Shakespeare. Again, the article written by the editor gave no footnotes or sources of information.

On page 14 of this number, we found an article titled, "More Notes on Shakespeare", by Thomas White, B.A.. This was "Textual Criticism" of the work of Shakespeare. Thomas White wrote a previous article in 1793, an article devoted to emendations of Shakespeare's plays which now were in manuscript form in Mr. Fenell's collection. We recalled here that Mr. Fenell was also the editor of The Shakespeare Repository. In the article we read emendations to be made on the play, The Tempest. In the play, The Tempest, Alonso, speaking to Prospero, said, "Good boatswain have care. Where's the master? Then play the men." The emendation to be made was on the word "play". The same notation was made in The Merchant of Venice, wherein the statement was made, "He plys the Duke at morning and at night." The editor made no reference

to the lines, the scenes, just the plays, lines spoken by the characters. But the reader can see the emendation on the word "play" over "ply".

Another emendation indicated by the same article was in Act I, Scene II of The Tempest. Miranda speaks to Prospero, "Alack, what trouble was I then to you!" Then Prospero spoke:

Oh
 Thou was't that did perceive me
 Thou did smile
 Infused with a fortitude from heaven
 When I have decked the sea with drops
 Full salt.

The emendation to be made was in the fifth line, on the word, "decked" instead of "degg'd". The word, "decked", was the correct and original word used by Shakespeare. This same word, "decked", was to be used in the play Henry VI, Part III, Act V, Scene IV, and in Julius Caesar, Act I, Scene I. The editor made no reference or indication of the line in which the emendation was to be made.

In the same article another emendation to be made was in the words, "task", and "tax", which were in ancient times synonymous; in The Tempest Act I, Scene II "task" and "tax" are both correctly used.

On page 15 of this issue was a book review of the work, Notes and Emendations of the Text of Shakespeare's Plays, From Early Manuscripts and Corrections in a Copy of the Folio Edition (1632) in the Possession of J. Payne-Collier, Esquire. This book was published in London by Whittaker and Company in 1853. In the review the editor decried the carelessness of printers and editors, who thought themselves capable of emending editions and manuscripts according to what they thought was

Shakespeare's intention. The editor said that this book was a good editing and emendating of Shakespeare's text. The editor listed other great emendators who can be relied on; such men named were Edwards, Theobald, Capell, Heath, Steevens, and Jackson. The editor listed some of the emendations of J. Payne Collier, especially those in The Taming of the Shrew, Act I, Scene I. Tranio speaking to Lucentio stated:

Only, good master, while we do
 Admire this virtue and
 This moral discipline,
 Let's be not stoics, No, No stoics
 I pray, or so devout
 In Aristotle's checks
 As Ovid be
 Quite abjured.

The emendation to be made was on the word, "checks."

Another emendation to be made was in the play, Coriolanus. The words to be emendated were "thirst complaint." This was taken from the line of Menemus, who talked about a cup of hot wine and used the phrase "First complaint" instead of "Thirst complaint." This mistake between "first" and "thirst" was never detected for almost two and a half centuries.

The editor continued that in the play Macbeth, Act I, Scene VII, the word "beast" and "boast" were to be emendated. From 1632 to 1853, the "e" in "beast" should have been "o" as in "boast." This had a better meaning and was closer to the intent of Shakespeare. The line in question is:

What boast was't there
 That made you bread this enterprise to me?
 When you durst do it,
 Then you were a man.

In Volume 3, page 17, an article appeared on manuscripts of Shakespeare which could have an indirect bearing on "Textual Criticism." There was no date for the article. The article merely stated that Shakespearian manuscripts were found in a Welsh auction on October 18, 1807, and purchased from an unnamed, deceased Welshman. These manuscripts, supposedly letters between Shakespeare and Sir Philip Sydney, Lord Southampton, and Sir Christopher Hatton, were copied from the originals in the hand of Mrs. Ann Shakespeare. The unnamed author of this article simply stated the fact of this historical transaction of manuscripts. The unnamed editor stated that the manuscripts were authentic because of "likeness to Shakespeare's literary style, his playful manner, and quaint conceits peculiar to him." No proofs were given to support the editor's statement.

On page 19 the editor made a rebuttal to the old criticisms of Doctor Jonson, viz., that Shakespeare made many geographical and other mistakes. This "Textual Criticism" of Doctor Jonson was that Shakespeare attributed sea boarders to Bohemia, that Tunis and Naples were immeasurable distances apart, that Shakespeare used the word "her" in reference to the Tiber River, which was historically referred to as "his." The editor merely says that these criticisms were unfounded, since Shakespeare's knowledge of the same geographical areas and his grasp of local lingual traditions were impeccable, as can be seen in his use of the same material in the texts of Julius Caesar, Coriolanus, Antony and Cleopatra. Again and again the author of the essay supposed the readers' knowledge of textual lines of the plots.

On page 20 of this same issue the article of Thomas White, B. A., cited on page 39 of this text, was continued. This was a "Textual Criticism" of the play, The Tempest, Act IV, Scene I, wherein the phrase, "To break her Virgin-Knot", was written. Mister White cites the etymological origin of "to break" from the Greek verb, Luein, which was the verb always used to designate the virgin zone of a woman and the breaking of the virginal hymen, or maidenhead.

Another "Textual Criticism" by Mister White was noted on page 20, this same issue, concerning the play, Two Gentlemen From Verona. The Act is the Fourth, Scene I, where the word "awful" was used correctly by Shakespeare in its original meaning, viz., "dignity, reverence, respect."

A third "Textual Criticism" was pointed out in the play, The Merry Wives of Windsor, wherein the word, "slender", meaning "softness" or "weakness" should have been replaced for the traditional word, "thinness".

Again, no footnotes, references to acts, scenes or lines were mentioned.

On page 22 of this issue of the periodical appeared an unsigned article having neither "Textual" nor "Dramatic Criticism", but giving more information on works of Shakespeare. The article entitled, "Shakespeare and the Bartholomew Faire", was originally an essay of Doctor Jonson. Historically, Jonson's article was worthwhile, for he best commemorated the festival and noted that the event was a "faire of wares with enormities and misdemeanors." Jonson mentioned that a Shakespearian troop performed a play at the fair on August 4, 1641. No

title of the play performed was given.

Periodically, as on page 23, an editorial comment was made on readings from Shakespeare by specific lecturers. No great emphasis was placed on the text of Shakespeare, but much attention was paid to the style and declamation of the lecturer. In this instance the commentary concerned the lecture of Doctor William Kenrick.

In the undated fourth issue of this periodical was an excellent commentary useful for "Dramatic Criticism" by W. J. Fox, entitled, "Shakespeare, the Poet Catholic", based on an original article by William Tido Matson. The theme of the article was that of all the great minds in history, Shakespeare's was most unique, since its influence was that of the poet of the past, priest of the present, and prophet of the future. William Shakespeare was every bit this threefold influence. Shakespeare drew from every philosophy, theology, and sermon known to man in his portrayal and interpretation of human passion, virtue, and emotion. According to Fox, Matson quoted from the Merchant of Venice the theological lines of Shylock, "The quality of mercy is not strained", in the trial scene. Shakespeare, it was contended, went beyond any specific religion and presented the religion of the human mind. Hence, the great religious thoughts of Shakespeare have always appealed to all men. Matson's article cited the use of three women whose special characters were clearly created to signify human virtue. They were Isabella, who was charity, Miranda, who was artless affection; Cordelia was filial duty. Again note that there was no reference to the name of the play, the act, or the scene.

On page 28 in this same issue appeared an article citing the oddity that Shakespeare never made an allusion to the invading Spanish Armada, a national emergency of his day. The editor noted the peculiarity that Shakespeare's name never appeared on official lists of those who made monetary contributions or personal service in this war.

The Shakespeare Repository was certainly interesting to view on microfilm, and, as is evident, was filled with much "Textual" and "Dramatic Criticisms" of Shakespeare's plays.

MOLIERE AND SHAKESPEARE.AN INTERNATIONAL REVIEW OF THE STAGE.

- I Alternate Library: Birmingham Public Library, Birmingham, England. (BP)
- II Microfilm Copy: At Loyola University.
- III Description:

This weekly periodical, published in London, on October 29, 1858, and costing 2 pence had one single number. Alfred Cheron was the editor in London for the English language edition, address Bow Street, 35 Covent Garden, and Maurice Godefroid was the editor of the French language edition at Paris, France, address 14 Cite Trevisé. This weekly was printed in two languages, English and French, in parallel columns.

The purpose of the weekly was unique and bold for it dared to expose the exact condition of theatrical performances, their successes or failures. The dramatic principles of Moliere were used to evaluate the French stage productions, and Shakespeare's dramatic principles for evaluation of English productions. Moliere was referred to as "The Chanter of the Seine", Shakespeare as "The Bard of Avon."

- IV Content:

Though not strict "Dramatic Criticism", an unsigned article appeared on page 1 of the first number, October 29, 1858, entitled, "Contrast of Plays in the Reign of Elizabeth and Louis XIV." Both the French and English plays were compared, as they depicted court life, intrigues, the miseries of the people, national religious devotions,

and descriptions of young and old people. Similarities of dramatic characters were cited, such as the English Juliet and French Agnes, Portia and Marianne, Romeo and Valere, Shylock and Harpogon. No textual citations, or play titles were mentioned.

THE PLAYERSA WEEKLY DRAMATIC AND LITERARY JOURNAL.

- I Alternate Libraries: British Museum, London, England. (BM)
Yale University, New Haven, Connecticut. (CtY)
University of Chicago, Chicago, Illinois. (ICU)
University of Iowa, Iowa City, Iowa. (IaW)
Harvard University, Cambridge, Massachusetts. (MH)
Princeton University, Princeton, New Jersey. (NjP)

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical, first dated January 2, 1860, costing 1 pence, was published in London, England, from January 2, 1860 to July 20, 1861. It was very diversified in its interests, especially in its strong advice to actors to forget themselves, their fame, and to remember "The play's the thing", to be more interested in the personality of the character they portrayed than in the "raves" of critics. No editor was named.

IV Content:

In Number 6, dated February 6, 1860, the editorial lamented the decline of serious drama due to the fact that the upper classes seemed to have made Shakespeare their own, while the masses seemed to have lowered their interests. Popular taste meant money at the box-office, and so if the public wanted vaudeville, then let vaudeville be rendered. Here was a strong indication of the beginning of the decline of the popularity of the legitimate stage in favor of the common vaudeville.

This division of dramatic interest was lamented again in the Number 11 issue of May 17, 1860, wherein the editorial stated that dramatic art was declining because of the actor's desire and need for wealth, because of the fatiguing labor exerted in serious drama, and because of the common people's growing disinterest in serious art.

In Number 18, dated April 7, 1860, a point of "Dramatic Criticism" of Shakespeare being actually a lawyer or not was mentioned. The plays wherein legal knowledge and characters were prevalent, viz., The Two Gentlemen From Verona, Twelfth Night, Julius Caesar, Cymbeline, Timon of Athens, The Tempest, Richard II and III, Henry V, VI, VIII, Titus Adronicus, Priam of Troy, were cited. The editor stated that Shakespeare went to expert lawyers for his information of legal "acta" and "data" and nowhere in the plays did he allude to his own legal training, despite his expert handling of such legal terms as "bankrupt", "testament", "between party and party." In a word, Shakespeare needed not have been a Roman to be a Brutus, a Jew, a warrior, a diplomat, to interpret their meaning.

In Number 9, page 148, data of May 5, 1860, we read an excellent article on "The Drama and Dramatic Authors." This was a critique of the Greek Dramatists, Aristophenes, Aeschylus, and Sophocles. On May 19 and 27, 1860 there was an informative article on the stage and drama before the Restoration.

In Volume 2, July 21, 1860, the historical source for the plot of Shakespeare's play, Hamlet, was discussed. The plot was the story of one Saxo-Grammaticus, of the Twelfth Century. This can be construed as

"Dramatic Criticism" for the characterization of Hamlet.

In Volume 3, Number 62, the date of February 23, 1861, we read an article which stated that in the play, Hamlet, the reader could study God by reading the Bible, just as the reader could study man by reading Shakespeare. This was a "Dramatic Criticism", in so far as it stated the moral effect of Shakespeare's work on his audience.

In the same volume, Number 65, the date of March 23, 1861, an article dealt with an obvious "Dramatic Criticism" of the character of Macbeth. It was Shakespeare's intent to show the great character of Macbeth, signalized by bravery, ambition, patriotism. This child of fate, whose destiny was clear in the scenes of the witches, was shown to deteriorate into a ruffian and a scoundrel after the blood-bath. This weekly periodical was very good in its articles on the legal background of Shakespeare, and his characterization of Hamlet. Of use for the historical aspects of the drama were the articles on the Greek Dramatists.

THE CURTAIN.

I Alternate Library: Liverpool Public Library, Liverpool, England.
(November 14-29, 1862: December 16, 1862: March
17, 1863: December 4-5, 1863: July 8, 1864.) (LVP)

II Microfilm Copy: At Loyola University.

III Description:

This periodical was published daily and distributed in the evening hours at various theatre lobbies, such as the Theatre Royal Ampitheatre. It first appeared in Liverpool, England on November 14, 1862. In appearance it was a series of parallel columns with a flamboyant first page filled with advertisements. No editors' names, or price, or place of publication were indicated. This periodical ceased publication on July 8, 1864.

IV Content:

Other than the usual program listings of plays, circuses, poetry, gossip on actors, biographies of actors, this daily periodical had nothing of "Textual" or "Dramatic Criticism" of Shakespeare's plays, yet it did increase our knowledge of the dramatic taste of the theatre-goers of the period.

THE ORCHESTRA AND WEEKLY REVIEW OF MUSIC AND THE DRAMA.

- I Alternate Libraries: British Museum, London, England. (to July, 1876)
(BM)
Yale University, New Haven, Connecticut. (Volumes
1-18) (CtY)
New York Public Library, New York, New York.
(New Series Volumes 1-4) (7-8) (NN)

II Microfilm Copy: At Loyola University.

III Description:

This weekly review began on October 3, 1863, and was published at London by Crame, Wood and Company with offices at 201 Regent Street. Volumes 1-22, Number 1-61, covered the period from October 3, 1863 to June 26, 1874. This was a weekly periodical until a new series beginning with volumes 1-14, covering the period from January, 1874 to January, 1887. Then it became a monthly periodical.

IV Content:

This simple appearing weekly began with Volume I, Number 1, dated October 3, 1863, with many advertisements and notices of actors with or without engagements. Following were prints of new poetry. A great number of editorials concentrated on the drama and the stage; on page 214, appeared an article on the history and nature of the ancient drama. Usually there were no signatures appended to the editorials. News of the Tercentenary Movement of Shakespeare's birth appeared in many of the Fall issues which can be read on pages 156, 185, or 188.

An unsigned article appeared on page 295, entitled, "Plots of Shakespeare", dealing especially with the plays, Silver Lining, and She Stoops to Conquer. Unhappily, no material for "Textual" or "Dramatic Criticism" could be found, though articles such as the above were interspersed throughout the series.

MUSICAL AND DRAMATIC REVIEW.

I Alternate Library: Boston Public Library, Boston, Massachusetts. (MB)

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical was published at London, March 5 to June 4, 1864. There were exactly fourteen issues. The exact title was Boesey's Musical and Dramatic Review. The name "Boesey" appeared only in the first issue. The cost was one pence. No information concerning place of publication, or edition was mentioned. No editor was named.

IV Content:

This weekly was not too informative. The contents usually were advertisements for musical instruments, for voice lessons, and for employment of actors. Of importance were programs for the local theatres, such as the Princess Theatre.

There were no "Textual" or "Dramatic Criticisms" to be found.

THE FOOTLIGHTS.

I Alternate Library: Liverpool Public Library, Liverpool, England.
(9 June, 17 August, 14 October, 1864; 25 February,
17 May, 1865.) (LvP)

II Microfilm Copy: At Loyola University.

III Description:

This daily was first published in Liverpool on June 9, 1864. No publisher, price, or address was listed. The front page presented the usual advertisements. Other issues were August 17, October 14, 1864; February 25, May 17, 1865. There were no numbers printed on each issue, merely the dates as above. No volume numbers were noted. The Microfilm Copy at Loyola for this daily was most incomplete due to the few dates of publication. No editor was named.

IV Content:

Other than usual program listings at various theatres of Liverpool this periodical made no contribution to serious drama.

ILLUSTRATED SPORTING NEWS AND THEATRICAL NEWS.

- I Alternate Library: British Museum, London, England. (March 22, 1862 to March 19, 1870.) (BM)
- II Microfilm Copy: At Loyola University.
- III Description:

This weekly periodical was published at London beginning March 22, 1862 and ending March 19, 1870. Volumes 1-4, Numbers 1-138 covered the period from March 22, 1862 to November 18, 1865. It was called Illustrated Sporting and Theatrical News. Volumes 5-10 of this series began November 25, 1865 and ended March 19, 1870. Loyola has all volumes beginning with Number Two. Neither publisher nor editor was named.

IV Content:

The title appeared at the top of the first page and immediately following were sporting news of places of games, soccer, racing, track, etc., comments on players and representative teams. No news of plays, drama, etc. naturally could be expected in a sports periodical. Hence, the "Theatrical News" part of the title was misleading, since no information on the stage was given.

THE AMATEUR'S GUIDE
AND
STAGE AND CONCERT HALL REPORTER.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

Published in Birmingham, England, this bi-weekly, Numbers 1-2, appeared on June 29 and ceased publication on July 13, 1867. The price was one pence for this periodical which had two numbers. The geographical area surveyed by The Amateur's Guide was London and Provinces, especially the Midlands of England. The purpose of The Amateur's Guide was to attract and advance the work of amateur artists, to familiarize the public with names of amateur establishments, and to raise public interest in the amateurs of all the arts. Another purpose listed was to print for the public amateur songs, with special prizes for the best amateur comic songs. A unique feature was a column wherein amateurs advertized their talents for hire. No editor was named.

IV Content:

The content of this bi-weekly was simple, though of little significance. Some amateur poems, advertisements for the sport of pedestrianism, or the walking races, cricket matches, and horse racing were regular items printed.

Only one article significant to the drama appeared and that was in the July 13, 1867 issue, entitled, "Why We Go To The Play." The

reasons are simply stated, without argument, viz., 1-to be amused 2-to sympathize with the imaginary creations of the playwright.

THE DAYS DOINGS.
AN ILLUSTRATED JOURNAL
OF ROMANTIC EVENTS, REPORTS,
SPORTING AND THEATRICAL NEWS,
AT HOME AND ABROAD.

I Alternate Library: Although the Microfilm Copy of this periodical is present at Cudahy Memorial Library, Loyola University, there is no Card-Catalogue for reference to study the periodical at an alternate library.

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical had four volumes and eighty-two numbers. The dates covered were from July 30, 1870 to February 17, 1872. The weekly was published at London, England, No. 300, Strand, W. C. and was sold for 3 pence. No editor was named.

IV Content:

In the first issue the purpose of the periodical was stated, to amuse the reader. Dramatic, musical news from America and England were the topics presented. The weekly included unsigned articles, essays, reviews, critiques of books, sketches from scenes of famous plays, as well as news events of great importance.

The style of the weekly was different because it had a modern newspaper style of presentation. Sports news were regular features. The modern newspaper style was dominant with a great number of sketches

presented in the Day's Doings.

THE OLIO OF LITERATURE, MUSIC, THE DRAMA, THE FINE ARTS.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

The Olio, as it was called, began publication on August 19, 1871 and lasted until February 10, 1872. Each issue of the fifty-two issues for the year 1871 had an engraving of some celebrated composer of music, dramatist, or author; then followed some biography of the featured personality.

The editorial page included the usual information on the periodical, that it was a weekly periodical costing 1 pence, that it was voluminous in size and circulation (forty theatres, five opera houses were the usual stands for sale). The editorial, with no editor or place of publication mentioned or named, simply stated the periodical's purpose was to keep up to date information for those interested in literature, music, drama, the fine arts.

IV Content:

The articles were arranged in parallel columns one after the other beginning with:

- 1) a list of novels newly published and with pertinent data.
- 2) a Voice of the Reader Column. The plea from the readers in this first issue was a demand for a lowering of the weekly price, 1 pence.
- 3) The Fine Arts Column, which was a mere column gossiping on tid-bits of news about artists, their goings-on, and art exhibits.

- 4) Review of Books Column, featuring such books as Tales of Old Japan, edited by one M. Mitford, and an English translation of the German Novel, Rosa Kesselberg.
- 5) Poetry Section. In this column the viewer found the printing of Robert Browning's new poem, "Balanstion's Adventure."
- 6) Foreign Theatre Column. In this column was news of the theatre on the continent. In this issue a Frances Elliot, the wife of the Earl of Russell, kept the British reader abreast of theatrical and operatic productions in the city of Rome.
- 7) Music Column. This column was certainly interesting as it gave a biography of the musician whose engraved portrait was featured on the title page.. Such men as George Frederick Handel, portrayed on this issue's title page, Joseph Haydn, and Jacques Offenbach were presented in biography to the public.
- 8) Miracle Plays. This column again was interesting, telling of the history of Miracle and Morality Plays and details of the remaining Miracle Play of the Passion, the century old presentation at Ommergau, Germany. The interesting story of the military conscription of Joseph Marr, who followed in the tradition of his family by being the Christus, was told. So important was the Passion Play that Joseph was conscripted and then officially exempted by the German Government, lest injury or death interrupt the family succession. The scion of the Marr family for generations had played the role of the Christus.
- 9) Modern Stage. This column again was filled with news and gossip of

the people of the stage, their goings on, and any news of modern plays.

- 10) Program of Theatrical Presentations. This column simply presented the week's programs at such theatres as the Crystal Palace, the Alhambra, the Theatres Royal, and the Royal Strand. A brief synopsis of the play's plot and the "Dramatis Personae" were presented.
- 11) The Life of Sarah Siddons. This was a special column presenting a biography, the work and achievements of this then modern actress, whose accomplishments and inspiration to actors is still commemorated in the annual Sarah Siddons Award presented each year to the Stage Actor of the Year by the Chicago and New York Theatre Association.

A weekly article by the unnamed editor was featured and was titled "Shakespeare Explained." A point of "Textual Criticism" of Shakespeare's work by the German author, Schlegel, was brought to light. Schlegel had condemned errors in the geography of Hamlet, wherein Shakespeare had stated that "Bohemia had no sea-board" and the presence of "African lions in the Ardennes Forest" of Luxembourg. The unnamed editor thanked the German, Schlegel, and admitting the errors, gave the view that critics, as well as readers, should remember that Shakespeare certainly did make errors, that he was human enough to be called not a perfect man but an imperfect God. The editor strengthened the point of Shakespeare's human error by illustrating obvious anagrams and anachronisms, as the use of guns or revolvers in The Merry Wives of Windsor, or an English jury in the trial scene in The Merchant of Venice, lo-

cated in Italy.

A point of "Dramatic Criticism" was then presented by the editor who simply mentioned that it was proven, on the testimony of Shakespeare's brother, that, "Will was the old man, Adam", in the original presentation of the play As You Like It, Act II, the last scene.

The weekly issues from July 19, 1871, were much the same as described above until the issue of August 28, 1871, wherein some editorial comments were made on the life facts of Shakespeare. The title of this editorial article was "Shakespeare Caricatured." On page 23, there was an editorial entitled, "Shakespeare and His Commentators." This was a "Dramatic Criticism" given by Ben Jonson, who was no friend of Shakespeare. It seemed that there was an inscription in stone over an archway leading to the theatre at Stratford-on-Avon. To commemorate a tradition which believed that the archway would collapse when a greater playwright than Shakespeare would pass under the arch Ben Jonson wrote the following words:

This figure that thou here see'st put
 It was for gentle Shakespeare cut.
 Wherein the graver had a strife
 With nature to outdo the life.
 Oh could he but drawn his wit
 As well as in brasse as he hath hit
 His face, the print would then surpasse
 All that was ever writ in brasse
 But, since he cannot, reader, look
 Not on his picture but his booke.

This certainly indicated to us a certain amount of prejudice and personal animosity from Jonson. The article had no reference to the title of Jonson's book.

On page 27 of the August 28, 1871 issue of this periodical, we find an editorial on "The Fortune of Shakespeare's Plays in France." This editorial can be considered a "Dramatic Criticism", because we have here an instance of the moral effect of Shakespeare's work. The article informed the reader that several plays by Shakespeare were currently rejected in France, because they were not politically advantageous to the incumbent government. The French government had rejected or prohibited the performance of Hamlet, because the whole spirit of the message might incite sedition by princely families in exile against the present government. In Italy Othello was banned, because the reigning government felt that the liberal parties vying for the power might use the princely theme of the play to point out certain democratic themes which would highlight the monarchy's deficiencies. The point the editor made was that the spirit of Shakespeare and the message of Shakespeare was still as politically fresh in the 19th Century, as it was in the 16th.

On page 27 of this same issue the editorial made a "Textual Criticism" as it complained of an attempt to transpose the stage plays of Shakespeare into operas. The editorial made the plea that the writer of opera adjust his music to the original words of Shakespeare and not change the text to suit the music. The plea was to preserve the textual purity of the play. The dying words of Ophelia was the example which the editorial used to show what a loss and what an injustice to Shakespeare's text could be seen in the musical version of

Ophelia's words set to music.

On page 37 of this same issue the editorial concerned itself with the jester, called Tyll Owlglass. The editor wondered who he was, what was his origin and went back into literary history to say that the same jester appeared in the plays of China, and in Roman plays, in which the jester was known as the Chalker of walls. Owlglass was really Prester John in early English literature; Chaucer used the same figure for Miles in the Friar's Tale. In Othello Iago heard a jester's voice. Owlglass was also Dick Tarleton of early 16th Century and Elizabethan plays.

In the issue for December 16, 1871, we read more "Dramatic Criticism" of Shakespeare. This "Dramatic Criticism" concerned itself with the point that the character in a play of Shakespeare could only be seen in the language and the characterization intended by the author. Therefore, the appeal was made that the actors of the day, the 19th Century, to cease adjusting the characters to their special talents and abilities, and adjust themselves to the language, to the intent of the author and his character. Therefore, let the actor study the minutiae of the character. An example of the editor's advice was given in The Merchant of Venice. The editor felt that the character must maintain the position Shakespeare intended. The fear of the editor was that the actor who might take the part of Antonio in The Merchant of Venice, because of his talents of his previous accomplishments, might stand out as he forced the character to depend on his presentation. It was Shakespeare's intention that Antonio stand second to Shylock. Shylock was the hero of The Merchant of Venice. No actor or producer,

therefore, had the right, for the sake of personal success, to allow any character but Shylock to assume the prominent position in the play. In the plays, Hamlet, Macbeth, Richard III, and Othello, the characters of these men whose names the plays bear must have prominence. On page 278 of the issue of December 16, 1871, the editor went on to speak of Antonio in The Merchant of Venice. The clue to the character of Antonio, he said, was given by Shakespeare in the very first words spoken by Antonio:

In truth I know not why I am sad.
I hold the world but as the world,
Gratiano:
A stage where every man must play
A part and mine is a sad one.

Herein, according to the editor, was the minor key. The key of sadness was the clue to the portrayal of the character of Antonio. All through the play there was no one to sweeten his sadness, not even the author, Shakespeare, as he did eventually for Ophelia and Desdemona. It was evident that Antonio understood his life was to be one of sadness. He knew that in making friends he would also make rivals. The editor concluded that every actor must play the part according to the intention of the author, Shakespeare, and not according to his own designs.

This weekly ceased publication on February 10, 1872.

VAUDEVILLE MAGAZINE

A MONTHLY JOURNAL OF FACT, FICTION, FUN, AND FANCY.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

This British dramatic periodical, begun in September of 1871, was a monthly journal. It was edited by Frederick J. Stimpson and was published at 56 Red Lion Street, London. There was one volume and five numbers for September, 1871 to January 1872. The price was three pence. This British dramatic periodical was once entitled, The Manuscript Magazine. The purpose of the Vaudeville Magazine was to give new authors an opportunity to present original works to the public. Each issue of the periodical was sixteen pages. It had advertisements by agents who were willing to publicize the works of amateur authors. Also advertised were new poems, new novels, new essays. There were reviews of plays, and names of the prominent actors.

IV Content:

In Volume one, Number five, January 2, 1872, was an editorial which perhaps was not a direct "Dramatic Criticism", but could be worthy of notice. In the article the editor described the benefits of a classical education and cited the many literary riches for the student found in the works of Chaucer, Spenser, Shakespeare and Tennyson. We can claim this as a "Dramatic Criticism", because of the moral effect that the works of Shakespeare had on the reader.

THE WANDERING THESPIAN.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

This was an annual publication covering only the year 1871. The price was not indicated. The editor was Walter Stephans; the publisher was Thomas H. Lacy, 89, Strand, London, W. C.

IV Content:

No purpose was anywhere indicated by the editor. No clue was given to its purpose or meaning for the periodical. The contents, of no great contribution to any "Dramatic" or "Textual Criticism" of Shakespeare's plays, did review novels, poetry. Whole texts of old and new plays were reprinted on occasion for general reading.

THE LORGNETTE PROGRAMME.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

There were four numbers of this weekly periodical. There were no volumes listed. This weekly periodical was published in London, England. Number 1 was issued on Wednesday, September 23, 1874. It cited the two-fold purpose of the weekly, that there be strict and just criticisms of the stage by men of thorough experience in drama and the arts, that there be a rise in the standard of stage productions by negative and positive criticisms of stage managers and artists. Neither the editor, nor the publisher of this London periodical were indicated. The price of one pence was listed.

IV Content:

There was no positive contribution to the drama as such, nor evidence of "Textual" or "Dramatic Criticism" of Shakespeare's plays. We must then be contented with the diversified contents, such as, special critiques of art and artists, general notices of programs and dates for theatre performances and musical concerts. Such theatres publicized were Covent Gardens, Drury Lane, The Globe, The Gaiety, The Lyceum, The Haymarket.

THE STAGE.

I Alternate Library: National Library of Ireland.

II Microfilm Copy: At Loyola University.

III Description:

This weekly periodical was published in Dublin, Ireland, between September 29, 1874 and December 30, 1874; the cost was two pence. The periodical was filled with news of the theatre. It gave little "Textual" or "Dramatic Criticism" of Shakespeare's plays. There were fourteen numbers for the single volume. Articles were unsigned and were usually editorials. Each number contained a life-photograph of some theatrical celebrity. No editor was named.

IV Content:

The content of this weekly was strictly the presentation of programs for various theatres in and around Dublin. Original novels were presented in full text, as Tresslilian Court, or The Baronet's Son, by Mrs. Harriet Lewis. There were many comments on plays of Shakespeare presented but these comments were concerned with stage management or the portrayal of a character by some actor; no "Textual" or "Dramatic Criticism" of the play itself was presented.

PROGRAMME AND DRAMATIC REVIEW.

I Alternate Library: British Museum, London, England. (BM)

II Microfilm Copy: At Loyola University.

III Description:

This monthly review was published in London, England. Numbers 1 and 2 covered the period of June and July 1875. This brief monthly cost one pence. There was no indication on the film of the name of the publisher, author or address of publication. No editor was named.

IV Content:

The first or title page was filled with advertisements. No table of contents appeared which might have indicated the purpose or the material contained in this monthly.

Theaters in London and the Provinces were listed with their programs for the coming month. Such programs were not of a dramatic nature, but were made up of entertainment by singing groups, acrobatic troupes, and magicians. A great amount of advertising was made by actors who announced their special talents, the dates, and financial terms at which they were available. English actors and entertainers living or working on the Continent, especially in Paris, France, were numerous in such advertisements. These advertisements from actors on the Continent did not indicate any attempts at serious drama. The advertisements of hotels and restaurants were very large and florid with descriptions of modern facilities and elaborate menus.

There was no "Textual" or "Dramatic Criticism" of Shakespeare's works.

THE NEW SHAKESPEARE SOCIETY'S TRANSACTIONS.

- I Alternate Libraries: Henry Huntington Library, San Marino, California.
 (CSmH)
 Folger Shakespeare Library, Washington, D. C. (DF)
 Newberry Library, Chicago, Illinois. (ICN)
 Northwestern University, Evanston, Illinois. (IEN)
 University of Illinois, Urbana, Illinois. (IU)
 Harvard University, Cambridge, Massachusetts. (MH)
 New York Public Library, New York, New York. ((NN)
 University of Nebraska, Lincoln, Nebraska. (NBU)
 University of Pennsylvania, Philadelphia,
 Pennsylvania. (PU)
 University of Washington, Seattle, Washington.
 (WaU)

II Microfilm Copy: At Loyola University.

III Description:

This annual periodical was published in London, England. There were fourteen volumes for the years 1874, 1875, 1876, 1877, 1879, 1880-1886, 1887-1892. The publisher was Alexander Mong of the De La Mare Press, 298 Regent Street, W. C. No editor or cost were mentioned.

IV Content:

In the first issue for the year 1874 the Preface tells the purpose of the Society. The issues were publications of lectures given by specialists in the field of Shakespearian studies. These published

papers were illustrative and informative for the general public.

The Table of Contents of this very scholarly annual was very specific and dealt exclusively with "Textual" and "Dramatic Criticism" of Shakespeare.

The Transactions on page 3 of the first issue began with the printed minutes of the first meeting held at University College, Gower Street, London, W. C., on Friday March 13, 1874, at 8 P. M.

Mr. Furnivall, the famous Shakespearian scholar, opened the meeting and passed out papers on the lectures of the Reverend Fleay, which papers were to be studied at home as a preparation for future lectures.

Mr. Furnivall also repeated the purpose of the Society. The Society began a fresh study of Shakespeare's works in order to re-emphasize the duty of all Englishmen to study Shakespeare. Mister Furnivall complained that one in twenty, nay one in twenty thousand Englishmen had any notion of Shakespeare and his plays.

Another purpose of the Society was to develop the metrical and phraseological peculiarities of Shakespeare, to derive order and sequence for the plays, to explore their style, the intent of the author, to note the progress of development in Shakespeare's mind by study of the plays of his youth and then of his older years. Mister Furnivall then presented a list of new members.

The Reverend F. G. Fleay, M. A., presented a paper entitled "On Metrical Tests As Applied to Dramatic Poetry." This was "Textual Criticism" as the first part of the paper applied the metrical test to Shakespeare's dramatic poetry. On page 6 Mister Fleay declared

that the test was to determine the frequency, style of rhyming lines of Shakespeare, and then to apply them to his poetry. The result would then determine the authenticity and the change in Shakespeare's poetry as he matured in years and experience. With such a test the authorship of work could be determined. For example, if the authors Massinger, Fletcher, Beaumont, Greene, Rowley, and Dryden all wrote their version of Dryden's All's For Love, by use of the metrical test the authorship of Dryden could have been distinguished from the others. Similarly, by applying the test to works reputed to be Shakespeare's one could have determined which works were Shakespeare's, and also when, or at what stage of his career he wrote the poem. Love's Labor Lost and Winter's Tale were then cited on page 7. In Love's Labor Lost one thousand rhyming lines were discovered, while none were found in Winter's Tale. In Love's Labor Lost seven lines with double endings were written, while in Winter's Tale six hundred and thirty nine were found. From this metrical test Fleay showed how gradually Shakespeare, from his younger days of Love's Labor Lost, through the years developed and then abandoned rhymed dialogue as he adopted double endings, the Alexandrine and broken lines.

Thus, Fleay concluded, on page 8 and 9, that the metrical test, as applied by him, gave this conclusion for the succession of Shakespeare's plays:

I The Taming of the ShrewHenry VITitus Adronicus

These three were not Shakespearian in their bulk, but rather belonged to the Greene and Marlowe school. The evidence for this assertion Fleay promised to explicate in future papers.

II Henry VIIITwo Noble Kinsmen

These plays were partly Shakespeare's, partly Fletcher's work.

III PericlesTimon of Athens

These plays were partly Shakespeare's. This point Fleay promised to discuss in future papers.

IV The remaining plays, according to Fleay, were divided into four distinct periods.

- 1) The Rhyming Period. This included Love's Labor Lost, Midsummer Night's Dream, The Comedy of Errors, Romeo and Juliet, Richard II.
- 2) Comedy and History Period. This included Two Gentlemen From Verona, The Merchant of Venice, Twelfth Night, As You Like It, The Merry Wives of Windsor, Much Ado About Nothing, Richard III, John, Henry IV and Henry V.
- 3) The Tragic Period. This included Macbeth, Cymbelline, Hamlet, Othello, King Lear, Troilus and Cressida, Measure for Measure,

and probably All's Well That Ends Well. This was a revision of an earlier play, Love's Labor Won.

- 4) The Roman and Final Period. This included Julius Caesar, Coriolanus, Antony and Cleopatra, The Tempest, Winter's Tale.

On page 10, Fleay presented the first of two tables, one chronological, the other metrical for the order or succession of Shakespeare's plays. Fleay very clearly listed his order in time; parallel to his dates he gave the dates for the same plays as proposed by Drake, Chalmers, Malone, and Delius. It is not the purpose of this paper to analyze this minute chronology, but rather to search, locate, and report "Textual" and "Dramatic Criticism" of Shakespeare's works.

On page 10 appeared the metrical table for the succession of Shakespeare's plays as devised by Reverend Fleay. Thus, he presented the metric succession of the plays:

I Plays of the First Period of Shakespeare's Plays:

Love's Labor Lost

Midsummer's Night Dream

The Comedy of Errors

Romeo and Juliet

Richard II

II Histories of the Second Period of Shakespeare's Plays:

Richard III

King John

1 Henry IV

2 Henry IV

Henry VIII Comedies of the Second Period of Shakespeare's Plays:Two Gentlemen of VeronaThe Merchant of VeniceTwelfth NightAs You Like ItMerry Wives of WindsorMuch Ado About NothingIV Comedies of the Third Period of Shakespeare's Plays:All's Well That Ends WellMeasure For MeasureV Tragedies of the Third Period of Shakespeare's Plays:Troilus and CressidaMacbethCymbelineHamletOthelloKing LearVI Plays of the Fourth Period of Shakespeare's Plays:Julius CeasarCoriolanusAntony and CleopatraThe TempestWinter's Tale

VII Plays In Which Shakespeare Was Not the Sole Author:Henry VIIIThe Two Noble KinsmenPericlesTimon of AthensVIII First Sketches In Early Quartos:Romeo and JulietHamletHenry VMerry Wives of WindsorIX Doubtful Plays of Shakespeare:Taming Of The ShrewTitus Adronicus1 Henry VI2 Henry VI3 Henry VIContentionTrue Tragedy

Then the metrical table of Shakespeare's plays was given according to Fleay's division based on the metric test.

I Plays of First (Rhyming) Period.Love's Labor LostMidsummer Night's DreamComedy of ErrorsRomeo and Juliet

Richard IIII Histories Of Second Period.Richard IIIKing John1 Henry IV2 Henry IVHenry VIII Comedies of the Second Period.Two Gentlemen of VeronaMerchant of VeniceTwelfth NightAs You Like ItMerry Wives of WindsorMuch Ado About Nothing

On the chart concluding on page 16, each play was listed with the total of lines in the plays. Thus, all the total lines of the plays were listed under the following categories:

- 1) Prose
- 2) Blank Verse
- 3) Rhymes and Measure
- 4) Rhymes and Short Lines
- 5) Songs
- 6) Double Endings
- 7) Alternates
- 8) Sonnets

- 9) Doggerel
- 10) 1 Measure
- 11) 2 Measure
- 12) 3 Measure
- 13) 4 Measure
- 14) 5 Measure

Reverend Fleay in parallel passages explained all the meanings he intended for the above terms. After this presentation, the discussion on Reverend Fleay's paper was printed. This same paper was discussed at the March 27, 1874 meeting of the Society.

Let the reader be reminded that the New Shakespeare Society conducted meetings in January, April, and May and the annual was merely the printed points of the meetings. Note that the pagination indicated is for the complete volume. We merely indicated the material printed after the meeting for the general public.

The fourth paper presented and discussed by the New Shakespeare Society was again written and presented by Reverend F. G. Fleay, M. A.. The title of his paper was "On The Authorship of Timon of Athens." This was reprinted on page 130 of the annual. Again, moving in the same manner with the metrical test, the lecturer attempted to prove by the test that Shakespeare was not the sole author of the play; he proved this by using the determination of the frequency and style of line rhyming, double endings and Alexandrine and broken lines.

Recall that in the first meeting Reverend Fleay said that he used the metric test on various plays to locate the time of their appearance,

the order of appearance, and especially the changes to be seen in the author himself. In this same paper, pages 130 to 140, Fleay used the same method to prove the partial authorship of the play, Pericles, from which Reverend Fleay extracted another article, entitled, "The Strange and Worthy Accidents in the Birth and Life in Marina", by Shakespeare. This was "Dramatic Criticism" dwelling some little while on the character of Marina. The usual discussion on the paper then was printed for general reading.

Some "Dramatic Criticism" was presented in a fourth paper, "On the Porter in Macbeth", by J. W. Hales, Esp., M. A.. This "Dramatic Criticism" of character was read on page 255.

The new lecture of the Reverend Fleay was dated May 8, 1874 and might be read on the record of the New Shakespeare Society Transactions.

Critics of Shakespeare, such as Knight and Sympson, claimed that Timon of Athens was not entirely Shakespeare's, and that he used an older work of an inferior writer and finished the play as it is known to the public. Reverend Fleay proposed to show that the nucleus, the original and only worthwhile part of the play actually was Shakespeare's. The final draft of Shakespeare's manuscript was prepared for stage presentation by an inferior hand.

Certainly this was "Textual Criticism" as the lecturer rejected all the prose of Act I, Scene I, lines 186-248, 266-283. The style was not that of Shakespeare, but belonged to some helper. Another reason for retaining the poetry as Shakespeare's was because the Bard never would have outlined such clumsy handling of the movements of the char-

acters as they crossed from the right to the left of the stage.

Act I, Scene II had not one trace of Shakespeare in it. Never would Shakespeare have put hackneyed Latin into the mouth of Timon, never would he have forgotten that he had used Litovius as a steward in one scene and a servant in the next.

In Act II, Scene II of Timon of Athens all prose parts were rejected by Fleay, as well as Scene IV of Act III, wherein the poetry was lyrical and not the voice of the author.

Fleay went into great detail crediting the various lines and characters as the original of Shakespeare. One whole dissertation could be written on this lecture alone.

From pages 17 to 20 we read the comments by the men discussing Reverend Fleay's paper. Mr. Furnivall, Mr. Richard Simpson, Mr. Alexander J. Ellis, Dr. B. Nicholson were the discussionists.

The postscript to the discussion and the reading of his paper were printed on page 38.

This January issue also presented the supplement to the metrical test paper, by Reverend Fleay. The supplement was entitled "On The Quarto Editions of Shakespeare's Works." The author gave a tabular view of the Quarto Editions of Shakespeare's works from 1590 to 1630 A. D. This view was found on page 40.

The Second Part of the Transactions of the Society was found on page 51, the January issue, 1874.

The title of the second paper was called, "On Metrical Tests As Applied to Dramatic Poetry." The Reverend Fleay again was the author.

He showed his application of the metrical test to the works of the authors, Fletcher, Beaumont, Massinger. The paper was then discussed, as before, by Mr. Furnivall on page 73, by Dr. Abbatt on page 74, by Dr. B. Nicholson on page 78, by Mr. R. Simpson on page 82, by Mr. Hales on page 83.

There was no "Textual" or "Dramatic Criticism" of Shakespeare's works in this paper of Reverend Fleay. However, in a third paper, printed on page 85, he presented a paper entitled, "On The Authorship Of The Taming Of The Shrew." Here was "Textual Criticism" of the play, as Reverend Fleay added one more use of his metric test to prove the sincere doubts about Shakespeare being the author. The usual discussion of the paper followed and was read on page 102. Mister Simpson, one of the regular discussionists, then read his table of Shakespeare's once used words. Here is "Textual Criticism."

On page 140 of the Transactions Fleay continued to prove the authorship of Timon Of Athens in his second lecture, delivered on May 8, 1874, by outlining in a table the acts, scenes and lines written by Shakespeare and those written by some unknown helper. For the rest of the paper Fleay proved why he accepted or rejected plays or parts of plays. Finally, Fleay summarized the article by listing in two separate columns the characters definitely created by the author. On page 150 Fleay accepted the characters of Timon, Apeniantus, Alcibiades, Ventidius, the steward, the poet, the painter, the thieves, Juvenal, the merchant, the Athenian, Lucilius, Caphis, Varro's servant, Isidore's servant, the four lords, the page, the fool, Phrynia, Timandra, and the messenger.

Fleay rejected Lucius, Lucullus, Sempronius, Flaminius, Flavius, Servilius, the three strangers, Titus, Hortentius, Philotos, Cupid, the Amazons, the soldier as created by Shakespeare.

The whole textual study was printed that the reader might have the text for reference.

On page 195 Reverend Fleay gave us more "Textual Criticism" as he proved the authorship of Shakespeare's Pericles. The first two acts, claimed Fleay, were not Shakespeare's. He based this on the metrical test, which proved that the first two acts and the last three acts definitely belonged to separate authors. The numbers of rhymes were the biggest differential. Fleay then went into specific lines, rhymes, meter, etc.. This was printed in the Transactions, from page 197 to page 209. On page 211 appeared the complete extraction of the play within the play of Pericles. The title of the play was described as The Strange and Worthy Accidents of the Birth and Life of Marina by William Shakespeare. The entire text was printed for the reader. Notes and comments on the play followed on page 238 to 241.

"On The Porter In Macbeth" was the lecture, printed on page 255, and delivered by J. W. Hales for the May 22 meeting, 1874.

On page 254 this "Dramatic" and "Textual Criticism" of Hales analyzed the character of the porter. Hales quoted the great critic, Coleridge, as saying that the porter's soliloquy and the other few speeches of the porter were written by another hand with Shakespeare's consent. This was read on page 254 of the Transactions. Mr. Hales said he would here prove that Shakespeare actually wrote the lines, be-

cause the character fitted in with the artistic style with which Shakespeare always wrote. Hales then quoted the specific lines, made his comments which appear from pages 255 to 270. The final discussion of the paper was printed from the study of the reader. These discussions were a treasure of knowledge on "Dramatic" and "Textual Criticism" of Shakespeare's works. Perhaps, by such highlights as this writer makes, some research student will find located for him the opinions of these Shakespearian critics.

The Transactions printed the comparison of the meter of the lines by the porter to the metrical style of the soliloquy of the servant in Coriolanus, Act I, Scene III. Shakespeare's lines were then compared to the poetry of Middleton in Burt, Master Constable, Act II, Scene II, to show that Middleton was not Shakespeare's voice in the porter's speech. This discussion on page 278 certainly in itself could be a research project.

On Page 285 Reverend Fleay, on June 12, 1874, compared the plays, All's Well That Ends Well, Two Gentlemen From Verona, Twelfth Night, Troilus and Cressida, and proved that by comparison the reader could have determined the age at which Shakespeare wrote each by using the principle of internal evidence.

Fleay stated on page 285 that when the play, All's Well That Ends Well, was completed, it contained the free manner of style familiar to Shakespeare's later age, the age of the Tragedies, detected in his use of Alexandrine lines, short lines, double endings.

For the plays, Two Gentlemen From Verona and Twelfth Night, Fleay

proved the date and composition by quoting the opinions of such Shakespearean experts as Hazlitt, Schlegel, Doctor Abbatt, Mr. Simpson. This was presented on page 288 of the Transactions.

On page 304 the third part of Reverend Fleay's lecture was printed; this lecture was on the "Three Plots In Troilus and Cressida."

The seventh lecture of Reverend Fleay was entitled, "Two Plays of Shakespeare-Versions of Which Are the Result of Alteration by Other Hands." This lecture appeared on page 339 for the play Macbeth and on page 357 for Julius Caesar, with a discussion by Mister Hales on page 489. The concern was with the "Textual Criticism" of Shakespeare. Besides other tests Reverend Fleay applied his metrical tests for his conclusions.

The eighth lecture of Reverend Fleay, entitled, "The Politics of Shakespeare's Historical Plays" followed and was a source of "Dramatic Criticism", in as much as he tried to determine the moral effect of Shakespeare's plays on the political thinking of Shakespeare's age. The conclusions on page 396 to 440 were that there was no surety that Shakespeare took any direct interest in politics of the day, though what he thought could be deducted by studying his thinking in the politics of the past ages found in the plays:

King John

Richard II

Henry IV

Henry VI

Richard IIIHenry VIII

Some insight, not certain or conclusive, on his political thinking could be seen in his comments on the decay of the nobility, the growth of the Crown, the growth of the people's political thought, and their views on the church.

Lecture nine of the New Shakespeare Society Transactions was delivered by Doctor John King Ingrams, printed on page 442, wherein the Doctor spoke on "Weak Endings-a History of Shakespeare."

Lecture twelve of the Transactions featured Mister W. T. Matteson, B. A., and J. R. Seeley, M. A., in a lecture entitled, "Which Are The Dozen or Sixteen Lines of Hamlet?" On page 465 the lecturers gave "Textual Criticism" on the supposed sixteen lines actually written in the play by Shakespeare. This "Textual Criticism" was of interest but a mere repetition of a proven fact.

An Appendix appeared entitled, "The Several Shares of Shakespeare And Fletcher in Henry VII." James Spedding, Esquire, demonstrated this "Textual Criticism", which again was a repetition of a certain fact.

For this researcher the periodical was most interesting and informative. A wealth of research material can be found in the New Shakespeare Society's Transactions.

CITATIONS OF IMPORTANT

TEXTUAL-DRAMATIC CRITICISMS

FOUND IN THE BRITISH DRAMATIC PERIODICALS, 1850 to 1875.

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Approval Sheet

The research thesis submitted by Reverend John J. Ahern has been read and approved by one member of the Department of English.

The final copies have been examined by the director of the research thesis, and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the research thesis is now given final approval with reference to content, form, and mechanical accuracy.

The research thesis is therefore accepted in partial fulfillment of the requirements for the degree of Master of Arts in English.

September 20, 1968
Date

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Signature of Advisor