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Textual and Dramatic Criticism of Shakespeare'S Plays in the London Dramatic Periodicals, 1800-1825 (An Objective Analysis)

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TEXTUAL AND DRAMATIC CRITICISM OF SHAKESPEARE'S PLAYS
IN THE LONDON DRAMATIC PERIODICALS, 1800-1825
(AN OBJECTIVE ANALYSIS)

by

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A Dissertation Submitted to the Faculty of the Graduate School
of Loyola University in Partial Fulfilment of
the Requirements for the Degree of
Doctor of Philosophy

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TABLE OF CONTENTS

| | Page |
|---|------|
| VITA | iii |
| ACKNOWLEDGMENTS | iv |
| INTRODUCTION | v |
| Chapter | |
| I. PERIODICALS, 1800-1805 | 10 |
| <u>The Monthly Mirror--The Dramatic Censor; or, Weekly Theatrical Report--The Theatrical Repertory--Man in the Moon</u> | |
| II. PERIODICALS, 1805-1810 | 40 |
| <u>The Theatrical Recorder--The Stage; or, Theatrical Touchstone--The Theatrical Review--The Artist</u> | |
| III. PERIODICALS, 1810-1815 | 56 |
| <u>The Dramatic Censor--The Theatrical Inquisitor</u> | |
| IV. PERIODICALS, 1810-1815 (Continued) | 91 |
| <u>The Dramatic Review--The Monthly Theatrical Reporter--The Stage</u> | |
| V. PERIODICALS, 1815-1820 | 118 |
| <u>The Theatrical Gazette--Drury-Lane Theatrical Gazette--Covent-Garden Theatrical Gazette--The British Stage and Literary Cabinet--The Knight Errant--The Theatre</u> | |
| VI. PERIODICALS, 1820-1825 | 142 |
| <u>The London Magazine--The Critic--The Cornucopia--The Theatrical Spectator--Thalia's Tablet, and Melpomene's Memorandum Book--The Mirror of the Stage--The British Stage--The Dramatical and Musical Magazine--Journal of Music and the Drama--The Dramatic Observer, and Musical Review--The Theatrical Examiner</u> | |
| CONCLUSION. Summary--Comparison--Trends | 176 |
| APPENDIX. Statistical Tables | 209 |
| BIBLIOGRAPHY | 216 |

VITA

Rev. Callistus Joseph Maliakal, C. M. I., was born in Puthenchira, Kerala, India, on April 20, 1920.

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It is the writer's pleasure to register his gratitude also to all his Professors, especially, to Dr. David G. Spencer, Dr. Ligeia Gallagher, and Dr. Stanley A. Clayes for their kind encouragement. The writer owes heartfelt gratitude to Rev. Joseph S. Haugh (Pastor, St. Columbkille Church, Chicago) for his kind hospitality for the past six years. A word of thanks also to Miss Genevieve Delana (of Cudahy Library), Miss Suzanne Jozaitis, and Mr. David Laffrty for their valuable help in preparing the dissertation.

INTRODUCTION

The twenty-five years between 1800 and 1825 (including 1800 and excluding 1825) saw the publication of forty-eight London dramatic periodicals which exclusively or in part deal with drama or its performance.¹ Of these forty-eight periodicals, five began publication during the first five-year period of 1800-1805. During the next five years (1805-1810) six more came out. During the following five years (1810-1815) seven other periodicals saw the light of day. Eight more dramatic magazines appeared during the next five years of 1815-1820. Thus during these twenty years (1800-1820), only twenty-six London dramatic periodicals were published. But during the next five years (1820-1825) alone, twenty-two dramatic magazines made their appearance. This amazing growth in the number of dramatic periodicals during the last five years of the first quarter of the nineteenth century did not mean that they had a greater longevity than the periodicals of the previous years. Out of the total of forty-eight London dramatic periodicals which began their existence during the twenty-five years between 1800 and 1825, a great number did not survive more than one year. Some ran into only a few issues and dropped out without any notice to their readers.

In most cases these magazines were published monthly, or semiweekly, though with some irregularities. But some other dramatic periodicals were

¹This and the following figures are based on Rev. Carl J. Stratman's book, A Bibliography of British Dramatic Periodicals, 1720-1960 (New York: The New York Public Library, 1962), pp. 18-23.

published semiweekly or even daily (five or six days a week, Saturdays or Sundays excepted) so that the term "periodical" is used here in a broad sense. It has to be noted, also, that the term "dramatic" used here as an epithet to "periodical" is to be understood in a broad sense so as to include "theatrical" periodicals which deal not with drama itself but with the performance of drama at the theater. But later in this study the epithet "dramatic" used in conjunction with "criticism" is employed in its strict sense so as to distinguish "dramatic criticism" or criticism of the plays themselves from "theatrical criticism" or criticism of the performance of these plays at the theater.

Of the forty-eight London dramatic periodicals listed by Father Stratman for the period between 1800 and 1825, three periodicals--British Theatre (1800), The Theatrical Observer (1823-1840), and The Prompter; or Theatrical Review (1824)--have not been located.¹ Father Stratman has located all the rest. Nine other periodicals--Authentic Memoirs of the Green Room (1803-1804), The Public Reporter (1806), The Theatrical Gazette (1818), The Inspector (1819), Theatrical Guide (1822), The Vauxhall Observer (1823), The Weekly Magazine; or, Literary Observer (1823-1824), The News of Literature and Fashion (1824-1826), and The Weekly Dramatic Chronicle and Entertainment Miscellany (1824-1825)--have been destroyed in war at the British Museum where alone they had been located.²

¹Besides Father Stratman, Ronald S. Crane, in his book, A Census of British Newspapers and Periodicals, 1620-1800 (Chapel Hill, North Carolina, 1927, No. 1082), mentions the British Theatre, and Robert W. Lowe, in his Bibliographical Account of English Theatrical Literature; from Earliest Times to the Present Day (London, 1950, pp. 269 and 271), lists The Theatrical Observer and The Prompter; or, Theatrical Review.

²Father Stratman has marked some of these eight periodicals as "destroyed;" the rest were reported to be destroyed in answer to requests for microfilms by the Loyola University Library, Chicago.

The Loyola University Library, Chicago, was so kind as to let me use its vast collection of microfilms of British dramatic periodicals¹ and to order promptly microfilms of those periodicals which were still needed for my research. Unfortunately, microfilms of seven periodicals which belong to the period of the research (1800-1825) were not available at various libraries for one reason or another. These periodicals were Examiner (1808-1836), The Scourge (1811-1816), Theatrical Gazette (1813), Dramatic Miscellany and Medley of Literature (1820), The Drama (1821-1826), Theatrical Observer (1821-1857), and The Museum; or, Record of Literature (1822-1823). But I have added to the present study those issues of The Monthly Mirror (a London dramatic periodical published from 1795 to 1811) which were published from 1800 to 1811. So the total number of the London dramatic periodicals used in the present research amounts to thirty.

The following is a list of the periodicals upon which the present study is based, together with the names of the libraries which kindly supplied microfilms of these periodicals:²

A. Periodicals, 1800-1805

1. The Monthly Mirror (1795-1811) - Yale University, New Haven, Conn.
2. The Dramatic Censor; or, Weekly Theatrical Report (1800-1801) - Newberry Library, Chicago, Ill.

¹The microfilm holdings of British dramatic periodicals at this library have been listed in Restoration and 18th Century Theatre Research (edited by Carl J. Stratman, C. S. V., and David G. Spencer and published from Loyola University, Chicago), Vol. II. (No. 1., May, 1963), pp. 20-31, and Vol. III. (No. 1, May, 1964), pp. 46-50.

²Full titles and other bibliographical details about these periodicals will be given in the following chapters where each of them will be treated.

3. The Theatrical Repertory (1801-1802) - Folger Shakespeare Library,
Washington, D.C.
4. Man in the Moon (1803-1804) - Newberry Library.

B. Periodicals, 1805-1810

1. The Theatrical Recorder (1805-1806) - Newberry Library.
2. The Stage; or, Theatrical Touchstone (1805) - Newberry Library.
3. The Theatrical Review (1807) - Folger Shakespeare Library.
4. The Artist (1807, 1809) - British Museum, London.

C. Periodicals, 1810-1815

1. The Dramatic Censor (1811) - British Museum.
2. The Theatrical Inquisitor (1812-1820) - Harvard University, Cambridge, Mass.
3. The Dramatic Review (1814) - University of Chicago, Chicago.
4. The Monthly Theatrical Reporter (1814-1815) - Harvard University.
5. The Stage (1814-1816) - Bodleian Library, Oxford.

D. Periodicals, 1815-1820

1. The Theatrical Gazette (1815) - New York Public Library, New York.
2. Drury-Lane Theatrical Gazette (1816-1817) - Folger Shakespeare Library.
3. Covent-Garden Theatrical Gazette (1816-1817) - Harvard University.
4. The British Stage and Literary Cabinet (1817-1822) - Harvard University.
5. The Knight Errant (1817) - British Museum.
6. The Theatre (1819) - Boston Public Library, Boston, Mass.

E. Periodicals, 1820-1825

1. The London Magazine (1820) - Harvard University.
2. The Critic; or, Weekly Theatrical Reporter (1820) - Yale University.

3. The Cornucopia (1820-1821) - Newberry Library.
4. The Theatrical Spectator (1821) - Harvard University.
5. Thalia's Tablet, and Melpomene's Memorandum Book (1821) - Harvard University.
6. The Mirror of the Stage (1822-1824) - British Museum.
7. The British Stage (1823) - Yale University.
8. The Dramatical and Musical Magazine (1823) - Harvard University.
9. Journal of Music and the Drama (1823) - Newberry Library.
10. The Dramatic Observer, and Musical Review (1823) - Harvard University.
11. The Theatrical Examiner (1823-1828) - Harvard University.

It appears that nobody has previously worked on the same subject of the present research, or has used the same materials. However, an unpublished dissertation¹ related to the area of this research is Felix Sper's Periodical Criticism of the Drama in London, 1800-1825: A Study in Contemporary Opinion. This work uses a few of the periodicals discussed in the present dissertation, but it makes no special study of the criticism of Shakespeare's plays. It deals with drama in general and draws some conclusions as regards the periodicals that evaluated the drama, the drama itself as evaluated, and the drama as part of romanticism in literature. Hence the primary and almost sole material of the present research is the microfilms of the thirty periodicals, although various works have been used for reference.

As to the contents of the periodicals on which the present study has been made, many deal with whole field of literature—drama, opera, pantomime,

¹Ph. D. dissertation, New York University, 1935.

poetry, novel, essay, biography, and the like.¹ Some periodicals have broader areas of interest and include painting, sculpture, architecture, fashion, manners, politics, economics, science, the stockmarket, and other aspects of life. So the material relating to drama and, in particular, to Shakespeare's plays constitutes only a small portion of the contents of these periodicals. A few other magazines consist merely of catalogues and summaries of plays performed at the London and Provincial theaters. A few others add reviews of performances of the plays but do not criticize the plays themselves. However, in those periodicals which deal with the textual and dramatic criticism of the plays themselves, the works of Shakespeare hold a very prominent place.

This dissertation makes an objective analysis of the articles dealing with the textual and dramatic criticism² of Shakespeare's plays found in the thirty London dramatic periodicals of the first quarter of the nineteenth century. The material is analyzed objectively, without any attempt at criticism. Theatrical criticism³ of Shakespeare's plays, or criticism of the actual production of these plays and of the actors and their roles, is omitted from this study, as the subject has already been treated in such works as Shakespeare on the Stage (by William Winter), Shakespeare: from Betterton to

¹The contents of each periodical will be treated later when they will be taken up for separate studies in the following chapters.

²By "textual criticism" the writer means emendatory and explanatory comments on the text of the plays, and by "dramatic criticism" observations on the authorship, construction, characterization, moral effect, and the like. Articles which deal with the life, genius, character, and learning of Shakespeare are excluded from the present study which proposes to treat only the plays.

³Articles on the criticism of the alterations and adaptations (made by authors, managers, or actors) for performance at the theaters are also excluded from the study as being part of theatrical criticism.

Irving (by George Odell), Shakespeare and the Actors, and Shakespearian Players and Performances (both by Arthur Sprague).

As regards the authors of articles found in the periodicals, the reviews of performances and books are presumably by the Editors themselves.¹ As to other articles, the author's real name is given only occasionally. Pen-names and initials of authors are often used for signatures. Anonymous articles are not infrequent. Only in a few cases the Editor prefixes an introduction or gives a footnote to register his approval or disapproval of the views expressed in the articles written by others. The views expressed or tacitly approved by the Editor of a periodical are spoken of in this study as those of the periodical itself.

In the following chapters the thirty London dramatic periodicals are grouped chronologically into five five-year periods (as given on pages 3-5) and discussed individually. The third period (1810-1815) has so many long and important periodicals that two chapters are devoted to it. Important details of publication and general content are given in the first part of the treatment of each periodical. In order to aid future research students this information is given even in the case of magazines which have no articles on the textual or dramatic criticism of Shakespeare. As for the order of treatment, articles on textual criticism, wherever they exist, are discussed before those dealing with dramatic criticism. Articles on dramatic criticism are treated in the chronological order of their appearance, except those which treat exclusively

¹This is inferred from the fact that the Editors always defend the views expressed in the reviews of their periodicals. For example, the Editor of The Stage defends an opinion (about the deformity of Richard III) expressed in a review of the performance of Richard III. See pages 106-108.

the same plays, or which belong to a series, or a category such as reviews of books.

Concerning the articles on the dramatic criticism of Shakespeare, it has to be pointed out that a large number of these are not independent articles devoted exclusively to the treatment of the plays but theatrical reviews dealing chiefly with the performance of the plays and only incidentally treating the plays themselves. Further, it has to be noted that a large number of theatrical reviews have only a word or a phrase or sentence or so, as remarks on the plays themselves. Such reviews, which are very numerous, have been usually omitted, although those which are of some importance are briefly treated in the footnotes, while the theatrical reviews which treat the plays at some length are discussed in the text itself. In the treatment of each magazine, the articles on dramatic criticism are, as a rule, grouped under the different aspects--construction, characterization, moral effect, and the like. However, in the case of periodicals which have the same articles dealing with various aspects of dramatic criticism (which happens more often in the case of theatrical reviews than independent articles), the articles are not broken up but treated as a whole in their chronological order.

Since the periodicals, as mentioned earlier, have been grouped under different periods, and the magazines in each period are treated one by one in the chronological order of their appearance, it is easy for the reader to know the contribution of each period and each periodical to the criticism of Shakespeare's plays. This arrangement, however, has its own handicaps. For, an adequate comparison of the articles is not possible until all magazines have been discussed, and it is not possible to make the reader know the total

contribution of the periodicals to each of the plays and to each aspect of criticism, or to show the general trend with regard to them. However, the Conclusion has tried to do this as far as space will allow. Further, the Statistical Tables in the Appendix attempt to give some information about the relative contribution of the periodicals and the relative popularity of plays, characters, and aspects of the dramatic criticism of Shakespeare.

* * * * *

CHAPTER I. PERIODICALS, 1800-1805

1. The Monthly Mirror

Among the numerous London dramatic periodicals which began publication in the eighteenth century, The Monthly Mirror is the only one which continued its life into the nineteenth century. Since The Monthly Mirror contains a very large number of articles on the criticism of Shakespeare's plays, it is one of the most important periodicals upon which the present study is based. The full title of this periodical is The Monthly Mirror: Reflecting Men and Manners, with Strictures on their Epitome, the Stage. It was printed for the proprietors under the direction of Thomas Bellamy and published at the Monthly Mirror office, King Street, Covent Garden. Twenty-two volumes of this monthly periodical came out between May, 1795 and December, 1806. In January, 1807, began a New Series which ran into nine volumes, until February, 1811.

The contents of the first number (December, 1795) has the following sections: (1) Miscellaneous, (2) Review of Literature—General and Dramatic, (3) British Stage, (4) Original Poetry, and (5) News, Marriages, Deaths, and Price of Stocks and Grains. The section, "Miscellaneous," contains articles of general interest—correspondence, glances at life, classical extracts, anecdotes, and the like. The "General" part of the "Review of Literature" deals with the different types of literature other than dramatic. It reviews new poems, novels, biographies, travelogues, and the like. The subsection entitled,

"Dramatic," reviews new plays and editions of old plays. The section entitled, "British Stage," contains publication of new plays, retrospect of first appearances of illustrious performers, and theater news. It deals very often with the plays of Shakespeare. Hence this is the most important section, as far as the present study is concerned. Beginning with the second issue two additional sections entitled, "Memoranda Dramatica" and "Provincial Drama," are added to the Contents. The former gives a complete catalogue and review of the performances of the previous month at Drury Lane and Covent Garden Theatres. The latter consists of occasional reviews of theaters in Dublin, York, Exeter, Bath, and elsewhere.

Of the numerous articles on Shakespeare in The Monthly Mirror, those on the textual criticism of Shakespeare's plays hold a very important place. In the numbers between September, 1801, and April, 1805, there are twenty-eight extracts with the title, "Mr. Seymour's Notes upon Shakespeare." These are specimen "Notes" from the manuscript of a book which was being prepared for publication. Four years later the book itself appeared.¹ In the first of the excerpts from Seymour's "Notes" (in the number for September, 1801) the Editor of The Monthly Mirror commends the author and his work thus:

In the correspondence page of our number for March, 1800, we stated that "Critical Remarks on the Text of Shakespeare were preparing for publication, by a gentleman well read in Shakespeare and our ancient and dramatic writers, and of considerable dramatic skill and experience." The gentleman alluded to is Mr. Edward Hickey Seymour, late of the Theatre Royal Norwich, and at present pursuing his profession as an actor, in Ireland. We were sometime ago favoured with a sight of the author's manuscript, and we were much

¹Edward Hickey Seymour, Remarks, Critical, Conjectural and Explanatory, upon the Plays of Shakespeare, resulting from a Collation of the Early Copies, with that of Johnson and Stevens (2 vols.; London, 1805).

struck with the justness, ingenuity, and real importance of many of Seymour's annotations.¹

Seymour's comments on the plays of Shakespeare are of four types: (1) those which point out some instances of readings in the early copies which seem preferable to those adopted by the last editor, (2) those which try to bring order by dismissing from or supplying into the text all such words as have intruded or have been omitted, (3) those which attempt to correct metrical and grammatical anomalies, and (4) those which explain occult or dubious passages. The excerpts in The Monthly Mirror give specimen comments of Seymour chosen from nineteen plays of Shakespeare.² They give only a few sample "Notes" in which Seymour deals with the readings of the early copies and those of later editors. The following comment on a passage from King Lear is a good example of Seymour's habit of proposing his own emendation, after giving the readings of the quartos:

-----"You have seen,
 "Sunshine and rain at once—her smiles and tears
 "Were like a better day." (Act IV, Sc. iii.)
 This passage has not been satisfactorily explained: it is, probably, corrupt:—the quarto reads, "better way." Dr. Warburton's emendation appears the most plausible, "a wetter May." I wish there were any authority for an April day, which would be exactly congruous, and is a simile so applied by Otway.
 -----"the beauteous Belvidera came weeping forth,
 "Shining thro' tears, like April suns in showers,
 "That labour to o'ercome the clouds that load them."
Venice Preserved.³

¹The Monthly Mirror, XII (September, 1801), 187.

²These plays are Macbeth, Othello, Hamlet, Richard III, Timon of Athens, As You Like It, Julius Caesar, Henry IV, I, The Merchant of Venice, Romeo and Juliet, A Midsummer Night's Dream, King Lear, Richard II, Henry VIII, Cymbeline, Measure for Measure, Henry IV, II, Coriolanus, and Antony and Cleopatra. Hamlet has three articles, and Macbeth, Othello, Julius Caesar, Henry IV, I, Cymbeline, and Measure for Measure have two each. Only one article each is devoted for all the other plays.

³Ibid., XVI (July, 1803), 49.

Specimen comments which deal with meter are not too many. Concerning the defects in meter, Seymour regards most of the metrical redundancies occurring throughout Shakespeare's plays as interpolations. In sample comments which deal with grammatical anomalies Seymour invariably suggests emendations, as in the following comment on Hamlet (Act I, Sc. ii):

"Tho' yet, &c.

"The Memory's green: and it befitted us

"To bear, &c."

The particles "if" and "tho" continually misleading our writers, and their readers, to confound the moods, subjunctive and indicative: to the former, one or other of these signs is always necessary; yet they often belong to the latter, as in the instance before us. The greenness or freshness of the memory is not hypothetic or suppositious, but positive and real; and the proper mood of the verb could not be mistaken, if for "tho" we substitute "as" a word in the present case synonymous [sic] with it.¹

Specimen comments of the fourth and last type (namely, explanatory notes) are frequently to be found in the excerpts from Seymour's manuscript. Seymour shows remarkable penetration in some of these comments. The following comment on a passage from Macbeth (Act I, Sc. vii) is a good example:

"I wou'd while it was smiling in my face

"Have pluck'd my nipple from its boneless gums

"And dash'd the brains out, &c."

This passage has been perhaps too hastily censured, for unnatural horror and ferocity. The design of the speaker is to rouse Macbeth to the accomplishment of his ambition by any means: she strengthens every incitement, and invalidates every obstacle. On such an occasion, the speaker is not so much uttering his own sentiment, as those which are likely to operate on the hearer: that that tenderness was not entirely extinct, in the breast even of this sanguinary woman, we have a beautiful instance in its proper place, where, after having left the dagger by the king's bed, she says

"Had he not resembled my father as he slept, I had done't."²

(Act II, Sc. ii.)

¹The Monthly Mirror, XII (November, 1801), 327.

²Ibid. (September, 1801), 190-191.

Both the Editor and the author evidently suppose that the texts of Shakespeare's plays are still corrupt and obscure in many places and call forth emendations and explanations. The author, however, shows himself more eager to propose alterations than explanations of the text.

The Monthly Mirror contains more articles dealing with the textual criticism of Shakespeare's plays. An article entitled, "Notes on the tragedy of 'Macbeth,'" and signed, "Justus" (in the number for July, 1805), contains some interesting observations. "Justus" comments on the phrase, "And like a rat without tail,..." (Act I, Sc. iii). According to those versant in the pranks of the witches, the warlocks, or male witches, do retain their tails in their transformations, but the females neither do, nor can. When the devil honors an assembly of witches with a visit, he generally carries the candle "beneath his tail,"¹ as it has been sworn by soi disant witches in the courts of law of Scotland. On the line, "And yet your beards forbid,..." in the same scene, the writer observes that in the part of Scotland where he lives, "a very old woman, poor in rags, if unknown, had she a beard, would run the hazard of being treated as a witch, that is, cut above the mouth with a knife, to the effusion of blood."² The writer comments also on the following passage from Act II, Scene ii of the same play:

"Will all great Neptune's ocean wash this blood
 "Clean from my hand? No, this my hand will rather
 "The multitudinous sea incarnadine,
 "Making the green one, red."

"All great Neptune's ocean" means not one sea alone but "seas of every denomination taken collectively," since, according to ancient mythology, not any

¹Ibid., XX (July, 1805), 49.

²Ibid.

particular sea was called as Neptune's. The epithet, "multitudinous," signifies "many heaps, masses of water, very descriptive of the ocean in a storm, or in a calm, before the billows have subsided."¹ The import of the passage is the following: "The whole waters of the sea will not cleanse this hand of this blood. No, this bloody hand of mine will sooner stain all the watery heaps of the green ocean with the dye of blood."²

Another article which appeared anonymously in the number for February, 1808, comments upon the following soliloquy of Hamlet:

"For who would bear.....
 "..... the spurns
 "That patient merit of th'unworthy takes,
 "When he himself might his quietus make
 "With a bare bodkin; who would fardels bear,
 "To grunt and sweat under a weary life—" (Hamlet, III, i.)

The writer suggests to make the following change in the above speech:—

"When he himself might his quietus make?
 "With a bare bodkin, who would fardels bear,
 "To grunt"³

The writer then affirms that Hamlet will naturally make the mark of interrogation at the end of the words, "his quietus make." The following is his comment on the words, "bare bodkin":

In Lancashire to this very day, they have a custom of carrying loads on a stick, that rests on a sort of a knot put to guard the shoulder, on which it is laid. This stick is called a bodkin--when the knot is used, but without, it is termed a bare bodkin, and to carry a load with a bare bodkin, is considered a hard thing, in consequence of the pain it inflicts on the shoulder.⁴

The number for February, 1810, contains a short article (signed "C. L."), which suggests to read "award" for "a word" in Macbeth's speech,

"She should have died hereafter;

¹Ibid., 52.

²Ibid.

³Ibid., New Series, III (February, 1808), 117.

⁴Ibid.

"There would have been a time for such a word." (Macbeth, V, v.)

It also proposes to read "wring" for "cling" in another line (in the same scene) spoken by Macbeth, viz., "Till famine cling thee."¹ In the number for August, 1810, another writer who signs himself "P. A. T.," first cites Macbeth's following speech:

— "She should have died hereafter;
 "There would have been a time for such a word.
 "Tomorrow, and tomorrow, and tomorrow,
 "Creeps in this petty pace, &c." (Macbeth, V, v.)

Then the following changes in punctuations are proposed:

— "She should have died hereafter;
 "There would have been a time for such a word
 "Tomorrow.—Tomorrow, and tomorrow, &c."²

The writer thus tries to defend his emendations:

Macbeth, at the time he receives the tidings of the queen's death, is surrounded by the most pressing calamities. His friends have deserted him; his foes are at the very walls of his castle; he knows himself to be at the last extremity; and is convinced that before "tomorrow" his fate must be decided. He therefore exclaims, "there would have been a time for such a word tomorrow." The word "tomorrow" then striking on his mind, most naturally produces the subsequent reflection of "tomorrow, &c." Otherwise there is nothing in the tidings of the queen's death, which very obviously suggests the thought of tomorrow. It will also be observed, that the rejection of "and" renders the measure perfect.³

But the Editor subjoins a note of his own, in which he disagrees with the above writer. He says that the rejection of "and" before the second "tomorrow," in the line, "Tomorrow, and tomorrow, and tomorrow," instead of making the meter more perfect, makes it imperfect. He maintains also that there should be a period after "a word" at the end of the second line of the speech, "There would

¹Ibid., VII (February, 1810), 132.

²Ibid., VIII (August, 1810), 139.

³Ibid., 139-140.

have been a time for such a word." However, the emendation of "a word" into "award," suggested by "C. L." (mentioned on the last page), is in his view, much preferable to that of the original or the emendation into "a world," suggested by Dr. Johnson.¹

On the textual criticism of Shakespeare's plays there are seven more short articles. Three deal with the passage, "Aroint thee, Witch!" (in Macbeth, I, iii). The first article which appeared in the number for July, 1810, is entitled, "Aroint thee, Witch!" and signed, "M. J." The words, "Aroint thee," as they stand now, appears to be nonsense to the writer. He suggests a new reading, "A rawn-tree, Witch!" and then substantiates the change thus:

There is a tree generally known by the name of the mountain ash which in some of the northern counties of England (particularly Lancashire) is called the rawn-tree; this tree is particularly held up by the superstitious part of the inhabitants, as an antidote to witchcraft, and I know to a certainty that many old women to this day keep rawn-tree in their houses to prevent the mischievous machinations of these wicked hags. I therefore am decidedly of opinion that the phrase should be "a rawn-tree, witch, &c."²

The second is an unsigned article which appeared in the number for August, 1810, and is entitled, "The Rawn-tree." This fully approves of the above emendation, suggested by "M. J." But the third article found in the number for October, 1810, and entitled, "Aroint thee, Witch!" is signed "Britanicus" and affirms that "Aroint thee" is correct. The writer maintains that "the words, aroint, arongt, rynt, and araunte are of the same nature as the word 'avaunt'

¹Samuel Johnson's (1709-1784) comments on the texts of Shakespeare's plays are found in his edition of The Plays of William Shakespeare (8 vols; London, 1765).

²The Monthly Mirror, VIII (July, 1810), 55.

in the present acceptation, which is probably derived from them."¹

A fourth article found in the issue for July, 1801, is a Letter to the Editor by W. Towne. It comments upon the word "rack" in the following passage from The Tempest:

Yea, all which it inherits, shall dissolve,
And like this insubstantial pageant faded,
Leave not a rack behind. (Act IV, Sc. i.)

Towne prefers "rack" of the old editions, since the modern word "reak" does not, in his view, always mean a complete and total annihilation but only a partial destruction, whereas Shakespeare meant "a total privation of all existing bodies"² which is expressed by the word "rack." Five years later the same word "rack" is commented upon in another brief article. The anonymous writer agrees with W. Towne and says that the word "rack" is more appropriate as meaning the total and complete "dissolution and annihilation of the globe and all which it inherits."³ He adds that the word "rack" is derived from the Anglo-Saxon word "recan."

A sixth article entitled, "Cursory Remarks on Shakespeare," and signed "J. L.," comments upon the Queen's exclamation in Hamlet, "..... As kill a king!" (Act III, Sc. iv.) The writer expresses the opinion that this passage signifies that the Queen was, if not guilty of her former husband's murder, at least "acquainted with the fact, and connived at it."⁴ The seventh and last article to be discussed in connection with the textual criticism of Shakespeare is found in the issue for April, 1807. It comments upon the word "o'er-look'd" in Pistol's speech, "Vile worm, thou wast o'er-look'd even in thy birth" (Merry

¹Ibid. (October, 1810), 290.

²Ibid., XII (July, 1801), 43.

³Ibid., XXI (May, 1806), 335.

⁴Ibid., XV (January, 1803), 42.

Wives of Windsor, V, v). The anonymous writer says that perhaps o'er-look is only "a corruption of the northern word, warlock, signifying wizard."¹

These articles on the textual criticism of Shakespeare's plays evidently show that their authors believe that the texts of Shakespeare's plays are still in need of emendations and explanations and that a perfect edition of these plays is yet wanting. The numerous articles which The Monthly Mirror published in its issues definitely indicate that the periodical gladly welcomes all sorts of comments on the texts of Shakespeare's plays whether they are emendatory or explanatory.

The Monthly Mirror has only a few articles on the dramatic criticism of Shakespeare. The first article to be treated deals with the technique of Shakespeare's plays and is found in the number for July, 1800. It is entitled, "Stage Deaths," and touches upon the tragedies, Othello and Titus Andronicus. The anonymous writer discusses a dramatic technique employed in these plays by Shakespeare. The practice of killing on the stage was carried to the greatest excess by the ancient English playwrights. It is doubtful whether this technique is generally a beauty or a fault. For on the one hand, the sudden and sometimes unexpected blow, as when Othello kills himself, has certainly a very fine theatrical effect. But, on the other hand, "a stage heaped with dead bodies, panting from the exertion of the preceding scene, is likely to excite other emotions than those of pity and horror."² For example, "the general stabbing scene in Titus Andronicus, if represented, would hardly be less

¹Ibid., New Series, I (April, 1807), 270.

²The Monthly Mirror, X (July, 1800), 41.

risible than the catastrophe of Tom Thumb."¹ Finally, the writer wonders "how this monstrous farce has held its place in all the editions of Shakespeare,"² and declares that he cannot think that Shakespeare wrote a line in it.

The Monthly Mirror has two articles which deal with characterization in Shakespeare's plays. The first is in the number for June, 1804, and is entitled, "On the Character of Shylock," and signed, "E. D." The writer tries to refute a paper which is an apology for the character and conduct of Shylock, and which the writer believes was written by Thomas Jackson.³ At the very outset the writer declares that he is writing "from the conviction that Shakespeare intended to represent, in the character of Shylock, an unfeeling and blood-thirsty usurer."⁴ Then he answers some of Jackson's arguments in favor

¹Ibid. Tom Thumb is an old nursery tale of which there are many Northern versions. According to the English version, Tom was the son of a ploughman in the days of King Arthur, and he was only as tall as the ploughman's thumb. His small size was the occasion of many absurd adventures, as when he was swallowed by a cow and was carried off by a raven. But there is also Tom Thumb, a Tragedy (to which the writer is referring), a burlesque of contemporary playwrights by Henry Fielding, first published in 1730; reissued and enlarged in 1731 as The Tragedy of Tragedies; or the Life and Death of Tom Thumb the Great. See The Oxford Companion to English Literature, ed. by Paul Harvey (Oxford: The Clarendon Press, 3rd edition, 1946), p. 427.

²The Monthly Mirror, X (July, 1800), 41.

³The writer says that he found this paper on Shylock "in a volume of Essays, published at Exeter." (Ibid., XVII, June, 1804, 406.) As he does not mention the title of the volume or the date of its publication, it is not possible to identify this work or its author. The writer, however, says that Jackson "is, perhaps, better known to the world by his musical productions, than his literary efforts." (Ibid.) But there is no Thomas Jackson famous for musical productions. He could have meant William Jackson (called Jackson of Exeter) who lived from 1730 to 1803. He left behind him quantities of music of all kinds. Three volumes of his music were published twenty years after his death. A music for Te Deum, attributed to him, was very popular for many generations. See The Oxford Companion to Music, ed. by Percy Scholes (London: Oxford University Press; 9th edn., 1955), 532.

⁴The Monthly Mirror, XVII (June, 1804), 406.

of Shylock. In the first place, Jackson thinks a prejudice is raised in our minds from the circumstance of Shylock's being a Jew. This is untrue, for within a few years several dramatic productions have been performed where the character of a Jew is placed in the most amiable point of view.¹ Shylock, whether he were Jew or Christian, could not fail to move our dislike. The writer then inquires into the cause of Shylock's hatred of Antonio. It was Antonio's benevolence that inspired the Jew with his deadly hate against him, and it appears that Antonio was in the habit of assisting the needy with money, without exacting an enormous "rate of usance," as Shylock did. Jackson has endeavoured to make Shylock's attempt on the life of Antonio the consequence of having been deprived of his daughter and property by one of Antonio's associates, and he thinks that this attempt on life was, according to the followers of Moses, legal reparation and sound morality. The bloody bargain, however, was made long before Lorenzo's elopement with Jessica, Shylock's daughter, and the bargain, therefore, originated in the Jew's wish to get rid of a man, who had, by his liberality, prevented the usury and extortion which he had practised. Shylock himself, even at the trial scene, does not attempt to justify his suit by the reason which his apologist has so ingeniously pleaded for him, but he publicly declares,

So, I can give no reason, nor I will not,
 More than a lodg'd hate, and a certain loathing,
 I bear Antonio, that I follow thus
 A losing suit against him.

(The Merchant of Venice, IV, i.)

Lastly, the writer affirms that "no audience ever has seen, or ever can see,

¹In this connection the writer mentions Richard Cumberland's (1732-1811) play, The Jew (1794), where Sheva, "by his benevolence, inspires us with respect and veneration for his character." (Ibid.)

The Merchant of Venice performed, without feeling admiration and pity for Antonio, and disgust and detestation for his savage persecutor," and that "it is impossible to exculpate Shylock, except at the expense of Antonio, whose conduct to Bassanio is, throughout, directed by the greatest benevolence, and the sincerest friendship."¹

The other article, which is much shorter, deals with the same character. This article which appeared in the number for August, 1807, is entitled, "Shylock's Argument for Usury," and signed, "D. D." The writer first quotes the passage from The Merchant of Venice (Act I, Sc. 3) in which Shylock, in justification of his usury, appeals to the history of Jacob and Laban where Jacob is described as having contrived that the ewes should bring forth chiefly parti-colored lambs which according to his bargain with his uncle, Laban, fell to his own lot.² The writer then says that Shylock's appeal to this history of Jacob and Laban is "certainly very plausible and is likely to operate with some force on the minds of those who, in support of their own misdeeds, are apt to search for any solitary instance of improper conduct in those who have generally been esteemed for their integrity."³ The article then discusses Father Calmet's⁴ views about Jacob's conduct. In his commentary on Scripture,

¹The Monthly Mirror, XVII (June, 1804), 407. ²Cf. Genesis, Ch. 30.

³The Monthly Mirror, New Series (August, 1801), 131.

⁴Antoine [in religion, Augustin] Calmet (1672-1757), famous scriptural scholar, was born in France. In 1706 he published his great work, Commentaires littéral sur tous les livres de l'Ancien et du Nouveau Testament. In 1716 he published his Dictionnaire de la Bible. (See Dictionnaire de Biographie Française sur la Direction de M. Prevost et Roman D'Amat. Tom Septieme. Paris: Libraire Letouzey et Ane, 1956, pp. 913-914.)

Calmet's Dictionnaire was translated and published in England, with the title, An Historical, Critical, Geographical, Chronological, and Etymological Dictionary of the Bible (ed. S. O'Oyly and J. Colson; London, 1732, 3 vols.; 1797-1801, 3 vols.). But Calmet's other great work, Commentaires, had not been translated at this time.

Calmet says that Jacob's conduct in out-witting Laban with a trick unknown to Laban appears directly contrary to the rules of honesty, and it signifies nothing to say that Jacob had a right to do himself justice against the iniquity of Laban who, for many years, had made him no recompense for his services. Calmet further says that "the best argument in Jacob's vindication is that God himself approved of his conduct and suggested this method to him by an angel."¹ The writer thinks that the reply of Antonio to Shylock—

This was a venture, sir, that Jacob serv'd for,
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of Heaven.—
(The Merchant of Venice, I, iii.)

appears perfectly conformable to the opinion of Calmet. He concludes that "the immortal bard, to his other excellencies, added that of possessing, in this instance at least, a critical knowledge of the sacred writings."² The author of this article as well as that of the previous one shows no sympathy towards Shylock. The zeal with which they refute every argument in favor of Shylock leads one to think that they betray a tinge of anti-Semitism.

The discussion of a few peculiar articles which appeared in The Monthly Mirror towards the end of its life, will close the treatment of this periodical. These articles are very different from the articles which hitherto had appeared in this periodical, and help one to understand the attitude of the day towards Shakespeare's plays. They deal with the parody or travesty of Shakespeare's Hamlet and its many commentators.³ Of these articles four belong to a series entitled, "Theobaldus Secundus; or, Shakespeare as He Should Be!"

¹The Monthly Mirror, New Series, IV (August, 1807), 132.

²Ibid.

³Since these articles deal with both the textual and dramatic criticism of Shakespeare they are treated separately.

The author calls himself "Theobaldus Secundus," but signs himself "J." The first article which appeared in January, 1809, has the following sub-title: "Dedication to the Right Worshipful John Bull, of the United Kingdom of Great Britain and Ireland." In this dedication the author introduces himself to John Bull as "Theobaldus Secundus," "grand nephew to the renowned Lewis Theobald,¹ one of those numerous broth-spoiling commentators, who have smothered poor Shakespeare in the onionsauce of conjectural criticism."² The author's love for Shakespeare is then described. From his earliest childhood, he has looked upon Shakespeare as the real king of England and the two winter-theaters (Drury Lane and Covent Garden) as his proper palaces, and he has exhausted rivers of ink in cleansing Shakespeare's "Augean page from the blockletter filth heaped upon it by his different commentators."³ He adds: "I eat my Shakespeare, I drink my Shakespeare, and (when certain players enact him) I always sleep upon my Shakespeare."⁴ The author then describes his audience with his patron, John Bull. After many delays, he finally got a hearing from John Bull and was allowed to make an eloquent speech on Shakespeare and on the commentary which he had written on Shakespeare's plays and which he always carried with him. But John Bull, far from being pleased, was enraged at him and said thus to his surrounding dependents, pointing to his trembling client:

Perdition seize this fellow, his tongue chatters like a cherry-

¹Lewis Theobald (1688-1744) published in 1726 his Shakespeare Restored, exposing Alexander Pope's incapacity as a critic, seen in his edition of Shakespeare. Pope, infuriated, made Theobald the hero of his Dunciad. Theobald published his own edition of Shakespeare in 1734, in which there are many valuable restorations and conjectural emendations of the text. See The Oxford Companion to English Literature, p. 779.

²The Monthly Mirror, New Series, V (January, 1809), 33.

³Ibid., 34.

⁴Ibid.

clapper, and lies like the Prospectus of a new Magazine! All you, my pimps, parasites and pensioners--my leading mistresses and led captains--my mummers and melo-dramatists, who conspire to drill holes in the breeches pocket of John Bull, that his coin may not corrode for want of circulation; if ever this fellow enters my house again, with his deer-stealing, Stratford vagabond under his arm, tie them both up in a hopsack, and throw them into the Thames!¹

The author departed from the presence of John Bull with a curse that he might be "visited by a locust of scribblers, who shall conspire to torment that groaning martyr, the Press, with ducal lampoons, drowsy epics, and zig-zag heroicks."² Denied further access to the person of John Bull, he decided to avail himself of the press to solicit his notice.

In the remaining three articles of the series, "Theobaldus Secundus; or, Shakespeare as He Should Be!" the author gives a lengthy commentary upon the opening scene of Shakespeare's Hamlet. But the first article which appeared in the number for February, 1809, gives a short preface before entering the commentary on the play. In this, the author comments upon Hamlet and Shakespeare's numerous critics. When the celebrated Nathaniel Lee³ was reproached with writing like a mad man, his answer was that it is very difficult to write like a mad man, but very easy to write like a fool. Certainly, the first statement, "it is very difficult to write like a mad man," is proved to be true by the play now under consideration; and the second statement, "it is very easy to write like a fool," is made true by the numerous commentators this

¹Ibid., 39.

²Ibid.

³Nathaniel Lee (1653?-92) was the author of many plays including Nero (1675), Gloriana (1676), and The Rival Queens (1677). He lost his reason and was confined in Bedlam from 1684 to 1689. He produced his Massacre of Paris in 1690, and went mad once more and died in the same year. See The Oxford Companion to English Literature, p. 452.

play has produced. Dr. Farmer¹ has obligingly exhausted all his learning to prove that Shakespeare had none, and Mr. Edward Malone² has thought it necessary "to borrow Queen Elizabeth's ruff, and eat beefsteaks with her maids of honour, in order, by living that age again, to qualify himself to decipher the local allusions of our great bard."³ If Malone had ever heard the adage, "None but a Poet should edit a Poet," he would have "saved his midnight oil, and solicited a ray of Phoebus."⁴

Then, entering into the first scene of Hamlet the author begins his commentary thus:

In the very first scene of this celebrated tragedy, I find matter of discussion.

"Bernardo. Who's there?

"Francisco. Nay, answer me--stand, and unfold yourself."

This word has never (mirabile dictu!) excited a single comment, but in my opinion it implies that Bernardo enters with his arm folded. The judicious player will remember this, and when thus accosted, will immediately throw back his arms, and discover his under-garments, like the "Am I a Beef-eater now?" in the Critic.⁵

The article proceeds with the commentary of the scene in the same satirical vein. One cannot help concluding that the author, while travestyng the commentators of Hamlet, is also indirectly parodyng the play itself. The following commentary given in the last part of this article proves this statement:

"Fran. For this relief much thanks;--'tis bitter cold,
And I am sick at heart."

¹The author is referring to Richard Farmer's (1735-1797) An Essay on the Learning of Shakespeare (Cambridge, 1767).

²Edward Malone (1741-1812) edited The Plays and Poems of William Shakespeare, collated verbatim with the most authentic copies (10 vols.; London, 1790).

³The Monthly Mirror, New Series, V (February, 1809), 99.

⁴Ibid.

⁵Ibid., 100.

Thus all the editions, without a single comment. Oh the block-heads! Listen to my reading:

"Fran. For this good beef much thanks; 'tis better cold, &c."

Bernardo should, in this place, present an edge-bone to his friend, who should courteously accept it, like a good-natured visitor, who bolts into the dining-room when dinner is half over, and endeavours to avert the frown of the lady of the house, by saying, "Oh, make no apologies--It's my own fault--beef is my favourite dish. I like it better cold, &c." Let the property-man, when this play is next acted, remember the beef. In the same scene Bernardo enquires, "Is Horatio here?" who answers, "A piece of him." Warburton,¹ that Bow-wow, "dog in forehead," says this signifies his hand, which direction should be marked. But how if his hand be not marked? It is not every player who has committed man-slaughter on any body but his author. In my opinion, an actor who scorns to be a mannerist, will take it to signify his leg, which is quite as good a piece of him as his hand, and, if a dancer, a much better.²

The third article which appeared in the issue for March, 1809, resumes the commentary on the first scene of Hamlet. The author first observes that the Ghost refuses to speak to Marcellus because he is "disdaining to be tried by any but his peers," and wishes to withhold "all parlance till he communes with his son."³ The word "jump" in the line, "Thus twice before, and jump at this dead hour" is then commented upon. Mr. Malone says that in Shakespeare's time "jump" and "just" were synonymous terms. But the two terms are synonymous also in our time. "Two men of sympathetic sentiments are said to jump in a judgment. We have also a sect of just men in Wales called jumpers. Strange that the same motion that carries a man to Heaven should carry a Kangaroo to

¹William Warburton (1698-1779) edited The Works of Shakespeare (8 vols.; London, 1747), which was sharply criticized for its many errors. He "was a bad scholar, a literary bully, and a man of untrustworthy character." The Oxford Companion to English Literature, p. 834.

²The Monthly Mirror, New Series, V (February, 1809), 101-102.

³Ibid., 169.

Botany Bay!"¹ On the phrase, "gross and scope," in the lines—

But in the gross and scope of my opinion,
This bodes some eruption to our state.—

the author observes that Dr. Johnson will have it that "gross and scope" mean "general thought and tendency at large." He then exclaims: "Alas! that all the scope of his gross frame should contain so small a meaning!"² The author prefers the emendation, "guess and skip of my opinion; that is, a random notion hastily entertained."³ It is suggested by the writer that the line, "Mar. Shall I strike at it with my partizan?" be changed into: "Mar. Shall I strike at it with my parmesan?" He adds that the line means, in plain English, "Shall I throw a cheese at its head?"⁴

In the fourth and last article of this series which came out in the number for April, 1809, the author continues and concludes the opening scene of Hamlet in the same spirit of burlesque. Commenting on the lines—

Th' extravagant and erring spirit hies
To his confine.—

the author observes that Warburton's comment that "extravagant" means "got out of bounds" may certainly be construed that way, but he adds that "we need no ghost with a mouthful of syntax to tell us that," and that Shakespeare had "too much taste to adopt such an absurd Latinism."⁵ The word "extravagant," in his opinion, means "spendthrift," and he has no doubt that "the late king [the Ghost] was a man of expensive habits, and is here compared to a prisoner

¹Ibid., 169-170.

²The Monthly Mirror, New Series (March, 1809), 170.

³Ibid.

⁴Ibid., 172.

⁵Ibid., (April, 1809), 242.

within the rules of the King's Bench, who must return to quod at a given moment, or compliment the Marshall with the debt and costs," and who at the crowning of the cock "must kick off his glass-slipper, and hobble back to St. George's Fields," whether he be "drinking arrack punch at Vauxhall, champagne at the Mount, or brandy and water at the Eccentrics."¹ On the line, "But look, the morn in russet mantle clad," the author remarks that "russet mantle" is a "sorry attire for a goddess." He wishes that the critics, once for all, would settle the costume of Aurora, since, at the present, she has "clothes, fingers, feet, bosom, and hair, of as many colours as the roquelare of Joseph."² This last article ends with a promise to continue the commentary on Hamlet, but no more articles of this series appeared in the subsequent numbers of The Monthly Mirror.

In the series of articles entitled, "Theobaldus Secundus; or, Shakespeare as He Should Be!" the direct target of the parody is often the commentators rather than the poet himself. But, a review (in the issue for December, 1810) gladly welcomed and quoted several passages from a recently published anonymous book entitled, Hamlet Travestie,³ which is a direct and ruthless parody of both Shakespeare and his commentators. In the first part of the review the Editor quotes the following passage from the author's preface to his book:

From the force of its sentiments, the beauty of its imagery, and, above all, the solemnity of its conduct, there is, perhaps, no tragedy

¹Ibid.

²Ibid., 243.

³Hamlet Travestie: in Three Acts; With Annotations by Dr. Johnson, George Stevens, and other Commentators (London: Richardson, 1810). See The Monthly Mirror, New Series, VIII (December, 1810), 444.

in the English language better adapted to receive a burlesque than Hamlet; and from its being so frequently before the public, so very generally read, and so continually quoted, it is, more than any other, calculated to give burlesque its full effect, and which can only be produced by a facility of contrast with its subject work. (P. x.)¹

In the Editor's view the author's above statement is very true, and the Editor declares himself ready to allow that the book is, on the whole, "a happy jeu d'esprit, especially the burlesque of the commentators," in which the author shows "more talent and ingenuity than in his travesty of the play."² Some specimens of the parody of Hamlet from the Hamlet Travestie are then given. The article first quotes the following passage from the book, where Hamlet, when the Ghost first appears to him, thus exclaims (instead of "Angels and ministers of grace defend us..."):

Zounds! here's a pretty rig! O Lord, defend us!
Pr'thee no more such frightful spectres send us!
Be thou a jovial sprite, or goblin damn'd;
Be thou aether-puff'd, or sulphur cramm'd;
Be thy intents indiff'rent, good, or bad,
I'll speak to thee, thou look'st so like my dad:
In a trim grave so snugly wast thou lain,
Say what the devil brought thee out again?
I like a joke myself; but 'tis not right,
To come and frighten us to death at night;
Say, why is this? and straight the reason tell us,
For fright'ning me, Horatio and Marcellus. (P. 9.)³

The Editor does not give unqualified praise to the author of the Hamlet Travestie. He observes that the work is humorous and at the same time a most extravagant parody or burlesque, but the phrases used are frequently more coarse than humorous, or rather the humor consists in the coarseness of the phrases. Some more examples of the peculiar humor of the Hamlet Travestie are

¹The Monthly Mirror, New Series, VIII (December, 1810), 444.

²Ibid.

³Ibid., 445.

given. In the closet scene where Hamlet encounters his mother, she exclaims:

O Hamlet! you have done a deed felonius:
You've killed our poor Lord Chamberlain Polonius! (P. 39.)¹

The beautiful speech of Ophelia, "I would give you some violets, but they wither'd all when my father died," is thus parodied:

To bring a rope of onions, too, I tried,
But father ate them all before he died. (P. 53.)²

Hamlet's last speech to his dearest friend, Horatio, in the last scene of the Hamlet Travestie gives a climax to the burlesque:

Give me the cup; you shall not have a drop--
For here you must a little longer stop.
If e'er you lov'd me--live--my tale to tell--
And then--I care not if you go--to h-ll.
The last cross buttock dish'd me.--Oh! I can't get on,
Here goes, Horatio--going--going--gone. (Dies.)³

The Editor then points out some defects of the work. Many parts of the play are thrown into songs which are adapted to old tunes, but not always with the best symptoms of a fine ear in the adapter. Further, there are many passages burlesqued by the author which might have been done better, and there are several passages in the original in a style of burlesque, which the author could not improve.

The author's parody of the commentators of Hamlet is then reviewed. Only a few specimen comments from the book under review are quoted. Some of these specimens show well the mocking way in which the author deals with the commentators. The following is a song sung by the Ghost, with the comments on it by Pope⁴ and Johnson:

¹Ibid.

²Ibid., 446.

³Ibid.

⁴Alexander Pope (1688-1744) edited The Works of Shakespeare (6 vols.; London, 1725), the errors of which was pointed out in a pamphlet, Shakespeare Restored, by Theobald, as mentioned in the footnote on page 24.

Ghost's Song:

Your uncle is the man I mean,
 Ri tol tiddy lol, &c.
 That diddled me out of my crown and my queen,
 Tiddy, tiddy, &c.

"The true reading I believe to be 'that did me.' To do a person is to cheat him." Pope.

"Diddled is correct. To do and to diddle, mean the same." Johnson. (P. 77.)¹

Another comment from the book is then given, in which Warburton is made thus to explain the word "bread-basket" in the last scene:

"Bread-basket."

"This is poetical. Hamlet strikes Laertes in the stomach; the stomach being the depository for food, (the pantry, as it were, of the human frame,) it is metaphorically termed the bread-basket." Warburton. (P. 90.)²

The Editor then notes that there is "much drollery in this ridicule of the labours of the multitudinous commentators to make the luminous Shakespeare as dark as themselves."³ He seems so much to get into the satiric spirit of the book under review that he does not take his leave before offering some of his own suggestions to the author. The author is invited to take more hints from "Theobaldus Secundus," the author of the series of four articles which appeared earlier in The Monthly Mirror.⁴ It is also suggested that, in the parody of the King's speech in last scene of Shakespeare's Hamlet (Act V, Sc. 2), instead of Shakespeare's

"..... Give me the cups,
 And let the kettle to the trumpet speak,"

the author could have it, "And let the kettle to the trumpet sing," which

¹The Monthly Mirror, New Series, VIII (December, 1810), 448.

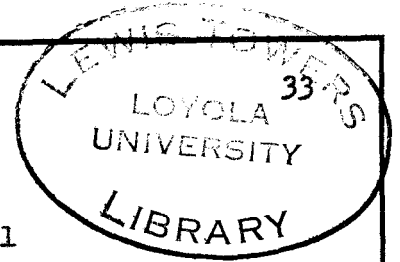
²Ibid.

³Ibid.

⁴These articles have been discussed on pages 23-29.

would have been much better than the author's,

"Give me the mug; now drum a loud tattoo;
The drum shall tell the trumpet what to do."¹



The reviewer adds that the author could then have subjoined the following commentary on the line, "And let the kettle to the trumpet sing":

"Sing is wrong. The quarto and all the other editions have speak." Stevens.²

"Speak is nonsense—read sing—a kettle sings, but never speaks." Malone.³

The favor with which the Editor treated the Hamlet Travestie does not go unquestioned. The following issue (that of January, 1811) of The Monthly Mirror contains a Letter to the Editor entitled, "Hamlet Travestie."⁴ The correspondent bitterly attacks the author of the Hamlet Travestie. The man who can sit down to vulgarize all the sublimities of Shakespeare, is restrained only by the arm of the law and the indignation of all good Christians from parodying the Bible itself. The author of the Hamlet Travestie will never enjoy Shakespeare's Hamlet again. For the corresponding lines of his parody will rise before him, like the ghosts of men he has slain, every time he will open the play of Hamlet, and will wholly prevent him from annexing any other ideas to the language of Shakespeare than those of his own burlesque. The correspondent then refutes the author's statement in his preface that Hamlet

¹The Monthly Mirror, New Series, VIII (December, 1810), 449.

²George Stevens (1710-1784) published in 1766 his edition of Twenty of the Plays of Shakespeare; being the whole printed in quarto during his lifetime, or before the restoration (4 vols.; London, 1766).

³The Monthly Mirror, New Series, VIII (December, 1810), 449.

⁴The correspondent says that the Hamlet Travestie is "very generally attributed to Mr. J. Poole, of the London Assurance Office." Ibid., New Series, IX (January, 1811), 52.

is better adapted to receive a burlesque than any other tragedy in the English language.¹ Hamlet does not have "a principle of the ridiculous in it," except for "the expedient of Hamlet and Laertes exchanging foils in the last scene of the play."² The author can ridicule the play only by loading it with slang and familiar cant. The readers are then warned by the correspondent that the more leaves of the Hamlet Travestie they turn the deeper poison will they imbibe. The correspondent adds, however, that his severe criticism of the book does not apply to the burlesque of Shakespeare's commentators whose labors have a principle of the ridiculous in them.³ The letter ends by praising the author of the Hamlet Travestie for his fine burlesque of Hamlet's commentators.⁴

The large number of articles on Shakespeare show that The Monthly Mirror is throughout its long life very much interested in Shakespeare's plays and its Commentators. But the steady and huge number of articles dealing seriously with the text of Shakespeare's plays should have naturally caused in some readers a revulsion from such seriousness and a craving for a different note which is seen in the later articles parodying Shakespeare and his great commentators.

¹See pages 29-30.

²The Monthly Mirror, New Series, IX (January, 1811), 53.

³The writer probably means that the gravity, or meticulousness, or over-confidence and arrogance with which the commentators went about their work call forth ridicule.

⁴The Editor does not comment upon this letter. Nor does the next issue (that of February, 1811, which is the last) take up the subject. One cannot help suspect that the favor which the Editor showed to the satirists of Hamlet contributed to the sudden and unannounced demise of the periodical.

2. The Dramatic Censor; or, Weekly Theatrical Report

Among the London dramatic periodicals under discussion, The Dramatic Censor was the first to be published in the nineteenth century, as The Monthly Mirror began publication already in 1795. However, The Dramatic Censor was in no respects equal to The Monthly Mirror. The Dramatic Censor lived only two years during which it published four volumes of monthly issues, while The Monthly Mirror continued its uninterrupted existence for sixteen years and published thirty-one volumes of monthly numbers. Also in the number of articles dealing with the textual and dramatic criticism of Shakespeare's plays, The Dramatic Censor falls very much short of The Monthly Mirror. The complete title of this periodical was The Dramatic Censor; or, Weekly Theatrical Report, Comprising a Complete Chronicle of the British Stage, and a Regular Series of Theatrical Criticism, in every Department of the Drama.¹ It was edited by Thomas Dutton² and printed by W. Justins, Pemberton Row, Gough Square, Fleet Street. The first number (January 4, 1800), which had thirty-four pages, contained a long Introduction of seven pages. This was followed by a catalogue and review of the performances at Drury Lane and Covent Garden, which took the rest of the issue, except for a half-page, at the end, devoted to an item named, "Dramatic Intelligence." But for the Introduction,

¹The original of the microfilm used for the research is the copy at the Newberry Library, which has only the thirteen weekly numbers of Vol. I (January 4, 1800-March 29, 1800) and the six monthly numbers of Vol. III (July, 1800-December, 1800). The remaining numbers, which were ordered from British Museum, were not available in time.

²Thomas Dutton (1770-1815) was also the editor of another London dramatic periodical, The Monthly Theatrical Reporter; or, Literary Mirror (1814-1815).

all the numbers followed the same pattern of contents.

The Dramatic Censor is a theatrical magazine, giving merely a catalogue and review of the performances of plays. It contains absolutely no independent articles dealing with the textual or dramatic criticism of Shakespeare's plays. But two of the theatrical reviews make some casual observations about Shakespeare's plays themselves. In a review of the performance of Henry IV, Part I at Covent Garden on December 30, 1799, the writer observes that he cannot compliment Fawcett (the Falstaff of the night) on his success, as there is a certain coarseness in his humor, which does not accord with Shakespeare's conception of this original character. He adds that "the unrivalled excellence, however, of the play, the rich sallies of wit, and masterly touches of the author, bore it through every disadvantage."¹ The other theatrical review which deals with the performance of The Merchant of Venice at Covent Garden observes that Portia is a young and blooming damsel—a virgin bride—and not a matron, since Shylock, in his commendation of her judgment and ability, expressly observes: "How much more elder art thou than thy looks!" (Act IV, Sc. 1.)²

The dramatic criticism of Shakespeare's plays in The Dramatic Censor is meagre, but the complete and accurate catalogue and excellent review of performances found in every number of this periodical make it very useful material for a study of the theatrical criticism of Shakespeare's plays.

¹The Dramatic Censor, I (January 4, 1800), 30.

²Ibid., III (December, 1800), 255.

3. The Theatrical Repertory; or, Weekly Rosciad

The Theatrical Repertory, which began publication one and a half years after the appearance of The Dramatic Censor, lived a little less than an year and published only twenty-eight weekly numbers. The first number of this periodical was published on September 19, 1801, and the last issue (No. 28) on June 28, 1802. The periodical was published at first weekly with the title, The Theatrical Repertory; or, Weekly Rosciad, but the last four numbers were published at irregular intervals, and the second title, Weekly Rosciad, was dropped. It was printed by T. Woodfall, Little Russell Street, Covent Garden, London. The sixteen-paged magazine was sold at the price of six-pence each number. The first number contained, besides a Preface, a List of the Covent Garden Company, Play-Notices of the week for the Theatres-Royal, Drury Lane and Covent Garden, Theatrical Reviews of the same theaters, and lastly, Review of Sadler's Wells. Except for the Preface and List of the Covent Garden Company, all the remaining issues followed the same pattern of contents.

The Theatrical Repertory is principally a theatrical magazine, dealing exclusively with the performances of plays. It contains no independent articles dealing with the textual or dramatic criticism of Shakespeare's plays. But a review of the performance of The Merchant of Venice at Covent Garden on October 21, 1801, has subjoined a note, in which the following suggestion is made about the name of Shylock:

About the latter end of the sixteenth century, two Marcinites, a particular sect of Christians, arrived from the east at Rome; they were eminently learned; their habits very singular, and their beards of remarkable length, from which circumstances the vulgar erroneously conceived them to be Jews: the name of one of them was Scialac, the Italian pronunciation of which is Shialac; of which it is not improb-

able that Shylock is a corruption.¹

The Theatrical Repertory is very similar to The Dramatic Censor, as the chief content of both periodicals is a complete catalogue and review of the performances at the Covent Garden and Drury Lane theaters. So it should have been a rival to The Dramatic Censor which dropped out about three months after the appearance of The Theatrical Repertory.

4. Man in the Moon

The favorite subject of the Man in the Moon was the criticism of society in general, and in particular, the criticism of the manners and morals of men. Drama was not frequently treated in this periodical. The full title of the periodical was Man in the Moon, Consisting of Essays and Critiques on the Politics, Morals, Drama, &c. of the Present Day. It was printed by C. Wrightingham, Dean Street, London, and published Wednesdays and Saturdays, with eight pages in each number, from November 12, 1803, to January 28, 1804. However, some of the later numbers were published semi-monthly. In all, twenty-four issues came out and were bound together into a volume, with a title page and an Advertisement to the Reader.

There is nothing pertaining to the textual or dramatic criticism of Shakespeare in the Man in the Moon. But the periodical contains many humorous sketches, with such titles as, "Tom Timberhead--Sharp Shooter" (No. 11), "History of Peregrine Perfect" (No. 12), and "Characters of Tom Drowsy, Tom Tarnish, Bill Blunder, and Jack Ledger" (No. 16), as well as numerous correspondences abounding in humor, such as letters from "Cynthia" (No. 4), "Miss

¹Ibid., No. 6 (October 24, 1801), 93.

Arabella Lively" (No. 17), "Peter Pivot" (No. 20), and "Miss Fanny Flutter" (No. 24).

The humorous essays and letters in the Man in the Moon remind one of The Tatler and The Spectator of Richard Steele and Joseph Addison. In this and other respects, the Man in the Moon is very different from the preceding three periodicals. It deals with drama and the stage only rarely, unlike The Monthly Mirror, The Dramatic Censor, and The Theatrical Repertory which give a complete catalogue and review of the performances of plays.

Of the four periodicals of this period, only The Monthly Mirror has a large number of articles on the criticism of Shakespeare's plays. It is also the only periodical which has articles on the text of these plays. The Dramatic Censor has only two short articles on Shakespeare, and The Theatrical Repertory has just one. The Man in the Moon has no articles on Shakespeare. Hence the trend of Shakespeare criticism during this period has to be inferred principally from The Monthly Mirror which bears witness to its high interest in Shakespeare by its numerous articles on the textual and dramatic criticism of his plays.

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CHAPTER II. PERIODICALS, 1805-1810

1. The Theatrical Recorder

In the second period 1805-1810, there are four periodicals to be discussed. None of these periodicals which began publication during this period lived two full years, or outlived the period. Further, none of these magazines contain as much material on the textual and dramatic criticism of Shakespeare's plays as The Monthly Mirror discussed under the first period. The Theatrical Recorder, which appeared first among the periodicals of this period, is very different in its contents from all the four periodicals of the first period. The field of The Monthly Mirror is all the types of literature—drama, novel, poetry, biography, and the like, but The Theatrical Recorder confines itself to the field of drama and dramatic performances. The Dramatic Censor and The Theatrical Repertory are purely theatrical magazines, dealing almost exclusively with the catalogue and review of the performance of plays. On the other hand, The Theatrical Recorder contains also articles dealing with the art of dramatic composition and the art of acting, besides biographies of performers. It is also different from the Man in the Moon, the contents of which consist chiefly of humorous sketches and letters not dealing with drama and the stage.¹

¹Except the "Critique" on Cinderella in No. XIII of the Man in the Moon.

The title pages of the two volumes of The Theatrical Recorder indicate that the periodical was printed by C. Mercier and Company, 6, Northumberland Court and published by H. D. Symonds, Paternoster-Row, London. The Editor's name is given as "Thomas Holcroft."¹ In each of the two volumes there are six monthly numbers. The first issue of the first volume is that of January, 1805, and the last number of the second volume is the issue for December, 1805. But the second volume has a supplement, dated January, 1806. The Theatrical Recorder gives in every number a "Monthly List" of performances at Drury Lane and Covent Garden Theatres. It contains also a series of articles on the history of the German Stage, besides translations of German and French plays, reviews of new plays, and biographies of actors. The periodical has also a series of anonymous articles entitled, "An Essay on Dramatic Composition." However, as these articles do not directly deal with the textual and dramatic criticism of Shakespeare's plays, they will be treated very briefly, except for those articles which touch upon some of the plays of Shakespeare. Another series of anonymous articles which appeared in this periodical is entitled, "The Art of Acting." Some of these deal exclusively with the theory and practice of the art of performing plays, but a few touch upon Shakespeare's Hamlet. Only those articles which deal with the criticism of Hamlet will be

¹Thomas Holcroft (1745-1809) is the author of numerous plays, including Duplicity (1781), The Follies of a Day (1785), The School for Arrogance (1791), The Road to Ruin (1792), and Love's Frailties (1794). He is also the author of many other original works which include Human Happiness: or, The Sceptic, A Poem (1783), Anne St. Ives, A Novel (7 vols.; 1792), and The Adventures of Hugh Trevor, A Novel (7 vols.; 1794). Mr. Holcroft translated also many works from French and German, including Sacred Dramas Written in French by la Comtesse de Genlis (1786) and Essays on Physiognomy Written in German by J. C. Lavater (3 vols.; 1789).

discussed at some length. Apart from these two series of articles, The Theatrical Recorder has no articles dealing with the textual or dramatic criticism of Shakespeare.

The first series of anonymous¹ articles which is entitled, "An Essay on Dramatic Composition," appeared in the numbers between February, 1805, and December, 1805. The first article deals with the "purpose for which Tragedies and Comedies are or ought to be composed," "the different Species of Dramatic Writing," "the Moral Nature of Tragedy," and "the Moral Nature of Comedy."² In this article the writer affirms that drama ought to combine the object of pleasure with instruction. The second article deals with "the Moral Nature of the Comic Opera" and "the Moral Nature of Farce and Pantomime." It upholds the moral nature of these entertainments also, and observes that every other species of entertainment may be arranged among the classes mentioned in this and the previous articles. The third article first discusses the strong moral effect of the earliest English drama--the Mysteries and the Moralities. It then discusses the question of the three dramatic unities. The rules for the unities of time and place, the article contends, are neither necessary nor often possible to be observed in a good play. The fourth article tries to prove that Moliere's Le Tartuffe does not keep the unity of time. The next article attempts to show that Racine's Phèdre cannot claim to observe the unity of place.

¹In the "Advertisement" to the first volume, the Editor says: "To the Treatise on the Art of Acting and to the Essay on Dramatic Composition, the author has bestowed peculiar attention, and is determined to persevere in his endeavours." From this statement it appears that, probably, the Editor himself is the author of these two series.

²The Theatrical Recorder, I (February, 1805), 139.

In the sixth article which appeared in the number for July, 1805, the writer discusses the unity of action which alone, he maintains, is necessary in a dramatic composition. In the writer's opinion, the unity of a story is best preserved by exhibiting it in all its gradations. He argues thus:

If in nature the principal events of the life of an enterprising man were so connected as to form a whole, the life of that man might with the utmost probability be represented on the stage. But the fact is, that each of these principal adventures are in nature distinct, and are each combined with minor incidents, such as particularly belong to their principal.

Hence it follows that one principal event, generally speaking, should be chosen as a subject for dramatic composition; but all the minor incidents which relate to that event should be most carefully displayed to give it at once force and relief.

If any other remarkable event, in the history of such a man, no matter at what distance of time it may have happened, be so connected with the particular event, which the poet may select, as that it must either be told or represented, representation, perhaps, ought in all case be preferred.¹

The writer then gives the example of Shakespeare's Macbeth. If we take the murder of Duncan to be the principal event on which the tragedy is founded, the scenery of the blasted heath and the appearance of the Weird Sisters are the previous events, and if these had been narrated, instead of represented, the tragic effect of the play would have been greatly diminished. The story of Posthumus and Imogen (in Cymbeline) is pointed out as another example where minor incidents are represented with great advantage. If a playwright should intend to exhibit a husband who, after a long absence, should come home and be tortured by fears concerning the conduct of his wife, his fears and his whole conduct might acquire infinitely greater force and probability by representing the events or incidents which first induced him to leave his

¹Ibid., II (July, 1805), 48-49.

family. The writer adds that this means that only by a total disregard of the unities of time and place can the story acquire its peculiar force and beauty.

The next article in this series is found in the number for September, 1805. It traces the origin and progress of the unities. In the beginning of Greek drama, the essential thing needed was to excite terror, but, as the populace got more acquainted with the form of drama, more sophistication became necessary. Aristotle, when he wrote his critical code (Poetics), established laws which were popular at the time, and supported their authority by the example of the great dramatic poets whom the Greeks held in admiration. Had Aristotle lived in our time and had the works of Shakespeare before him, he would certainly have discovered that the sources of moving the passions are of much wider extent and more grand. Then a comparison is made between the works of Shakespeare and Corneille:¹

Judging by the models which the ancients have left us, Shakespeare is a much greater poet than Corneille; though the latter was well acquainted with the ancients, which the former was not. The one understands their rules, the other equals them in the grand essentials of the art. Shakespeare attains the high end of tragedy, though by irregular and even capricious steps. Corneille but rarely reaches it, although he follows the beaten track.²

The writer then adds that, except the Oedipus of Sophocles, no tragedies among the ancients or moderns so strongly move the passions as those of Shakespeare. In the next article found in the issue for December, 1811, the writer concludes

¹Pierre Corneille's (1606-1684) first tragedy was Médée (1635), which was followed by his masterpiece Le Cid (1636). His other great works are Horace (1643), Cinna (1643), and Rodogune (1644). Le Menteur (1644) is his best comedy.

²The Theatrical Recorder, II (September, 1805), 198.

the discussion of the unities. In dramatic composition, nothing that relates to the story is real, and the time, place, and persons are all a fiction or supposition. Since all is supposition, it is "highly absurd in those who contend for the dramatic unities of time and place, to assert that they are founded on reality, and that, whenever they are violated, reality is destroyed."¹ The writer, therefore, holds that the unity of action is the only one necessary and that the other unities can be dispensed with whenever the dramatist finds it useful for greater effect, as Shakespeare does in his plays.

The Theatrical Recorder contains another series of anonymous articles which is entitled, "The Art of Acting." The first four articles deal with the principles of the art of acting and examples of great performers. The fifth article (in the number for June, 1805) discusses Shakespeare's portrait of Prince Henry (in Henry IV, Part I) as a hero. In the first place, the writer says that the stage affords but few, if any, pure specimens of heroes, as it generally requires other qualities to predominate, such as those of the lover or the ruler, and to suffer those of the hero only partially to be seen. He then observes that he can recollect none, in whom the heroic qualities appear more conspicuous than in Henry as drawn by Shakespeare. The writer then proceeds to describe Henry's character. Henry's words and deportment must have been totally unassuming, and yet in them the most unshaken fortitude could not but have been apparent. Hotspur had many but not all of the heroic qualities, and his cognomen, Hotspur, itself denotes his deficiency. Hotspur's intemperance was such as, in a certain degree, to deprive him of his rank of hero,

¹Ibid., II (December 1805), 415. In this connection the writer quotes extensively from Dr. Johnson's Preface to Shakespeare's Plays where he finds his own views on the unities expressed.

and he sank before the more perfect heroism of his rival whom he so rashly despised. The stamp of superior genius, throughout the play, is distinct and beautiful in the character of Henry, and whenever Henry speaks, the purest philosophy flows from his lips.

The next article which appeared in the number for July, 1805, discusses the character of Shakespeare's Hamlet. Hamlet is a fine example of the strong, the impetuous, yet the generous passions of youth, combined with the heroic qualities. The quality which distinguishes Hamlet from all other characters is "genius." This quality appears to be incapable of being accurately defined, for it is unlimited and does or may include every possible mental power. It supposes exquisite sensibility, a judgement scarcely liable to err, and boundless comprehension. In Hamlet, these rare gifts are adorned by correctness of thought, speech, and behavior, and whenever he deviates from this correctness, it is because he is under the strong impulse of the reigning passion, by which he is devoured. But Hamlet's deviations are all marked, either by the rectitude of his heart which overflows, or by the flight of that genius which passion agitates and expands. Hamlet can never be rude or unfeeling, where he owes respect, except when under the impact of emotions, which, in their nature and cause, are become irresistible. The writer thinks that "it is in this rapidity, contrast, and force, of his transitions that he is most frequently characterized," and that "it is scarcely too bold a metaphor to say, his thoughts flash like lightning."¹

The next article in this series is found in the issue for August, 1805. It discusses the opening scene of Hamlet. The place of the scene is

¹Ibid., II (July, 1805), 45.

remarkable, as it is where the Ghost has already appeared. The time is midnight, and the sentinels have every apprehension that the Ghost will appear again. The author then observes that, with the exception of Macbeth, he does not remember any play in which the grand subject of the piece is so finely opened, or so deeply impressed on the mind of the spectators, as in the play of Hamlet. The writer then proceeds to discuss the character of King Claudius. The King is specious and pompous. Looking on Hamlet with a jealous eye, he first tries how far gentle reproof may be good and then assumes the part of a courtier. If the actor who plays the King does not feel the hypocrisy of his conduct, he little understands what he has to perform. Concerning the Queen, the writer observes that her situation in this opening scene is very different but no less embarrassing:

Conscious of the wrong she has done her late husband by so quickly marrying her brother, fearing to meet the eye of her afflicted son, the cause of whose affliction she can but too truly guess, yet desirous alike to please her new husband and preserve her state, as a queen and a mother, an actress ought well to understand these different sensibilities, and convey them decidedly.¹

The rest of the article is employed by the writer to quote some passages from the first act of Hamlet, in which he has put in italics "the words, which require to be delivered with a fullness of meaning, and a particularly clear articulation."² But he adds that this means, though it may help a beginner in the art of acting, is wholly insufficient to convey the dignity of the emotions expressed in the speeches.³

¹Ibid.

²Ibid., 139.

³In the remaining three articles of this series the writer analyzes the second and third acts of Hamlet in terms of performing them. He also quotes extensively from acts, with phonetic directions for emphasis and for the lowering and raising of voice. See The Theatrical Recorder, II, 189-194, 270-273, 411-414.

Apart from the two series of articles ("An Essay on Dramatic Composition" and "The Art of Acting"), The Theatrical Recorder has no articles dealing with the plays of Shakespeare. But both these series are noteworthy. The first discusses the rules of dramatic composition with reference to the works of Shakespeare, and the second treats the art of acting referring to Shakespeare's plays. We do not find the same treatment in any other periodical. It is interesting to note that the authors of both these series suppose that Shakespeare's plays afford the best examples of dramatic composition.

2. The Stage; or, Theatrical Touchstone

The Stage; or, Theatrical Touchstone began publication about six months after The Theatrical Recorder. Like The Theatrical Recorder, it was also chiefly a theatrical magazine, concerned almost exclusively with giving a complete review of the performance of plays. It was printed and sold by G. Hayden, 4 Brydges Street, Covent Garden, and A. Macpherson, Cross Court, Russell Court, Drury Lane, London. Only four numbers of this periodical came out, namely, those of July 20, 1805, August 3, 1805, August 17, 1805, and September 28, 1805. The issues were dated but not numbered. The issue for September 28 had the title slightly changed, viz., The Stage; or, Weekly Theatrical Touchstone. The periodical published reviews of performances at the London theaters of Drury Lane, Covent Garden, Haymarket, and Lyceum, at the Provincial theaters of Richmond, Brighton, Birmingham, Coventry, and Dublin, and at the American theater of Boston, Massachusetts. There were sections for biographies of actors and reviews of new plays and farces. There was also a section for original poetry.

The periodical contains no independent articles on the textual or dramatic criticism of Shakespeare's plays. But there are two theatrical reviews which touch upon Shakespeare's plays themselves. The first is a review of the performance of Henry VIII in the number for August 17, 1805. The reviewer mentions with great satisfaction that Mr. Talbot (who played Wolsey) has adopted the following reading which the reviewer himself had suggested earlier--"Wolsey who once rode the waves of glory." (Act III, Sc. 2.)¹ In the issue for September 28, 1805, another theatrical review dealing with the performance of Henry IV, Part I at Drury Lane on September 21, 1805, observes that "this estimable production of our immortal bard" was staged that evening for the express purpose of making Stephen Kemble² perform "that mountain of jollity, Sir John Falstaff."³ The writer then says that "the humorous eccentricities of the braggadocio knight" were represented by Kemble with "sound discrimination, correct action, and a classic conception of his author's meaning."⁴ The Stage; or, Theatrical Touchstone makes only a very meagre contribution to the textual and dramatic criticism of Shakespeare's plays, but one has to take into consideration the fact that this periodical ran only into four numbers.

¹The first Folio has the following reading: "Wolsey, that once trod the ways of glory."

²Stephen Kemble (1758-1822), younger brother of Philip Kemble, played as a child in his father's company. He distinguished himself best as Falstaff. His merit as an actor was overshadowed by that of his two brothers, Philip and Charles, and sister, Mrs. Siddons.

³The Stage; or, Theatrical Touchstone (September 28, 1805), 128.

⁴Ibid.

3. The Theatrical Review

The third periodical to be discussed in this period is The Theatrical Review, which, like The Stage; or, Theatrical Touchstone, devotes itself exclusively to the theater. The periodical was printed by D. N. Shury, Berwick Street, Sebo, London. It has only three monthly numbers, published from January 1, to March 1, 1807. The issues are dated but not numbered. But "Vol. I" is marked at the bottom of some of the pages. The periodical gives regularly reviews of performances at Drury Lane and Covent Garden. In the case of new plays it gives also the "Fable" (summary) of the plays.

The Theatrical Review contains many fine reviews of the performances of Shakespeare's plays, but only a few of them touch upon the plays themselves. The number for January 1, 1807, has a review of the performances of Hamlet at Drury Lane on September 16, 1807. The Editor first recalls that Aristotle defines "tragedy to be 'the imitation of an action, which, by means of terror and compassion, refines and purifies in us all sorts of passions.'"¹ Then, commenting upon the play of Hamlet, he says:

The tragedy of Hamlet conforms to this rule: in the first scene, the time of the night, the solemnity of the watch, the appearance of the ghost, all unite to rouse our apprehensions of grief for the sudden death of his father, and by his displeasure at the equally sudden marriage of his mother.²

However, the Editor finds some defects in the play. If Hamlet's feelings had been as acute as he described them to be, he would have punished his uncle as soon as he was assured that his father has been murdered by him, instead of remaining in the dangerous situation in which his reason must have informed him

¹The Theatrical Review, I (January 1, 1807), 8.

²Ibid., 8-9.

he was placed. Hamlet could not suppose that the man who had destroyed the father would let the son live. Further, no motive could be ascribed to Hamlet's pretended madness, since the catastrophe of the play is not forwarded by it nor is there any incident arising from it. The Editor then turns his attention to the character of Polonius and mentions the views of Dr. Warburton and Dr. Johnson about the character. Dr. Warburton thinks that Polonius is "a pedantic statesman and a weak man," while Dr. Johnson allows him a much superior rank and grants that he has been "bred in courts, and exercised in business."¹ Dr. Johnson affirms that Polonius is "confident of his knowledge, proud of his eloquence, but declining into dotage."² The Editor then points out that it is by Polonius' advanced state of life alone that Dr. Johnson solves his many inconsistencies. He agrees with Dr. Johnson and adds that Dr. Johnson's view is substantiated by the fact that "on Hamlet's saying to the two courtier's 'That great baby, you see there, is not yet out of his swaddling-clouts,' Rosencrantz answers, 'Happily he's the second time come to them; for they say, an old man is twice a child.'" (Hamlet, II, ii.)³

Another theatrical review which deals with the performance of Henry IV, Part I at Covent Garden on September 17, 1806, makes some observations on the play itself. In this review the Editor briefly discusses the character of Falstaff. Any writer would give every claim to the title of the learned in order to be the creator of "the witty, the humorous, the cowardly Sir John Falstaff."⁴ We are not interested in a man who has no one quality either of head or heart to render his cowardice less offensive. But we are uneasy when

¹Ibid., 11.

²Ibid.

³Ibid.

⁴Ibid., 39.

Falstaff "gets into a dilemma, and are rejoiced when he has extricated himself with his wit and turned the laugh against his adversary with his whim."¹

A third theatrical review, viz., that of Richard III, performed at Covent Garden on January 26, 1807, first discusses the nature of historical plays. Very few historical facts will bear transplanting into a theater. Most of the English authors who have based their plays on history have felt the necessity "either of disfiguring the fact to heighten the effect, or of crowding the actions of many years into the compass of a very few."² Though the advocates for dramatizing historical events have argued that these events are superior in force and dignity to any other, it may safely be affirmed that the authors may make their plays more interesting and more profitable by shunning history. The spectators at the theater are "not so studious to find out the number of facts in a tragedy as they are to judge of its merits by the effect it produces on their feelings."³ Moreover, it is impossible for authors to avoid committing the error of either disfiguring the fact or of crowding the actions. The long speeches which ancient authors put into the mouth of their heroes whose lives they depict are "a proof of the fertility of their imagination, but not of the accuracy of their information."⁴ The review then discusses the character of Richard III. The success of the tragedy of Richard III depends solely on its hero (Richard), a character, "in point of

¹Ibid., 40.

²Ibid., I. (March 1, 1807), 136.

³Ibid.

⁴Ibid. The writer mentions in particular Quintius Curtius and Livy.

figure, sentiments, language, and conduct, 'himself alone.'¹ The Duke of Richmond is "milk-sop" when compared to Richard, and the other characters in the play are "equally uninteresting."² Concerning the portrait of Lady Anne, the review points out a defect. Her yielding to the art of Richard, when conveying the body of Henry VI to its final place of rest, is "the most unnatural circumstance that ever entered any person's imagination."³ Shakespeare had forgotten that although "flattery is a powerful key to the human heart," it is quite improbable that Richard should "captivate in one interview a woman whose husband [son of Henry VI] he had murdered, and whose family he had assisted to extirpate."⁴

The Theatrical Review has only a small number of articles on Shakespeare's plays, but these articles reveal the attitude of the times towards Shakespeare. The periodical shows interest in the characterization in Shakespeare's plays, but does not fail to point out defects in the characterization of Hamlet and Lady Anne. The Dramatic Review is the first magazine which discusses the technique of constructing historical plays in reference to the English dramas, including those of Shakespeare.

4. The Artist

The Artist is an entirely different magazine from any of its predecessors in the century. It is the only periodical which expressly includes in its scope not only literature but other fine arts, such as painting, sculpture, and architecture. It includes also scientific articles in its contents.

¹Ibid.

²Ibid.

³Ibid., 137.

⁴Ibid.

The full title of this magazine is The Artist; A Collection of Essays, Related to Painting, Poetry, Sculpture, Architecture, the Drama, Discoveries of Science, and Various Other Subjects. It was printed by Mercier and Chavert, No. 32, Little Bartholomew-Close, for John Murray, 32, Fleet Street, London; Archibald Constable & Co., Edinburgh, and M. N. Mahon, Dublin. It was edited by Prince Hoare.¹ Volume I of The Artist has twenty-one numbers, published from March 14, to August 1, 1807. Volume II has twenty issues and is divided into three parts. The numbers are not dated, except No. 1 which is dated 1809. The year "1809" appears also at the beginning of each of the three parts of this second volume. But the date on the title page of this volume is 1810. Essays on painting, sculpture, and architecture form a large part of the periodical. These essays are obviously meant for students of fine arts and are written by students and Professors of the Royal Academy of Arts, London. The periodical contains also essays dealing with science. As for literature, the magazine is concerned more with creation than criticism. There are essays on novel-writing, dramatic style, and the composition of new plays, operas, and farces. The Artist has no articles dealing with the textual and dramatic criticism of Shakespeare's plays.

Unlike the previous five-year period (1800-1805), the present period is poor in its contribution to the textual criticism of Shakespeare's plays. Of the four magazines of this period, only The Stage; or, Theatrical Touchstone

¹Prince Hoare (1755-1834) is the author of many farces and operas, including No Song, No Supper, An Opera (acted at Drury Lane, April 16, 1790; printed in Dublin, 1792), Dido, Queen of Carthage, An Opera (acted at King's Theatre, Haymarket, May 23, 1792; printed in London, 1792), My Grandmother, A Musical Farce (acted at Haymarket, December 16, 1793; printed in Dublin, 1795), and Children, or, Give Them Their Way, An Operatic Farce (acted at Drury Lane, April 28, 1800; extant in the Larpent MS.).

deals with this subject, and it has just one comment upon a passage from Henry VIII. On the dramatic criticism of Shakespeare three periodicals of this period have articles, but none of them have a large number of them. However, the articles treating dramatic composition and the art of acting with reference to the plays of Shakespeare (in The Theatrical Recorder) are a singular feature of this period. All three periodicals which deal with dramatic criticism deal with the characterization in Shakespeare's plays. But construction, too, holds the attention of the period. The Theatrical Recorder and The Theatrical Review deal with the subject, but the former exhibits Shakespeare's plays as examples of good dramatic composition, while the latter points out defects in the plays of Shakespeare.

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CHAPTER III. PERIODICALS, 1810-1815

1. The Dramatic Censor

Among the five five-year periods of the first quarter of the nineteenth century, the period 1810-1815 is the richest in the criticism of Shakespeare's plays. During this period began the publication of five London dramatic periodicals, of which three—The Dramatic Censor (1811), The Theatrical Inquisitor (1812-1820), and The Stage (1814-1816)—are among the most important periodicals. Of the periodicals already discussed, The Monthly Mirror is the only one which equals these three magazines in its range and quantity of Shakespeare criticism. The Dramatic Censor is the first to be discussed in this period. The full title of this periodical was The Dramatic Censor; or, Critical and Biographical Illustration of the British Stage, Involving a Correct Register of every Night Performances at our Metropolitan Theatres, and published with a view to sustain Morality and Dignity of the Drama. The periodical was edited by J. M. Williams¹ and printed by G. Brimmer, Water Lane, Fleet Street, London. The magazine published only one volume in monthly numbers from January to December, 1811. The price of the volume was

¹John Williams (1761-1818), satirist and miscellaneous writer, best known by the pseudonym of "Anthony Pasquin," contributed for a few years theatrical criticisms to some of the newspapers. He was, in fact, the terror of actors and actresses, good and bad alike. See The Dictionary of National Biography (22 vols.; edited by Leslie Stephen and Sidney Lee; London: Smith, Elder & Co., 1908-1909), XXI, 422-423.

sixteen shillings. The Dramatic Censor consisted exclusively of a day-to-day catalogue and review of performances at Covent Garden, Haymarket, Lyceum, King's, Opera-House, and Kilkenny Theatres. Some of these reviews deal with the performances of Shakespeare's plays. The first part of the review was, in most cases, used to make some observations on the play itself, and the remainder was devoted to discussing the performance. The part dealing with the play was often divided into two sections. In the first section, the Editor who reviewed the play gave some remarks or subjective impressions on the general excellence or construction of the play under review, and in the second section the characterization in the play was discussed. For the sake of convenience, the reviews will be treated in the chronological order of their appearance, since the same review deals with different aspects of criticism—construction, characterization, and the like.

In the very first number (that of January, 1811) there is a review of Othello, performed at Covent Garden on January 9, 1811. The Editor first makes a few observations on the construction of the play. Among Shakespeare's plays there are none which, in a modern performance, "gives so little offence to a critical judgment as this tragedy."¹ It is, however, not faultless, but its faults are not very much directly against the laws of dramatic composition and good sense, as is the case with the majority of the plays which have "so loosely, though luminously, flown from his matchless mind."² The construction of this play can by no means escape censure, but the course of action in this play is less stained with violations of probability than Shakespeare's other productions. Then the Editor points out a violation against probability of

¹The Dramatic Censor (January, 1811), 34.

²Ibid.

time. Every spectator knows that it is not possible to be in the council chamber of Venice at seven o'clock, and then in the island of Cyprus (in the Archipelago) in a quarter of an hour later. But this arrangement is less fatal to reason than many others which Shakespeare has adopted in other plays "in the creative glow and 'fine frenzy' of his imagination."¹ The Editor then touches upon the character of Othello. Othello is "constantly bearing an indirect apology about him, for the commission of error, in that nobleness of spirit which plays around him, when in the vortex of misery, and blood, and guilt."²

Romeo and Juliet, performed at Covent Garden on February, 1811, is the subject of a review in the next number. The Editor first comments upon the general excellence of the play. There is a richness throughout this play which "dazzles the young and the ardent, because it is, in general, tributary to the purposes of omnipotent love."³ Some of the impassioned outbursts from the hero and heroine are conceived with such perfect knowledge of the human heart that "we know nothing in Ovid, Tibullus, or Petrarch, that can be held in competition."⁴ In this tragedy one may really discover "thoughts that breathe, and words that burn."⁵ The writer then discusses the source of this play. The tragic story of Romeo and Juliet is drawn by Shakespeare from a historic tale of Bandello⁶ whose works were read all over Europe at the time

¹Ibid.

²Ibid., 36.

³Ibid. (February, 1811), 173.

⁴Ibid.

⁵Ibid.

⁶Matteo Bandello (1480?-1562) was an Italian writer of very amusing and licentious romances, which were translated by Belleforest into French in 1565. Geoffrey Fenton translated some of these into English in 1567. The tales in Painter's Palace of Pleasure are largely derived from Bandello. See The Oxford Companion to English Literature, p. 61.

of Shakespeare.¹ Shakespeare saw that the narrative of Bandello "stood in need of no additional casting, for which reason, when we read Shakespeare, we trace the true current of the melancholy story, as he did not violate the facts."²

The next number (that of March, 1811) has a review of Shakespeare's Henry V, performed at Covent Garden on March 4. The writer first comments upon the inferior excellence of the play. It is one of those plays of Shakespeare which are "least distinguished by that acumen and nerve of thinking, for which its author was so justly renowned."³ The play would be scarcely above the ordinary run of dramas, if it was deprived of the inspiring part of Henry, the hero. Then the character of Henry is discussed. The writer thinks that in the whole round of the drama, there is no royal personage whose qualities of chivalry and honor are so prominent as those in the character of Henry. In the following passage he describes the chief traits in Henry's character:

What fire and ease flow in his language, and what magnanimity issues from his spirit!—His discernment is as keen as the eastern blaze, yet the generosity that he feels, softens, in effect, that error which he sees. Having been himself a passing truant to the ethics of austerity, he knows well how to apportion between the principle that is innate, and the weakness that belongs merely to habitude.—He is decided as a Counsellor, he is valorous as a Soldier, and he is merciful as a Magistrate; because his reason teacheth him to know, that the tenure of supreme authority is strengthened and lengthened by the degree of mildness with which it may be administered.⁴

The writer then remarks, about the characterization in Henry V, that the sentiment and even the dialogue of the characters is very proper to them, "though the exits and entrances are frequently out of unison with probability, as every performer should exhibit a sufficient reason, either directly or indirectly, why he enters upon the scene and why he quits the scene."⁵

¹See The Dramatic Censor (February, 1811), 174.

²Ibid.

³Ibid. (March, 1811), 185.

⁴Ibid., 185-186.

⁵Ibid.

As You Like It, performed at Covent Garden on March 19, is reviewed in the issue for March, 1811. The review begins with the discussion of the general excellence of the play. This comedy has ever been considered one of the most attractive among Shakespeare's productions. It is chiefly indebted for this attraction to the artful, yet delicate manner, in which the author has interwoven the progress of love between Orlando and Rosalind. The review then makes a general observation on life. Concerning the power of love it observes that "every young bosom is warmly interested in the delineation and expression of that primary and gigantic passion, which like a mountain torrent, sweeps all the minor considerations of life before it."¹ It adds that the recollection of the joys and sorrows of love is never so far obliterated in the heart of the aged that the retracing of its images cannot yield pleasure. The review then treats the character of Rosalind. There is no part of Shakespeare's character which excites our wonder more than his ability to draw the portrait of an enamoured lady. Shakespeare makes Rosalind speak with so much chastity of language that he never makes her lose the dignity of her sex by any coarseness. Lastly, the review gives some remarks on the general excellence of the characterization in this play. The characters of this play are more strictly natural than they usually are in other plays. We find in this play "no hero or heroine on stilts, straining their lungs in blank verse, to give effect to distresses which can exist only in the disturbed imagination of the poet," and we can trace in this play no scenes but are common to our own condition, as human agents "acting from passions that are ingrafted in our system, and on the good or ill management of which our joys and miseries are

¹Ibid.

very dependent."¹

The number for September, 1811, gives a long review of Macbeth, performed at Covent Garden on September 18. The review first praises the construction of the play. No scene in English drama conveys so complete a picture of keen distress as that scene where Macduff laments the massacre of his wife and children. The "woes of Medea, and the agonies of Orestes, are faint in their agency, when compared to this, because their miseries are not congenial with our own habitudes."² He adds that "their miseries are on stilts," but the anguish of Macduff issues from those domestic troubles that "come home to the bosoms and the business of men."³ Our sympathy goes out to him so fully, and our hearts ache at the sight of his sufferings so truly that, from a remembrance of our wife and children, we melt in pity even before we carefully examine the cunning and coloring of the scene. One should not be surprised at the great popularity of this play, since it has all the requisites for winning popularity—rapid incidents, powerfully distinguished characterization, and language of the highest rank of poetry. For the excellent execution of the play the review gives the following reason:

Shakespeare, in writing this tragedy, was relieved from the pressures which sometimes hung so heavily on him. He was not forced to submit himself to any circumstantial narrative; he had nothing of tradition but that faint and general outline which might direct, but not restrain, the vigorous step of a poet; and his mighty imagination was free to fill the void, with all the "shapes of flood and fire,"—all that superstition or feeling could call up for the wonder or delight of men.⁴

The review then proceeds to discuss the characterization in this play. The character of Macbeth is a masterpiece and one that could scarcely have been

¹Ibid., 198.

²Ibid. (September, 1811), 372.

³Ibid.

⁴Ibid., 374.

depicted by any other hand than Shakespeare's. Macbeth is full of that strong contradiction which is to be found nowhere but in Shakespeare and in nature, as he is "daring and irresolute,--ambitious and submissive,--treacherous and affectionate,--superstitious and careless of the future,--a murderer and a penitent."¹ Macbeth, nevertheless, takes a powerful hold on our affections. "As an unmingled, cold, and gloomy murderer, or as the mere subordinate of an ambitious wife, or a man of high qualities urged to a ferocious act by an impulse above his nature," Macbeth would not have excited our sympathy, but, as a compound of all these elements, he excites in us a complete interest and "passes from the scene, leaving a feeling in which pity predominates over justice, and our natural abhorrence of his crimes is sunk in our admiration of the struggles of his virtue."² The character of Lady Macbeth is then discussed. Lady Macbeth is of a prouder order than her husband. She, like her husband, is ambitious and haughtily resolved upon reaching her object by the most daring road. But there is a vast difference between the characters of the husband and wife, which can be thus described:

Macbeth, on hearing the promise of the weird sisters, listens with wonder as a thing in which he could have no share; and, when a stronger conviction comes upon him, scarcely ventures to shape the form of his wish. Lady Macbeth seizes the object at once, determines on the throne at all hazards, and looks on the king's murder with a plainness of eye which will not be dazzled or deterred. When the coming of Duncan is announced, she loses all consideration of the honor of receiving the King of Scotland under her roof, in the sudden opportunity of his assassination. While Macbeth, a man and a warrior, is trembling and unpurposed, his wife is calm and mistress of herself: she receives the Monarch with courtly dignity, and turns away to make her husband resolute upon his destruction.³

The review continues the discussion of the character of Lady Macbeth. Shakespeare "wraps her round in fierceness and cruelty" and he "gives her the words

¹Ibid.

²Ibid.

³Ibid., 374-375.

of sober, earnest, deliberate love of blood."¹ He, nevertheless, makes her still human, by making her weak, and excites our sympathy by making her conscious of her weakness. The speech in which she piles up reasons for her husband for the speedy murder of the king is full of this conscious weakness. Lady Macbeth presses argument on argument, perpetually appeals to her own firmness, exaggerates the dangers of delay, and finishes with the ostentatious exaggeration of her own courage, which naturally betrays her fear that she really might not possess that courage. She is a woman and a coward, but still bent upon a purpose which for the time being extinguishes and absorbs her timidity. The portrait of Lady Macbeth is concluded with the following description:

With this preternatural courage, she would have been a fiend, but with the trepidation of her sex, she is a woman. Her fierceness is made up of sudden efforts, and followed by sudden relaxation. She shrinks from Duncan's murder, from his resemblance to her father while he slept; she braces herself with wine for the hour of horror: she is torn with agony and remorse in her sleep; and the only sound of her death is a groan, heard through the palace in all the tumult of trampling warriors, and the roar of assault.²

The review then discusses the dagger scene (Act II. Sc. i) in this play. Macbeth's spirit is full of horrid images, till they begin to move upon his eye, and very soon the murderer sees a visionary dagger floating before him, growing more distinct as he looks on it more eagerly, till his frightening vision takes all the reality that can be given to it by a mind filled with fear. The regicide's perturbed imagination finally sees a dagger, "palpable and plain, stained with blood, and leading his step to the spot where he is to consummate his crime."³ This is all really admirable and "an evidence of

¹Ibid., 375.

²Ibid.

³Ibid., 376.

the genius of Shakespeare, which ought to make him immortal if he had never written another line."¹ Then a comparison is made among Shakespeare's Macbeth, Othello, and The Tempest. The review says that it has been for a long time a point of controversy among the admirers of Shakespeare, which of these three plays is the most perfect. In the following passage the review gives its own view about the question:

It is clear to our perception, that, in constructing the play of Othello, he [Shakespeare] hath manifested the most judgment; in Macbeth, the greatest portion of literary beauty; but, in The Tempest, the greatest genius; inasmuch as, when he wrote Othello, he seems to have condescended to have walked, for a few paces, in the trammels of The Stagyrte [Aristotle], and, by suffering his ample wings to be crippled, for a season, he never wanders so far out of the region of the judgment as in his antecedent flights; and by pursuing this sort of agency, in this particular case, he hath received the sanction of those dramatic inquisitors who have been accustomed to measure the brightest exertions of the human imagination by a Grecian scale,²

The review then warns that "though such a demidivine bard as Shakespeare could 'Snatch a grace beyond the reach of art,'" such deviations from the dramatic rules should be "countenanced by critics with cold and circumspective caution."³

In the last part of the review of Macbeth, the characters of the Weird Sisters are treated. Although Shakespeare took "the elements of the more mortal parts" of this play from Holinshed, Boethius, and other historians, he became aware of his own creative power and genius when he undertook "to call the Thracian Hecate from the realms of night and superstition"⁴ in order to superintend and impel the diabolical progress of murder and treason. Shakespeare fashioned with easiness and apparent truth the Weird Sisters, who are

¹Ibid.

²Ibid., 376-377.

³Ibid., 377.

⁴Ibid., 378.

beautifully interwoven in the machinery of the play. He "traced the contour of each with his magical pencil, and gave such language to them as peculiarly fitted their infernal interference or mission."¹ In the names and nature of the ingredients which are thrown by these hags into the cauldron, one is somewhat surprised to find "a knowledge of the correspondent prejudices that obtained, even among the learned, in other countries."² For example, the toad which Shakespeare makes his witches throw first into the cauldron is considered as "highly necessary to the ends of witchcraft"³ in every country. The review says, in conclusion, that "no writer, of any age or nation, ever equalled him, in the construction and colouring of scenes like these."⁴

The issue for November, 1811, contains another long review which deals with Measure for Measure, performed at Covent Garden on November 5. The reviewer first discusses the source of the play and Shakespeare's handling of it. The original story upon which this play is based, is taken from Cynthio Geraldini's novels (Decad. 8, novel 5).⁵ The scene lies at Vienna in this play, as it does in the novel, but Shakespeare has made some substantial changes from Cynthio's story, and many of these variations are justifiable. In the

¹Ibid.

²Ibid., 379.

³Ibid.

⁴Ibid. Another review of Macbeth in the number for November, 1811, observes that "among all the plays that were invented by the godlike imagination of Shakespeare, there is not one that is so wonderfully fitted, in its moral bearing upon British society, to amend mankind, as Macbeth." Ibid. (November, 1811), 448.

⁵Giovanni Battista (Cinthio) Geraldini (1504-1573), born at Ferrara, is the author of Heccatomithi or a hundred tales, told after the manner of Boccaccio's Decameron. Some of these tales are incorporated by Painter in his Palace of Pleasure and provided Shakespeare with the plots of Othello and Measure for Measure. See The Oxford Companion to English Literature, p. 163.

original, Claudio is executed, and the Governor sends the head of the beheaded victim, in an air of infernal triumph, to his sister Isabella, after he had seduced her "upon the most fallacious and villainous promises."¹ This is "a circumstance altogether too horrible for the Stage."² Shakespeare did right in thus rejecting an event not fitted for the required purposes of a theatrical exhibition. Further, in the novel, the Governor eventually marries Isabella in order to save her from disgrace resulting from pregnancy, and the deceived lady (Isabella) implores the Duke (in Cinthio, an Emperor) to spare her husband's life, though he is actually the murderer of her brother. The reviewer remarks that "these unnatural occurrences are wisely eluded by the introduction of Marianna, who is aptly created by Shakespeare, to furnish him with a power to avoid such incongruities."³ He then makes a virulent attack on Dr. Johnson for his stringent view about this play:

That cart-horse moralist, Dr. Johnson, hath made some slighting remarks upon the sentimental bearing of this play; but having no genius himself, he never regarded it with becoming admiration in others. Yet, in spite of such sweeping declarations, we will aver, that many of the grave passages in Measure for Measure are equal to any that may be found, even in the other glowing pages of this matchless and deathless Bard! In what classic recess of the ancients could this ponderous snarler have penetrated, to have found a human reproof more pregnant with verbal nerve, philosophic strength, or moral beauty, than the following sublime declaration by Isabella to a governing block-head, who was abusing the authority with which he was invested, and changing the rod of power into a serpent of persecution?

----- "Oh! 'tis excellent
To have a giant's strength, but it is tyrannous
To use it like a giant.

----- O! but man, proud man,

¹The Dramatic Censor (November, 1811), 425.

²Ibid.

³Ibid.

Drest in a little brief authority,
 Most ignorant of what he's most assur'd;
 His glassy essence, like an angry ape,
 Plays such fantastic tricks before high heaven,
 As make the angels weep." [Act II, Sc. ii.]¹

The review then eulogizes the moral effect of the play. In the whole world of literature, particularly in dramatic literature, we cannot find "a more sublime instance of mental purity, and intellectual radiance."² It "breathes upon the virtuous like a hallowed confirmation of the necessity of virtue," and it "appals the despot in his career of ruin, by forcing a correcting image upon his apprehension," which should allure him to justice and mercy, "if his fatal spirit is not bewildered by insanity."³ The article then continues its attack on Dr. Johnson's views. Dr. Johnson thinks that the light and comic parts of this play are very natural and pleasing. But one cannot agree with Dr. Johnson, although, in the stage version of this play, these comic parts are very much abridged and softened down. The language of the meaner characters is still too vulgar. Some defects in the characterization are then pointed out. Few of the mean characters are necessary to the main design of the play. Besides, the manners, prejudices, and idiom of these meaner characters are wholly English and not at all Austrian. Though "the same passions work upon men in Vienna as in London, yet their manifestation of feeling"⁴ is not alike in both cities. There are "bawds with them as with us, and if we had not them we might have something worse,"⁵ but "these officious procuresses have their local characteristics, and the phraseology of either refer to their own existing habitudes, and not to the manners of a foreign capital."⁶ In

¹Ibid., 425-426.

²Ibid., 426.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid.

conclusion, the reviewer says that, in spite of the defects scattered through the Measure for Measure, it possesses "a treasure of document for governors, as well as for the governed; for the lordly, as well as for the mob."¹

The last article to be discussed is a review of Shakespeare's The Winter's Tale which was performed at Covent Garden on November 28, 1811. The review first points out the inferiority of this play. There are some five or six of Shakespeare's plays (including The Winter's Tale) which never give us a high degree of satisfaction whenever we read them. It cannot be said that there are no beauties at all in this play, but the few beauties which it has do not rise above the ordinary and are far inferior to those in some other plays of Shakespeare, where he "directed the pure blaze of his fancy to the illustration of a moral truth or the establishment of a physical fact."² The review then points out some specific defects in this play. One cannot but disagree with Dr. Warburton who has asserted that The Winter's Tale is "written throughout in the very spirit of Shakespeare."³ This play is unworthy of the great hand to which it has been attributed and "its fable is fraught with manners," and the concluding scenes which lead to the resolution of the plot are "too much tinctured with anachronism and extravagance to be pleasing to a sound judgment."⁴ Moreover, in the whole play, there is only one portrayal of character which manifests any trait of genius, namely, that of Autolycus. The story upon which The Winter's Tale is founded is derived from the well-known novel of Dorastus and Faunia,⁵ but its catastrophe is not very artfully or

¹Ibid.

²Ibid., 459-460.

³Ibid., 460.

⁴Ibid.

⁵Pandosto, or Dorastus and Faunia (1588) is a prose romance by Robert Greene (1560?-1592).

naturally managed by Shakespeare. Further, the figures of speech, and especially, the language of this play is not Shakespearean. The only passage worthy of Shakespeare is "a descriptive corruscation" in the fourth act, "which carries somewhat of the ascribed parent in its nature."¹ This fine passage is where Polixenes contemplates thus the grace of Perdita:

This is the prettiest low-born lass, that ever
Ran on the green-sord: nothing she does, or seems,
But smacks of something greater than herself,
Too noble for this place. (Act IV, Sc. iv.)²

Lastly, the review discusses briefly the character of Leontes. Every degree of art is necessary in the performer of Leontes to render his character admirable, since Shakespeare has not made the grounds of Leontes' suspicion of his wife clear to us. Leontes' jealousy is "a strained point all through," and we cannot feel very much interested in the denouement of the play, as the stages of action which lead to it are "not reconcileable to the usual ordinances of society, or the laws of nature."³

Considering the fact that The Dramatic Censor has only twelve monthly numbers, one should say that the contribution of the periodical towards the dramatic criticism of Shakespeare's plays is very remarkable. The periodical has many reviews of Shakespeare's plays. Further, the observations which these reviews make on the plays touch all the chief aspects of dramatic criticism--

¹The Dramatic Censor (November, 1811), 460.

²Ibid.

³The Dramatic Censor has also the following theatrical reviews of minor importance: "Twelfth Night" (Ibid., January, 1811, pp. 31-32) and "Coriolanus" (Ibid., December, 1811, pp. 475-480) touching upon the characters of Toby Belch and Coriolanus respectively; "Henry VIII" (Ibid., pp. 471-473) briefly treating the characters of Queen Katherine and Wolsey; "Comedy of Errors" (Ibid., April, 1811, pp. 231-232) mentioning the source of the play; and "All's Well" (Ibid., May, 1811, pp. 276-277) and "King John" (Ibid., September, 1811, pp. 387-388) touching upon the construction of the plays.

the source, construction, characterization, and moral effect. In its own field, The Dramatic Censor is not equalled by many other London dramatic periodicals of the time, although it has totally excluded from its scope the textual criticism of Shakespeare's plays. The element of feeling and reflectiveness with which the Editor tinges the reviews of Shakespeare's plays, especially of their characterization, is a new trend in the periodicals. It has to be noted also that The Dramatic Censor treats the characters more sympathetically than the previous periodicals.

2. The Theatrical Inquisitor

The Theatrical Inquisitor (1812-1820), which began publication immediately after the disappearance of The Dramatic Censor (1811), does not resemble its forerunner. The Dramatic Censor restricts itself to drama and the stage, while The Theatrical Inquisitor, like The Monthly Mirror, deals not only with drama and the stage but also with biography, novel, and poetry. Like The Monthly Mirror, this periodical contains a large number of articles on the textual criticism of Shakespeare's plays. One can truly say that The Theatrical Inquisitor stepped into the shoes of The Monthly Mirror which had dropped out only less than a year ago. The title of this periodical, as given on the cover-page of the first volume, is The Theatrical Inquisitor; or, Literary Mirror. However, from February, 1813, the title changes to The Theatrical Inquisitor; or, Monthly Mirror. Then, from July, 1819, the title becomes simply The Theatrical Inquisitor. From January, 1820, however, the title is The Theatrical Inquisitor and Monthly Mirror. But, from June, 1820, the title reverts to The Theatrical Inquisitor. The inclusion of "The Monthly Mirror"

in the title soon after the publication started and for quite a long period (February, 1813—June, 1819) is meaningful when one considers the great similarity of contents of this periodical and that of The Monthly Mirror.

The Theatrical Inquisitor was printed and published for the Proprietors by W. Oxberry, 11, Clarendon Square, Somers-Town, London. The Editor's name was given as "Cerberus." The periodical published seventeen volumes. The first number was that of September, 1812, and the last issue came out in November, 1820. The sixty-paged periodical published a complete catalogue and review of the performances of Drury Lane and Covent Garden Theatres. It gave also brief reviews of performances at the other London theaters—Surrey, Lyceum, English Opera, Astley's, Sadler's Wells, and Royalty, and at the Provincial theaters of Brighton and Worthing. There was a section in which biographies of actors were published. Another section published new prose tales and romances. Review of books was another section. The section, "Original Poetry," published short poems. There was also a section for theatrical news.

The Theatrical Inquisitor contains a large number of articles dealing with the textual criticism of Shakespeare's plays. The first of these is a review of a new book, Shakespeare Himself Again,¹ by Andrew Becket.² In this

¹Andrew Becket, Shakespeare Himself Again; or the Language of the Poet asserted: being a full but dispassionate Examen of the Readings and Interpretations of the several Editors; the whole comprised in a series of Notes, Sixteen Hundred in number: ... (2 vols.; London: Vaply, 1815). See The Theatrical Inquisitor, VIII (April, 1816), 283.

²Andrew Becket is also the author of another work, Concordance to Shakespeare: suited to all the editions; in which the distinguished and parallel passages in the plays ... are methodically arranged; to which are added three hundred notes and illustrations, entirely new (London: Robinson, 1787).

review, which appeared in the number for April, 1816, the Editor first gives a few general observations on the commentators of Shakespeare. Though it is certain that much absurdity has been committed by Shakespeare's numerous editors, "not one has written upon the subject without throwing some light upon doubtful passages, or adding somewhat to our previous stock of information and amusement."¹ It is also certain that, after all that has been done by previous editors, the text of Shakespeare's plays still remains in many places so corrupt and obscure that no one will say that Becket's work is uncalled for. The reviewer then proceeds to give his comments on Becket's book. In the first part of the book Becket has taken little warning from the ill success which has attended the labors of preceding commentators who tried to purify completely the text of Shakespeare. In many passages Mr. Becket "indulges in an unpardonable tone of conceit."² Becket, however, is quite right in being severe upon those pitiful commentators who, in their efforts to elucidate an obscure passage, are content with citing a parallel word or expression from another author. The reviewer then discusses Becket's guiding principle and model. Becket argues enthusiastically and ingeniously in favor of conjectural criticism. He very boldly states that "when unable to untie the Gordian knot, he has never hesitated to cut it."³ Warburton is certainly Becket's god of idolatry and he speaks of Warburton with the most unqualified admiration and "scarcely ever mentions his name without an accompanying panegyric."⁴ Becket is somewhat too lavish in his encomiums on Warburton as an editor of Shakespeare. Though Warburton felt and comprehended the beauties

¹The Theatrical Inquisitor, VIII (April, 1816), 284.

²Ibid.

³Ibid.

⁴Ibid.

of Shakespeare's plays more than any other commentator, he indulged himself in conjectural criticism. However, the errors of Warburton were those of a man of genius, though his enthusiasm for Shakespeare was not always governed by his judgment. Concerning Becket's qualifications for being a commentator of Shakespeare, the reviewer says:

Mr. Becket is evidently well qualified for the task he has undertaken. He appears to possess an enlarged and discriminating mind; he has studied the subject deeply; and, above all, he shows that he has a proper sense of the beauties of the productions he has attempted to illustrate. It would be absurd to suppose, that in the whole of his emendations he has been equally successful, but we are nowhere disgusted with any gross and ridiculous blunders; we feel a respect for his judgment, even where we cannot agree with him as to the judiciousness of his corrections; and have always risen from the perusal of his work with sentiments of nearly unmingled gratification.¹

The review of Becket's work is continued in the issue for May, 1816. The reviewer first treats briefly the plan of the work. It is a very convenient plan by which Becket has printed, together with his own comments upon doubtful passages, those of Shakespeare's former editors. This renders unnecessary the endless and harrassing references to the Variorum edition. As regards Becket's attitude towards Shakespeare's previous editors, the following comment is made. Becket's remarks on the emendations of his precursors are made with moderation, and "the gentleman is never forgotten in the critic."² However, Becket sometimes speaks of Dr. Johnson "with an irreverence, which not a little startles the feelings of veneration we have been accustomed to entertain for that mighty genius."³ The reviewer again mentions Becket's veneration for Warburton and says that, though he is ready to yield hearty praise to the

¹Ibid., 285.

²Ibid. (May, 1816), 360.

³Ibid., 360-361.

labors of Warburton, he can by no means consent to place him above Dr. Johnson, as an editor of Shakespeare.

The review discusses in particular a few of Becket's own comments on Shakespeare's plays. For an example of Becket's rendering a passage plain by a trifling alteration of words (from one line to another, or from one place to another in the same line), it quotes the following comment on a passage from Antony and Cleopatra (Act V, Sc. ii):

"Cleopatra. His legs bestrid the ocean; his rear'd arm
Crested the world; his voice was property'd
As all the tuned spheres, and that to friends.'
---and that to friends) Thus the old copy. The modern editors
read, with no less obscurity;

-----'When that to friends.' Stevens.

To exhibit a just and proper reading; to give clearness, in short, to the passage, we must change the order of the words. I regulate the speech as following; the difficulty lies in the latter part of it.

'His legs bestrid the ocean; his rear'd arm
Crested the world; his voice was that of all
The tuned spheres, and property'd to friends.'
i. e. 'His voice was melodious as the music of the spheres: and ever ready to be given in favour of, or in assistance to his friends. They might consider it as a property. They might lay claim to it as a right.'" Becket, Vol 2. p. 200.¹

The review then gives its own observation on Becket's comment. This is all well said and Becket deserves due praise for the ingenuity of his suggestion. But, "this system of transposing" the words of the poet, when carried too far, becomes easily absurd, and some of Becket's comments of this nature are "so extravagant and strained as to admit no defence."² The review further points out that some of Becket's conjectural emendations are "outrageous, far-fetched and improbable."³ Finally, the review suggests that, out of the sixteen hundred

¹Ibid., 363.

²Ibid., 363-364.

³Ibid., 364.

"notes," Becket might, with great advantage, drop some "professing to explain or amend passages," the meaning of which is "already sufficiently obvious."¹

Between November, 1816, and November, 1817, The Theatrical Inquisitor published a series of eleven short articles entitled, "Notes upon King Lear," written by "E. N. B." These articles give a few comments on the text of King Lear, Acts I-IV. The author of these notes does not usually venture out into the field of conjectural criticism. Instead of proposing emendations, he often tries to explain a word or passage the meaning of which is not very obvious. But occasionally the author suggests an emendation, as in the following comment on a line in Act I, Scene iv:

Hear, Nature! hear; dear goddess hear a father!

Mr. Pope supplied the words--a father. I cannot believe that they were ever "intended by Shakespeare, and lost by the printers," as Capell so positively asserts. It is strange that the two Quartos of 1608 should concur in omitting them, and still more strange that they were not retrieved by the Folio, which was decidedly printed from a MS. copy. I would read thus:

Hear, nature, hear! dear goddess here

Suspend thy purpose.

So in "Measure for Measure," Act 5:

-----hear me, oh, hear me, here.²

The author very frequently makes use of the Quartos in his comments and usually tries to defend the reading of the Quartos, instead of championing emendations.

¹Ibid. Becket tries to defend his work against two unfavorable reviews in other magazines. In a Letter to the Editor, entitled, "Of Shakespeare and a Quarterly Reviewer" and published in The Theatrical Inquisitor for March, 1817 (Vol. X, 172-174), Becket answers the unfavorable remarks about his book in The Quarterly Review. Again, in another Letter to the Editor, entitled, "Of Shakespeare and a Critical Reviewer" (Ibid., XI, 173-177; 257-260) the author defends himself against another severe reviewer in The Critical Review.

²The Theatrical Inquisitor, IX (December, 1816), 397.

In the following comment the author espouses the reading of the first Quarto:

Occasions, noble Gloster, of some prize. [Act II, Sc. i.]
 The first Quarto reads—poise—and, perhaps, rightly, as the
 sense may be "occasions" of some weight. So, in the old "King
 John," Part I:

———the poyse that weigheth downe
 Thy weale.———¹

The author tries to be quite impartial to all the previous commentators of Shakespeare's plays. He shows no animosity or favoritism to any of them. In this respect he is very different from Andrew Becket who always mentioned Warburton with reverence and admiration and belittled the editorial labors of Dr. Johnson.

The Theatrical Inquisitor has two more articles dealing with the textual criticism of Shakespeare's plays. These are reviews of two works which belong to the same author, Zachariah Jackson.² The first is a pamphlet and a sort of prospectus of a larger work shortly to be published. This pamphlet is entitled, A Few Concise Examples,³ and is reviewed in the issue for November, 1818. The Editor very favorably reviews this work and points out some of its merits. Some of the specimens of restored passages contained in the pamphlet are "eminently happy."⁴ There is a new feature in the labors

¹Ibid., X (January, 1817), 18.

²Zachariah Jackson was by profession a printer for many years. He wrote his work on Shakespeare (Shakespeare's Genius Justified) when he was a prisoner in France, as he tells us in the prospectus of this work (A Few Concise Examples). Both the prospectus and the work are reviewed in The Theatrical Inquisitor.

³Zachariah Jackson, A Few Concise Examples of Seven Hundred Errors in Shakespeare's Plays, now Corrected and Elucidated: and which have afforded abundant scope for Critical Animadversions: and hitherto held at defiance the penetration of all Shakespeare's Commentators (London, 1818). See The Theatrical Inquisitor, XIII (November, 1818), 378.

⁴The Theatrical Inquisitor, XIII (November, 1818), 379.

of Jackson:

Numerous have been the attempts to make "Shakespeare himself again," but in the labours of the present writer there is an entire new feature which screens him from that ridicule which has more or less attended all the other commentators; Mr. Jackson's object is by restoring the text to reduce notes, and not to augment them: ...¹

The reviewer continues his praise of the work. In several comments, Jackson brings order out of confusion, by pointing out "the ignorance of compositors and carelessness of transcribers," and thus "justifies the genius of the Poet of Nature."² One can venture to predict, from the specimens submitted in the pamphlet, that the forthcoming book will have "equal attractions for the experienced critic, and the general reader," both of whom will derive from its perusal "an additional zest for the writings of our immortal Bard."³

The number for January, 1819, published the review of Jackson's new book (proposed in the pamphlet), Shakespeare's Genius Justified.⁴ In this review the Editor gives only qualified praise to the author. One cannot give "an unqualified approbation of every attempt"⁵ made by Jackson to restore the text of Shakespeare's plays throughout the whole of nearly five hundred well-filled pages of his new book. But we "can readily anticipate Mr. Jackson's

¹Ibid.

²Ibid. Being a printer for many years, Jackson should have known well the mistakes commonly committed in printing.

³Ibid.

⁴Zachariah Jackson, Shakespeare's Genius Justified: being Restorations and Illustrations of Seven Hundred Passages in Shakespeare's Plays; which have afforded abundant scope for Critical Animadversion; and hitherto held at defiance of all Shakespeare's Commentators (London, 1819). See The Theatrical Inquisitor, XIV (January, 1819), 55.

⁵The Theatrical Inquisitor, XIV (January, 1819), 56.

elevation to the very pinnacle of critical reputation."¹ For, though an enthusiastic admiration of Shakespeare may have, in some cases, bewildered Jackson's imagination, many of his efforts at restoring the text of Shakespeare are completely successful and must be thought invaluable. Jackson's restorations reveal "individual penetration, and casual, though intense, study."² Further, the praise due to Jackson's achievement should be considered in the light of "the comparatively fruitless attempts of (as we are told) no fewer than one hundred and thirty commentators."³

Coming to the dramatic criticism of Shakespeare's plays, an article which deals with the source of Romeo and Juliet will be treated first. This article, which appeared in the number for March, 1815, is entitled, "Romeo and Juliet: A novel by Luigi da Porto; from which it is plain Shakespeare took the subject of his celebrated Tragedy of the same name." The author (who signs himself "Flosculus") first introduces the novel and its author. The first edition of "this tender and elegant little novel appeared in 1535, in octavo, from the press of Benedict Pindoni."⁴ The second edition was published by Marcelino in 1539, and both editions were published in Venice. It was the second edition which Shakespeare made use of in writing his tragedy. Luigi da Porto (the author of the novel) was born in Venice in 1485 and was killed in 1539, while serving in the Venetian army as a captain of light dragoons. In the dedication to his novel, da Porto states that "an archer named Peregrino, a Veronese, a man of forty years of age, always mild, valiant, and in love, recounted, to amuse him, the mournful story of the two faithful and unfortunate

¹Ibid.

²Ibid.

³Ibid.

⁴Ibid., VI (March, 1815), 194. See the discussion of the source of Romeo and Juliet in The Dramatic Censor (1811) on pages 58-59.

lovers."¹ Then "Flosculus" discusses Shakespeare's indebtedness to da Porto. If one reads with attention da Porto's novel and compares it with Shakespeare's Romeo and Juliet, he will not fail to see that "from the opening to the conclusion of the tragedy, all the principal events are similar to those in the novel."² But Shakespeare's tragedy differs from the novel in two things. According to the novel, Juliet visits Romeo in the monastery, whereas Shakespeare has made Romeo, "with a noble contempt of death, visit his beloved in her own house before his departure,"³ although he was thus exposing himself to grave danger in letting himself be seen, since he was under a sentence of banishment from the state. The second variation from the novel is that Shakespeare makes Romeo die before Juliet awakes.⁴

On the characterization in Shakespeare's plays there is, in the issue for December, 1816, an article entitled, "On the Character of Shylock," and signed, "E. N. B."⁵ The character of Shylock is treated very sympathetically by the author. He declares that he has often sympathized with Shylock's sufferings and felt more inclined to pity him than to censure him for his vengeance on Antonio. In his opinion, Shylock is exceedingly provoked to his hatred and punished with much injustice. To prove his statement the author makes a comparison between Antonio and Shylock. Antonio, though once a wealthy merchant, has somewhat impoverished himself by immoderate expenses and now wants to help Bassanio, his friend "whose prodigalities have alike stripped

¹Ibid., 194-195.

²Ibid., 195.

³Ibid.

⁴The subsequent numbers of The Theatrical Inquisitor published serially a translation of da Porto's Italian novel.

⁵"E. N. B." is the author of "Notes Upon King Lear," discussed on pages 75-76.

himself and his benefactor [Antonio]."¹ In order to help Bassanio, Antonio strikes a "merry bond" which guarantees the Jew

A pound of flesh, to be by him cut off
Nearest the Merchant's heart.²

Two things are here worthy of consideration—"the craft of Shylock, and the rashness of Antonio."³ Shylock cleverly prevails upon Antonio to sign the bond according to which, if Antonio fails to fulfill his debt, he puts his enemy's life in his mercy. Now, even if Antonio is able to discharge the debt, Shylock has by this loan of money bound his adversary by the strong tie of obligation which should compel him, as a man of honor, "to abstain from that incessant railing, 'Even, where Merchants do congregate,' against his person, his dress, and his dealings."⁴ The rashness of Antonio is thus described:

Antonio, however, is blind to the designs of his adversary, and with a headstrong petulance accepts the terms of Shylock, even in opposition to the remonstrances of Bassanio, for the gratification of whose chimerical schemes this hard-earned sum is to be expended. A fearful lesson is at length taught him in the fluctuation of the winds and waves; his ventures are all unsuccessful; his payments delayed; the fatal contract with Shylock is broken; his merciless persecutor presses hard for the penalty, and Antonio is doomed to expiate his impudence upon the knife of his arch enemy.⁵

The author proceeds to describe eloquently the injustices which Shylock had to suffer in his life in Venice. Shylock was hunted from society by the barbarity of those people (the Christians) among whom Providence fixed his abode, and his "juvenile years were marked with outrage and insult"⁶ from his unkind

¹The Theatrical Inquisitor, IX (December, 1816), 391.

²The Merchant of Venice, Act IV, Sc. i.

³The Theatrical Inquisitor, IX (December, 1816), 391.

⁴Ibid., 392.

⁵Ibid.

⁶Ibid.

neighbors. Now when Shylock is in the decline of life, he is treated with a brutal insolence by Antonio who "pours upon him every epithet that degradation can bestow, and loads him with every insult beyond the power of patience to endure."¹ Antonio goes further and stabs at the root of Shylock's wealth by underselling him in the only article in which he is allowed to trade, viz., "the loan of monies at an allowed rate, and upon fair interest."² Shylock's miseries were caused by that "bitter and intolerant spirit" which makes many people think that "a difference in religion involves a difference in principle, or an inferiority of intellect."³ The author then points out the exculpating circumstance under which Shylock proceeds to execute the cruel bond. The news of Antonio's failure to pay the debt reaches Shylock when he is already enraged by the discovery of his daughter's theft and her elopement with a Christian. Shylock tries to revenge himself upon the most hated of Christians (Antonio), when he is in the height of his frenzy which was brought on by the most unexpected treachery and losses. The author ends the article regretting that, while Shylock is "on the point of tasting his great revenge," the law of the state "interferes with a contemptible quibble" and reduces the Jew in an instant "from security and affluence, to death, apostacy, and despair."⁴

A long theatrical review of Macbeth (performed at Drury Lane), which appeared in the issue for November, 1814, makes some interesting observations

¹Ibid.

²Ibid.

³Ibid.

⁴Ibid., 393. The character of Shylock is touched upon also in a theatrical review entitled, "The Merchant of Venice." The reviewer seems in part to exculpate Shylock by saying that Shylock is not merely a revengeful and avaricious man, and a hater of Christians, but one whose conduct is induced by "an uninterrupted chain of causes and effects, working on a peculiar tone of mind." Ibid., XIII, 142.

on the characters of Macbeth, the Witches, and Lady Macbeth. Concerning the character of Macbeth, the Editor first points out that in this character there is little variety and not much that can excite any sympathy towards him in the hearts of the spectators. The chief traits in Macbeth's character are then discussed. Macbeth's best and most attractive quality is his steady courage which does not fail him even in the hour of danger. This is the only quality which gains for Macbeth our sympathy. Macbeth is timid in his guilt and becomes the degraded tool of his fierce and ambitious wife who rises superior to other women in the virtues as well as the vices of the female sex. Macbeth is "abashed in her presence, not from any innate struggle of reluctant virtue, but absolutely from the fear of what may possibly be the result."¹ However, Macbeth's failure in virtue is counterbalanced by the grandeur of his object. His guilt is "not the guilt of a little mind" and is "ennobled by the towering aim of his pursuit."² Macbeth's crime itself may excite our detestation, but the object of it is too much exalted for contempt. The author then describes how Shakespeare has tried to extenuate Macbeth's weakness and guilt:

The poet too has skillfully combined every circumstance, that may shadow the imbecility of Macbeth, and apologise for his guilt. The mysterious circumstances of the witches, so rapidly verified by the event; the artful incitations of his wife; and finally, the concurrence of so many favourable circumstances, altogether raise the character by drawing forth every inciting cause for his weakness. Without these precautions he would have been too bad for sympathy, and too weak for pity.³

The characters of the Witches are then treated. The consummation of the poet's art is shown in their characterization, in which "all the most terrible objects of nature are collected to one point, and wither the fancy by

¹Ibid., V (November, 1814), 324.

²Ibid.

³Ibid.

their appalling energies."¹ In the portraiture of these characters Shakespeare has brought forward and ranged in formidable array every fearful circumstance of dead or animated nature. The opening scene of Macbeth is then described as a masterpiece of dramatic art:

The blasted heath, the three wild beings, unearthly in their language and appearance, meeting in storm and darkness to plot mischief, and counting the progress of time by the evil arising from it. Their very souls seem ill; their bodies wild and haggard are the fit receptacles of malignity; they seem to feed, to batten upon horror. The indignant exclamation of "Fair is foul," followed by the burst of enjoyment, "Foul is fair," speaks the very extreme of malignant and devilish nature.²

The author proceeds with the treatment of the opening scene. In the scene in which the Witches do their diabolical incantation, Shakespeare has heaped such aggravated horrors that our fancy flags beneath them. The different ingredients which the Witches throw into the cauldron "freeze the soul with terror."³

Lastly, the reviewer discusses Shakespeare's characterization of Lady Macbeth. He treats the character very sympathetically. Although Lady Macbeth has lost the best attributes of her sex, she still holds our interest more than any character in the play. Shakespeare has carefully avoided, in her case, any aggravated circumstance of guilt. He has depicted her as wholly absorbed in the pursuit of her towering ambition and looking upon the assassination of her royal guest merely as the means of her power rather than a detestable crime. Further, she is not shown by Shakespeare as a woman actually

¹Ibid., 324-325.

²Ibid.

³Ibid., 326. On pages 326-332 the writer quotes the long incantation scene in Ben Jonson's Masque of Queens (1609), which he thinks is vastly inferior to that in Shakespeare's Macbeth, since the speeches of the Witches in Jonson's work are "too artificial, too unnatural" and "abound with horrors, but of so studied a nature, that no impression is made on the mind." Ibid., 333.

devoid of every tender feeling, but as one in whom a present purpose had for a while "subdued the bent of nature."¹ The writer concludes thus his remarks on Shakespeare's portrait of Lady Macbeth:

When the object of her guilt is obtained, and the tumult of pursuit is over, then nature resumes her sway, the slumbering virtues wake again into life, though continued guilt has imparted to them somewhat of its darker colouring. Then it is her rest is nightly broken, terrific visions haunt her slumbers, she again acts over the deed in imagination, and feels its accumulated horrors; sleep brings no repose to her; the mind still wakes, and forces the body into an unnatural state of action.²

The Theatrical Inquisitor has three more articles, and these deal with the moral effect and morality of Shakespeare's plays. The first is entitled, "The Eclectic Reviewers v. Shakespeare," and signed, "Dangle, Jun." This is an extract from an article which Richard Twiss³ published in The Eclectic Review⁴ with the title, "Verbal Index of Shakespeare." Dangle, who introduces the extract, is evidently in disagreement with Twiss and sarcastically observes in the introductory note that the article of Twiss is a "delectable specimen of Evangelical taste and charity."⁵

In the excerpt Twiss describes the bad moral effect of the works of Shakespeare. Shakespeare has been very justly called the poet of nature. For,

¹Ibid., 333.

²Ibid., 333-334. One more character, viz., that of Falstaff is briefly treated in a theatrical review of Henry IV, Part I. The reviewer points out that the most prominent feature in Falstaff's character is "a self-love which always leads him to sensual enjoyment," for the gratification of which he employs cunning and humour in every circumstance. Ibid., VI, 304.

³Richard Twiss (1472-1821) is the author of A Tour in Ireland in 1775 (Dublin, 1776) and Travels through Portugal and Spain (London, 1775).

⁴In Volume III, Part I, p. 76.

⁵The Theatrical Inquisitor, V (August, 1814), 80.

a slight acquaintance with the Bible will show that he is the priest "of the human nature in its worst shape, deformed by the basest passions and agitated by the most vicious propensities."¹ The incense offered at the altar of Shakespeare's goddess (nature) will continue "to spread its poisonous fumes over the hearts of his countrymen"² as long as his works are extinct.³ Twiss then describes the moral havoc done by the plays of Shakespeare:

Thousands of unhappy spirits, and thousands yet to increase the number, will everlastingly look back with unutterable anguish on the nights and days in which the plays of Shakespeare ministered to their guilty delights. And yet, these are the writings which men, consecrated to the service of him who styles himself the Holy One,⁴ have prostituted their pens to illustrate. Such the writer, to immortalize whose name the resources of the most precious arts have been profusely lavished! Epithets amounting to blasphemy, and honors approaching to idolatry, have been, and are, shamelessly heaped upon his memory, in a country professing itself Christian, and for which it would have been happy, on moral considerations, if he had never been born.⁵

The writer then points out that even religious edifices of England are not free from the pollution of Shakespeare's praise. He refers to "the absurd and impious epitaph upon the tablet raised to one of the most miserable retailers of his [Shakespeare's] impurities"⁶ in the Westminster Abbey, within a few yards of the sanctuary from which prayers and praises are daily offered to the holy God. Then the following lines from this epitaph on the monument of

¹Ibid.

²Ibid.

³Commenting upon this statement Dangle gives the following footnote: "That will never be. 'The stream of time, which is continually washing the dissoluble fabrics of other poets passes without injury the adamant of Shakespeare.'" Ibid. [The quote is from Johnson's Preface to the Plays of Shakespeare.]

⁴The writer probably has in mind Warburton, a bishop, who edited Shakespeare's plays.

⁵The Theatrical Inquisitor, V (August, 1814), 80-81.

⁶Ibid., 81.

David Garrick, the great Shakespearian actor, is quoted:

And till Eternity, with power sublime,
 Shall mark the mortal hour of hoary Time,
 Shakespeare and Garrick, like twin stars shall shine,
 And earth irradiate with a beam divine.¹

Twiss gives the following comment on these lines: "Par nobile fratrum!"² Your fame shall last during the empire of vice and misery, in the extension of which you have acted so great a part."³ The writer says that he makes no apology for his sentiments, though they are unfashionable. The following reasons are given for his views. One should feel the importance of man as a moral agent who has to give an account not merely for the direct effects but also for the remotest influence of every one of his actions. It is not possible but to shudder at the condition of those who have opened the fountains of impurity, at which fashion leads successive generations greedily to drink. Since Dangle who introduces the extract violently opposes it, the views expressed in the extract do not, in any way, reflect the opinions of the periodical. On the contrary, it is Dangle's stand which is also that of the periodical with regard to the question of the moral effect of Shakespeare's plays.

The second article which deals with the morality of Shakespeare's plays is entitled, "Cobbett v. Shakespeare and Milton" and is found in the number for February, 1816. It is the reprint of an article (by William Cobbett⁴) which appeared in Cobbett's Political Register⁵ with the title, "To

¹Ibid.

²A noble pair of brothers!

³The Theatrical Inquisitor, V (August, 1814), 81.

⁴William Cobbett (1763-1835) was a voluminous writer on agriculture, politics, and economics. From 1802 to the end of his life, he edited a weekly newspaper, the Cobbett's Political Register.

⁵In the issue for November 18, 1815.

the Editor of the Agricultural Magazine, on the subject of Potatoes." The Editor of The Theatrical Inquisitor prefixes an introductory note in which he thus belittles Cobbett:

Who would ever have expected to see the most vulgar, unpolished, tasteless scribbler that ever existed, associated with such "dear sons of memory" as the above? Yet so it is: the disgusting Zoilus has thought proper, in an "Essay on the Culture of Potatoes," to introduce an attack, "the most heathenish and most gross," upon the works of two writers, with whose names, even, he would scarcely be imagined to be acquainted.¹

The Editor adds that he disdains "to be angry with such a 'blinking idiot'" as Cobbett, since it would be placing himself upon a level with him.

Cobbett's letter is then reproduced. In the first part of this letter, Cobbett describes how it is the present fashion to give potatoes the preference before all other roots and corn and to extol its virtues, as it is the fashion to admire the works of Shakespeare and Milton. Milton's Paradise Lost is then censured as "barbarous trash"² about devils, angels, and God. The plays of Shakespeare are attacked as containing chiefly "ghosts, witcheries, sorceries, fairies, and monsters," and "bombast, and puns, and smut, which appear to have been not much relished by his comparatively rude contemporaries."³ Cobbett states that it is only fashion that makes people admire the works of Shakespeare. The immorality of these works is then pointed out. Nine-tenths of them consist of "such trash as no decent man, now-a-days, would not be ashamed, and even afraid, to put his name to."⁴ It is only fashion which makes a London audience sit and hear, and even applaud what they would hiss off the stage, if it came from the pen of any author other than Shakespeare. It is also fashion

¹The Theatrical Inquisitor, VIII (February, 1816), 91.

²Ibid., 92.

³Ibid., 93.

⁴Ibid., 94.

which makes the people of America claim Shakespeare as their countryman and sigh with delight to see the plays of Shakespeare. Cobbett then asks:

Now, sir, what can induce the Americans to sit and hear with delight the dialogues of Falstaff, and Poins, Dame Quickly, and Doll Tearsheet? What can restrain them from pelting Parson Hugh, Justice Shallow, Bardolph, and the whole crew off the stage? What can make them endure a ghost cap-a-pie; a Prince who, for justice sake, pursues his uncle and his mother, and who stabs an old gentleman in sport, and cries out "dead, for a ducat! dead?" What can they find to delight them in punning clowns, in ranting heroes, in sorcerors, ghosts, witches, fairies, monsters, soothsayers, dreamers; in incidents out of nature, in scenes unnecessarily bloody?¹

In conclusion, Cobbett reaffirms that it is the fashion to admire Shakespeare, as it is the fashion to extol potatoes.

The issue for April, 1816, continues the article, "Cobbett v. Shakespeare and Milton" and reproduces Cobbett's "Apologies of Shakespeare and Milton." In the introductory note the Editor reveals his displeasure towards the author by promising the readers that he "never again will copy aught from the pages of one who has proved himself to be a Hun, a Goth, yea a Visigoth."² In Milton's "Apology" which is first reprinted, Milton pleads guilty to Cobbett's charge and confesses that the human mind cannot form an adequate idea of heaven and its inhabitants. In the apology that follows, Shakespeare, too, pleads guilty to the charges against him but gives the following defense for his works:

They told me to hold the mirror up to nature. I tried to do so. I drew nature as I had seen her on the Avon and in Arden; I drew men as I saw them daily, wise men and fools, lovers and men-haters, maids and wives, knaves and knights, traitors and heroes. I drew madmen also. As to what you say about sorcery, magic and smut, the former were the superstition of the age, and I was fool enough to partly believe them. As to smut, I was downright too bad; set

¹Ibid.

²Ibid. (April, 1816), 260.

it down to my plain dealing; for, like you, I like to call a spade, a spade; and a rogue, a rogue.¹

These excerpts from Cobbett, like that from Twiss, show that Shakespeare's plays were not held in universal veneration without a dissenting voice.

However, the introductory notes which bitterly attack the authors of these excerpts reveal that The Theatrical Inquisitor holds the plays of Shakespeare in high esteem and cannot tolerate any downright denunciation of them.²

The Theatrical Inquisitor has a number of articles which deal with the textual and dramatic criticism of Shakespeare. The articles on the textual criticism show a marked trend towards discouraging emendations of the text. In three book reviews published in the periodical, the Editor does not show himself enthusiastic about the emendations proposed by the authors. In the series of articles entitled, "Notes Upon King Lear," the author gives more explanations than emendations. The Monthly Mirror belonging to the first period had encouraged textual emendations as well as explanations. As for the articles on dramatic criticism found in The Theatrical Inquisitor, they deal with different aspects—the source, construction, characterization, and moral effect of Shakespeare's plays. The sympathetic treatment of the

¹Ibid., 261.

²The Theatrical Inquisitor has four more articles of minor importance, of which the first three belong to a series entitled, "On the Anachronisms, and some other Incongruities of Shakespeare." In this series, Francis Douce gives a list of anachronisms and incongruities of events, manners, clothes, and names in the plays of Shakespeare. Arthur More continues the list in the fourth article entitled, "Additions to Mr. Douce's List of Shakespeare's Anachronisms, & c." See Ibid., VII, 178-181, 269-271, 364-366; 437-439.

characters, especially that of Shylock, is a notable feature, when one remembers that The Monthly Mirror published an article refuting the arguments in favor of Shylock.

In the following chapter the remaining three periodicals which began publication during this same third period will be discussed.

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CHAPTER IV. PERIODICALS, 1810-1815 (Continued)

3. The Dramatic Review

The Dramatic Review (February, 1814) began publication about one and a half years after the appearance of The Theatrical Inquisitor (September, 1812-November, 1820), discussed as the last item in the preceding chapter. The full title of the periodical was The Dramatic Review, and Register of Fine Arts. It was printed by Geo. Hazard, 49, Beech Street, Barbican and published by J. Roach, Russel-Court, Drury-Lane, London. The magazine published only three weekly issues, from February 12-26, 1814. "Vol. 1." was marked at the bottom of some of the pages, but not on the title-pages of the issues. The issues had twenty pages each and were sold for ten pence per copy. The periodical published a complete catalogue and review of the weekly performances at Drury Lane and Covent Garden. There was also a section devoted to the review of the Fine Arts. Another section published short original poems. A new section, "Biography of Authors and Performers," was added in the last two issues.

The Dramatic Review has a few reviews dealing with the performances of Shakespeare's plays, but only one discusses the play itself. This review is in the second issue (that of February 19, 1814) of The Dramatic Review and deals with the performance of Richard III at Drury Lane on February 12, 1814. In this review the Editor treats the character of Richard at some length.

That Shakespeare, in spite of Richard's vices, has permanently endowed him with the dignity proper to a king, is proved by the writer in the following passage:

Richard, though monster of a man, still possesses the most imposing dignity, mingled with ferocity; his vices do not lower the regality of air which attaches itself to the monarch; he feels the proud elevation in which he moves, and when he is planning his schemes of villainy, or executing them, when he is descending to depths of hypocrisy and low artifice, he is still in manner and person the imperious sovereign.¹

The review then treats the other traits in Richard's character with reference to their exhibition on the stage. The "restless ambition, the pitiful hypocrisy, of the regicide, and the tyrant,"² which are evident in the character of Richard are actually separate characters to be portrayed by an actor in the same play. The union of all these different characters is a very difficult task for an actor, which makes the representation of Richard a real test of his theatrical talents. For example, the pleasure expressed by Richard on gaining his object (royal power), is not an unadulterated joy, since "remorse, and a sense of inward opprobium [*sic*] always casts over the smiles of a tyrant a gloom impressive of what is working within his bosom."³ Shakespeare shows his intimate knowledge of the inmost recesses of our human mind, "in all its varied colors of virtue and vice, which may be thrown over it," and, like a skillful painter, he tinges his picture "with hues unobservable to the common eye, but clearly consistent with truth and nature."⁴ Lastly, the review points out that, in the scene where Richard courts Lady Anne, Richard is not so much of a vile seducer as "an insidious tyrant determined to wind others to his

¹The Dramatic Review, I (No. 2, February 19, 1814), 37.

²Ibid.

³Ibid.

⁴Ibid.

will" and in some measure "anxious for the success of his diabolical love."¹ It is interesting to note that, regarding the character of Richard, The Dramatic Review anticipates The Stage (1814-1816)² in considering Richard a dignified monarch in spite of his many crimes and vices.

4. The Monthly Theatrical Reporter

The Editor of The Monthly Theatrical Reporter (1814-1815) was Thomas Dutton³ who had earlier edited The Dramatic Censor (1800-1801). The Monthly Theatrical Reporter was very similar to both The Dramatic Censor (1800-1801) and The Dramatic Review (1814) and consisted chiefly of a complete catalogue and review of the performances at the theaters, Covent Garden and Drury Lane. The theatrical reviews in The Monthly Theatrical Reporter, like those in the two above-mentioned periodicals, made only casual remarks on Shakespeare's plays themselves. The complete title of the periodical was The Monthly Theatrical Reporter; or, Literary Mirror. It was printed and published by J. Roach, at the Britannia and Theatrical Printing-Office and Library, Russell Court, Drury Lane, London. The periodical published only ten monthly numbers, from October, 1814, to July, 1815. Every issue had thirty-six pages.

¹Ibid.

²See pages 106-107.

³In the Preface to the first issue, Mr. Dutton speaks thus about himself and the state of the English stage in his absence:

It is now upwards of twelve years, that the Author of the Dramatic Censor retired from his functions, and through a series of untoward contingencies, which no human fore-sight could anticipate or predict, has, during that long period, been an exile from his native land. On his secession from his censorial office, the character of the national drama was sunk so low, that, to descend to greater nullity and vileness, appeared almost impracticable. The Monthly Theatrical Reporter, I (No. 1, October, 1814), 1-2.

Besides a catalogue and review of performances, the periodical published biographies of contemporary actors and actresses.

A few theatrical reviews which touch upon the plays of Shakespeare are the only articles in The Monthly Theatrical Reporter dealing with the criticism of Shakespeare. These reviews will be discussed in their chronological order. There are two reviews which touch upon Shakespeare's Romeo and Juliet. The first deals with the performance of this play at Covent Garden on October 10, 1814, and is found in the second issue of the periodical. In this review the Editor makes only a single remark on the play itself. He observes, about the character of Juliet, that her leading features, as depicted by Shakespeare, are "tenderness, artless innocence, unaffected simplicity, and a warmth, a glow of passion, strongly bordering on romantic feeling."¹ The second review which deals with the performance of Romeo and Juliet (at Covent Garden on January 2, 1815) is in the fifth issue. Concerning the character of Romeo, the writer remarks that he is "the lovesick swain, whose youthful graces, in the short space of a few moments of stolen interview, made such an indelible impression on the tender heart of Juliet."²

The third number (that of December, 1814) of The Monthly Theatrical Reporter contains a review of the performance of Hamlet. This review touches upon the character of Hamlet. The review points out "the sententious character of the Danish prince, the concentrated care that broods on his contracted brow; the profound meditation; the gloom; the sadness of his mind; the taunting and

¹The Monthly Theatrical Reporter, I (No. 2, November, 1814), 49.

²Ibid. (No. 5, February, 1815), 191.

sarcastic touches which occasionally escape him."¹ It is also pointed out that Hamlet's rich glow of heart reveals a soul enkindled with celestial fire, endowed with exquisite feeling, and "thrilling with vital energy and heat in every vein, in every pore."² Another review, which appeared in the seventh issue (that of April, 1815), deals with the performance of Richard II at Drury Lane on March 9, 1815. The writer first comments upon the general excellence of the play. Richard II, as originally written by Shakespeare, contains great beauties contrasted with great defects. The play is full of quibbles and unnatural rhymes and is "strongly tinctured in various parts with a viciousness of taste,"³ which has led many critics to observe that it is not the genuine work of the immortal Shakespeare. The writer then makes a brief comparison between Richard the Second and Richard the Third. He says that no two characters can be more different. For, Richard the Third is "a bold, daring, sanguinary tyrant," while Richard the Second is "a weak, pusillanimous, wavering Prince."⁴ There is, in the eighth number (that of May, 1815), a review of the performance of Henry IV, Part I at Covent Garden on March 19, 1815. About the general excellence of the play, the review remarks that it "abounds in scenes of facetiousness, in traits of genuine humour, in diverting incidents, in lively situations, and above all, in a rich and copious vein of wit,"⁵ which have, perhaps, never been equalled, but certainly never surpassed in the works of any other dramatist, ancient or modern.

¹Ibid. (No. 3, December, 1814), 86.

²Ibid.

³Ibid. (No. 7, April, 1815), 274-275.

⁴Ibid., 276.

⁵Ibid. (No. 8, May, 1815), 299.

The last theatrical review which touches upon Shakespeare's plays is that of the performance of Othello at Drury Lane on April 20, 1815. This review, too, is in the eighth issue of The Monthly Theatrical Reporter and makes some remarks on the character of Desdemona. The part of Desdemona is so matronly a cast and requires so much practical experience that it cannot be adequately depicted by a very young actress. The writer then compares Desdemona with Juliet and Ophelia. Neither Juliet or Ophelia act from the dictates of reason and matured judgment, when they fix their affections on their respective lovers. Juliet, in particular, falls in love with Romeo, the very moment she sets eye on him. Very different, however, is the case with Desdemona. It is not the personal charms of Othello (the black Moor) which captivate her heart. Her esteem is founded upon more rational grounds, "on the excellency of his heart, on the perfections of his mind."¹

The Monthly Theatrical Reporter deals with the characterization and general excellence of Shakespeare's plays, but it is more interested in characterization. All the characters, including that of Richard III, are also treated sympathetically.

5. The Stage

Among the five periodicals which began publication during the period 1810-1815, The Stage (1814-1816) was the last to appear. This periodical is one of the most important dramatic publications on which the present study is based. Though the magazine continued publication for only two years, it has a large number of articles on Shakespeare, and its contribution to Shakespeare

¹Ibid., 311.

criticism can be ranked with that of the two long-lived periodicals, The Monthly Mirror (1795-1811) and The Theatrical Inquisitor (1812-1820). But, unlike these two periodicals, The Stage restricts its field of interest to drama and the stage and does not deal with other fields of literature--novel, biography, or poetry.

The Stage was printed and published by D. Deans, at the Stage Office, Catherine Street, Strand, London. The first number of this six-penny magazine came out on November 17, 1814, and the last on November 16, 1816. Volume I had twenty-two weekly numbers, the last issue being that of April 13, 1815. Volume II had twenty weekly issues, from April 20, to September 2, 1815. Volume III, too, had twenty numbers, beginning from September 16, 1815; but, from November 11, 1815, the issues were biweekly to the end of the last number dated December 23, 1815. This third volume was followed by a New Series, the issues of which were published weekly. This volume had forty-seven numbers, from December 30, 1815, to November 16, 1816. The Stage published regularly a complete catalogue and review of the performances at Drury Lane and Covent Garden Theatres. It also published serially new dramatic pieces. Essays on drama and the stage appeared occasionally in the periodical.

The Stage has a number of articles on the dramatic criticism of Shakespeare. A few of these deal with the plot, construction, and technique of Shakespeare's plays. In the issue for February 2, 1815, there is a Letter to the Editor signed "W. B." The writer discusses the question whether Shakespeare intended the suspended dagger and Banquo's Ghost (in Macbeth) to be real or unreal. One might express the opinion that Shakespeare wrote for an age of ignorance and, therefore, had perhaps "an intention to render the ideal

dagger as much an object of scenic exhibition as the spectre [the Ghost]."¹ However, such an opinion does not correspond with Shakespeare's intention, as expressed in the text of the play:

Macbeth there sets out by doubting the reality of his perception-- "Is this a dagger which I see before me?" His steadfast gaze, however, makes the shape of the instrument more and more apparent; but this incessant stare at length defeats its own purpose, and giving him time to collect his scattered senses, the vision dies upon his fancy, and he concludes the soliloquy by declaring there "is no such thing." It must, therefore, have been quite remote from the poet's purpose (notwithstanding the unlearned condition of the audiences of his period) to have had the dagger suspended by wire in the air.²

The difference between the spectre and the dagger is then pointed out.

Banquo's Ghost is quite a different case from that of the dagger. For,

Macbeth never doubts the reality of the Ghost's appearance and enumerates

"every outward feature of his supernatural visitant--his gory locks--unspeculative eye, &c. &c."³ A concatenation of ideas, "a mind brewing on the

murder just committed," does not, in this case, seem "to have called forth,

or to have fashioned in the brain, the visibility of the Ghost."⁴ The writer

then describes the dramatic purpose of the real Ghost. Macbeth has just been

informed of the assassination of the King, perpetrated at his orders, and ex-

presses the most unqualified and bloody satisfaction, without showing any

feeling of remorse. There is no doubt that Shakespeare intended to awaken in

Macbeth the feeling of remorse by actually setting before his eyes his

murdered victim. As the Ghost vanishes, after a few minutes' appearance,

¹The Stage, I (February 2, 1815), 274. The Dramatic Censor (1811) had already described the dagger as visionary (hence unreal) and created by the perturbed imagination of Macbeth. See page 63.

²Ibid., 275.

³Ibid.

⁴Ibid.

Macbeth recovers himself from the horror of the vision, but Shakespeare "will not let the stings of conscience so easily be got rid of."¹ For, when Macbeth has regained the former hardness of his mind and is on the point of increasing his spirits by quaffing wine, the Ghost again enters and, lashing "the wretch into very madness, once more departs."² Finally, the writer reiterates his conviction that the presence of Banquo's Ghost, unlike that of the dagger, is real:

It would be impossible for a man's mind to undergo the sudden changes of so short an interval, without the perfect presence and absence of the spectre. The vision of the Ghost does not, like that of the dagger, exhaust itself, or die upon the mind. Its operation on the faculties ceases at once on the exit, and returns with increased force on the re-entrance of the bloody Banquo. Its being seen only to Macbeth is perfectly allowable--had it been witnessed by the whole room, it would instantly have overwhelmed and convicted him. But according to the former prediction of the Witches, Macbeth is not to die till the measure of his crimes is at its height.³

The number for March 16, 1815, contains a review of the performance of Richard II (at Drury Lane). This review discusses the technique which Shakespeare employs in Richard II and in his historical plays in general. In this review the Editor first treats Shakespeare's use of history. Shakespeare has certainly colored the historical portrait of Richard II and has "made a philosopher of the fool, and a moralist of a debauchee."⁴ The real

¹Ibid.

²Ibid., 276.

³Ibid. In the number for February 16, the Editor wrote a reply to this letter by "W. B." He said that he had no objection to the exhibition of a visible (real) Ghost. But he added that the managers should take the trouble "to raise a trap, or to form a phantasmagorical spectre," and should not make the actor (who plays Banquo) walk on the stage "as the best fac simile of himself." He then suggested that the best remedy for the time being was "a few well-directed hisses," since "ghosts are equally penetrable with common mortals." Ibid. (February 16, 1815), 317.

⁴Ibid., (March 16, 1815), 404.

(historical) character of Richard would be dreadfully insipid for portrayal. For, the ideas of Shakespeare could never have entered into the mind of Richard. If King Richard had the speeches even written for him, he would have done nothing but "drivelled out the expression without meaning, and marred, instead of illustrating"¹ the genius of Shakespeare. The writer then discusses the technique of Shakespeare's historical plays in general. The plays of Shakespeare are only improperly called historical plays. Shakespeare had no intention of depicting his characters with historical truth. He seized upon some popular ideas and then "gave free scope to the boldest flights of imagination, to fill up the almost immeasurable outlines which his fancy created for itself."² As for historical truth of the plays, Shakespeare was content with giving the spectators some few points of history to which they could refer. The influence of Shakespeare's plays on the popular mind is then described briefly. Shakespeare has successfully imposed upon a very large majority of cases his own portraits of characters for the true (historical) ones, and he has been more popular than the historians, and "the Henrys, and Richards, and John of Shakespeare, have been the kings of tradition and the heroes of popular opinion."³ Lastly, the reviewer touches upon the propriety of blending truth with fiction. In character and story, Shakespeare's so-called historical plays can be considered only as fictitious, and their little resemblance to fact does not entitle these plays to historical credibility. For, "truth cannot be associated with falsehood," and "it is no longer truth when coloured by the dreams of fiction."⁴

¹Ibid, 405-406.

²Ibid., 406.

³Ibid.

⁴Ibid.

In the issue for January 20, 1816, there is an article on A Midsummer Night's Dream. The article was occasioned by the performance of this play at Covent Garden. The author of this article is J. W. Fleming.¹ Fleming points out a few defects in the play. Though this play is one of those which show "the towering flights of imagination and frolics of fancy in which Shakespeare loved to indulge and invigorate his genius,"² it possesses less sublimity of thought and energy of language than The Tempest. Further, love is the sole spring of action throughout the play, and there is no variety of passion or strongly-marked traits in the characters. The two pairs of lovers (Lysander and Hermia, and Demetrius and Helena) are made to "pour out their sorrow in a style more suited to our modern dramatists, than the inspired bard of Avon."³ The Duke (Theseus) is a very dignified lover but has little to do, and the comic parts of the play are written in the caricaturist style of a later age. Fleming then praises Shakespeare's portrait of the fairies. It is the fairies who are, properly speaking, the principal actors of the play. Shakespeare has given the fairies the finest touches of his fancy. But, in the writer's opinion, the play has still only "a moonlight design,"⁴ the full blaze of Shakespeare's genius is not to be found in this play, and the play is "more beautiful than great."⁵

¹J. Wilmington Fleming is one of the chief contributors to The Stage. Among his numerous articles, the most important is a miscellaneous series entitled, "The Amateur," to which the present article belongs. It is not unlikely that J. W. Fleming is the same as John Fleming (1785-1857), the author of A History of British Animals (Edinburgh, 1828) and The Philosophy of Zoology (Edinburgh, 1837).

²The Stage, New Series, I (January 20, 1816), 68.

³Ibid.

⁴Ibid.

⁵Ibid., 69.

Another article on the same play is found in the next number (that of January 27, 1816) and is signed "Musicus." The writer first observes that, in A Midsummer Night's Dream, "the luxuriant fancy of its author runs riot and has created a fresh world of ideal beings."¹ Then a comparison is made between this play and The Tempest. The Tempest ranks first in sublimity, while A Midsummer Night's Dream claims preeminence for airiness of poetry. But, with all its sportiveness, no character in A Midsummer Night's Dream can compare with the delicate Ariel. The fairies in A Midsummer Night's Dream are all alike, and no prominence is assigned to any of them. Though the character of Puck is portrayed admirably, he has less to say and do than Oberon. One of the reasons why The Tempest will always be more popular than A Midsummer Night's Dream is "the superiority it possesses in the excellent formation, and carrying on of its plot."² Finally, the writer states that A Midsummer Night's Dream is, in fact, "more properly speaking a poem; and as such, more to be estimated in the closet, than in a Theatre."³

In the issue for February 3, 1816, there is a third article on A Midsummer Night's Dream. This anonymous article couples The Tempest with this play and comments upon the excellence of their plots. These two pieces are "beautifully wild and romantic dramas" and "soar a pitch not only unrivalled, but totally unessayed."⁴ They quit the realms of nature, without any violation of probability, or, more properly speaking, carry nature with them, beyond her own limits. Notwithstanding the objections of some morbid critics "who, because they cannot understand, will not scruple to condemn,"⁵ The Tempest and

¹Ibid. (January 27, 1816), 72.

²Ibid.

³Ibid., 72-73.

⁴Ibid. (February 3, 1816), 89.

⁵Ibid.

and A Midsummer Night's Dream must be considered as "the very first works, not only in our language, but in the whole scale of learning, ancient or modern,"¹ where we are introduced to a new race of supernatural beings.² In these plays Shakespeare opened to us an entirely new world, hitherto not discovered by any writer:

He [Shakespeare] alone discovered a region, into which none had ventured; and seizing possessed of a pinnacle of glory, on which he stands in isolated majesty. To him belongs the honorable boast, of having opened a new world; and, without shocking our reason, introducing us to the acquaintance of a benign race of superior beings. Whilst perusing these effusions of a genius, for which corporeal life was too confined, the illusion is complete.³

The Stage contains a large number of theatrical reviews and other articles which deal with the characterization in Shakespeare's plays. There are two articles dealing with the excellence of Shakespeare's characterization in general. The first article⁴ is a humorous and ironical commentary on the words, "And the very age and body of the time, its form and pressure,"⁵ which Hamlet used in explaining to the Players the purpose of drama. The anonymous author tries to defend and extol the naturalness of Shakespeare's characters by satirizing the modern playwrights. He first describes in a vein of irony the characters of Shakespeare's plays. To "shew the very age and body of the time, its form and pressure" would have been quite enough for Shakespeare who,

¹Ibid.

²The previous article had already pointed out that, in A Midsummer Night's Dream, Shakespeare has created a new world of ideal beings.

³The Stage, New Series, I (February 3, 1816), 89-90.

⁴This article appeared in the number for October 28, 1815, and is the first of a miscellaneous and humorous series entitled, "The Lounger."

⁵Hamlet, Act III, Scene ii.

"from the poverty of his genius, was obliged to consult nature for the characters he drew."¹ One may solemnly maintain, and that too, without the fear of being contradicted, that the modern playwrights are far superior in workmanship to Shakespeare. Shakespeare's Brutus and Coriolanus are, of course, good portraits, but nothing else, since they "had lived and died, and Shakespeare raised them from the tomb just as they were when living."² Shakespeare has not enough genius to dress these characters in a modern costume. What merit there can be in copying nature? Your true genius is "the man who creates such things as never were, never will be, never can be."³ The author then describes the characters of the moderns in the same ironical vein. Surely, "things as they are, and things as they ought to be"⁴ may do for the ancient playwrights. However, the works of the moderns are the true products of fancy and, "being made of nothing, like nothing themselves, and acted like nothing, these will blaze to the end of time."⁵ The modern playwrights, unlike Shakespeare, have too much veneration for the Scriptures "to draw anything in heaven above, or in the earth beneath, or in the water under the earth."⁶ The author concludes that the modern playwrights do not show "the very age and body of the time, its form and pressure," but Shakespeare did it, because he "could do nothing better than paint pictures of which every man might know the originals."⁷

¹The Stage, III (October 28, 1815), 142.

²Ibid.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶Ibid., 143.

⁷Ibid.

The second article¹ which discusses the excellence of Shakespeare's characters is found in the number for April 27, 1816. Before entering upon the subject of characterization, the author, "Juvenal" comments on the superiority of Shakespeare over all other English playwrights. Though Shakespeare is dead two hundred years, his works will live for ever the delight and wonder of every man who keeps his heart open to "the feelings of the exquisite delights of a sublime imagination, and the lofty beauties of poetic language."² If we compare the plays of Shakespeare with those of other dramatists, the superiority of Shakespeare's plays is so evident that we will not hesitate for a moment in assigning to him the crown and affirming him to be the monarch of the English stage. The writer then observes that it is a lamentable fact that Shakespeare's plays are, on the stage, "generally, worse than those of any other author."³ He adds that the obvious reason is that Shakespeare is the poet of nature, and all his characters are true representations of nature. The characterization in Shakespeare's plays is then discussed. Shakespeare has not, like most modern playwrights, "bestowed all his care and lavished all his beauties on the hero or heroine"⁴ of the play. He has not been content to introduce his other characters merely to carry on the action of the play, without caring whether these characters have anything to do or say, or whether they are natural or not. For, the same uniformity of perfection is visible in the portraiture of all characters in Shakespeare's plays. One may go so far

¹This article is entitled, "April 23, 1816," and written in commemoration of the second centenary of the death of Shakespeare.

²The Stage, New Series, I (April 27, 1816), 283.

³Ibid.

⁴Ibid.

as to say that "it is frequently in the inferior characters (if they may be so termed) of his drama, that some of his sublimest beauties, and most natural descriptions are found."¹ These minor parts, however, must necessarily be given to inferior actors who do not have either the genius to discover the beauties of the poet or the talent to represent them. The more we examine into the characters of Shakespeare, the more we are delighted to find "the sweet emblems of nature"² which he reveals to us. Lastly, "Juvenal" observes that a superficial observer cannot discover half the beauties of Shakespeare, and we must have industry and inclination "to discover in how nice a line he has followed nature's path."³ Thus "Juvenal" joins the author of the previous article in extolling the naturalness of Shakespeare's characters.

The number for December 1, 1814, contains a review of the performance of Richard III at Covent Garden. In this review, the Editor treats the character of Richard. "Cruelty, fraud, dissimulation, and time-serving sycophancy"⁴ are the chief traits of Richard's character. Though Richard is a prey to the vice of ambition, he carefully conceals it, lest a discovery should frustrate his hopes. Richard commits numerous and enormous crimes because they lead to the achievement of his ambitious conquests, and "descends to guilty actions because he believed they would be rewarded with a crown."⁵ The Editor then proves that, though Richard is a king, he is more a villain than a king:

But it may be said, "Richard with all his crimes was yet a king, a villain truly, but a royal villain." The magnitude of his crimes may entitle him to this appellation, but in his character we see no generous feelings, we observe no dignified sentiments. His

¹Ibid., 284.

²Ibid.

³Ibid.

⁴Ibid., 58.

⁵Ibid.

conduct is not that of a monarch compelled occasionally to commit acts of vice. It is that of a villain accidentally elevated to royalty. He was a villain from choice. He was a king by chance.¹

The review then proves that Richard had no antipathy to himself, though he was a deformed man. It is never in the nature of deformed men to hate their own deformity. When Richard says, in Henry VI, Part III (Act III, Sc. ii), that nature shrank "mine arm up like a wither'd shrub," he is not angry with himself, but rather rails "against nature for sending him into the world before his time, scarce half made up, deformed and unfinished."²

A Letter to the Editor by "Petruchio" (in the issue for December 22, 1814) disagrees with the Editor's view in the above article and states that a reading of the play itself (Richard III) or the history of the times in which Richard lived will convince any one that Richard's deformity was to him "a continual source of regret and vexation."³ The correspondent further says that he cannot believe that any deformed person will suppose himself to be without disadvantage when compared with other men. He adds that no one "who has the misfortune to be hump-backed, if he possesses any candour, or common sense," will say or believe that he is better in that respect, "when he compares himself with a 'proper man.'"⁴ In a "Note" to the above letter, the Editor says that he cannot agree with the correspondent and gives his reasons for it. The man who happens to cut his finger "does not hate it for the accident, but takes more care of it, to facilitate the cure."⁵ Or, a parent who has a deformed child generally cherishes it all the more, from a mixed impulse of pity and regret. Hence, although Richard was a prey to regret and vexation,

¹Ibid., 58-59.

²Ibid., 60.

³Ibid. (December 22, 1814), 125.

⁴Ibid.

⁵Ibid., 126.

he hated nature rather than himself "for sending him into the world 'deformed and unfinished.'"¹ More, Richard had no feeling but self-love and certainly could not hate himself. Lastly, the Editor says it is true that Richard was vexed by observing that he is the scorn of others, but he "hated them for scorning him, and not himself for being the object of scorn."²

There are a number of articles which deal with the characters in the play of Romeo and Juliet. The issue for December 22, 1814, contains a review of the performance of this play at Covent Garden. In this review, the Editor discusses the character of Juliet and observes that she is altogether out of the common class:

Juliet is a lover of no common character. She is exhibited as an illustration of an assertion doubted by many in this age of sober disquisition and deliberate inquiry. She is given as a practical proof of that rara avis, "love at first sight." She is made the victim of the passion not only in its reality, but in its extreme effects. Young, tender, affectionate and susceptible, she appears in the commencement of the piece, with all the natural gaiety of a heart at ease.³

Lastly, the review points out that Juliet was only a girl in Shakespeare's estimation, and, therefore, "the language given to her utterance is frequently too light and too romantic for the woman to employ."⁴

The character of Romeo is touched upon in a review of Romeo and Juliet (performed at Drury Lane), which appeared in the number for January 5, 1815.

The Editor observes that Romeo is not expected to be "a gigantic warrior," nor

¹Ibid.

²Ibid. The Duke of Richmond, another chief character in the play of Richard III is discussed in a theatrical review of this play, which appeared in the number for November 18, 1815. See Ibid., III (November 18, 1815), 229-233.

³Ibid., I (December 22, 1814), 134.

⁴Ibid.

considered as possessing anything further than "the gentility of the ripening boy and sprightliness of youth, chastened by the roughest breath of sorrow."¹ The character of Romeo is discussed also in a Letter to the Editor which is signed "A. S. S." and which appeared in the issue for March 2, 1815. The writer says that Romeo is "a love-sick hero 'subdued even to the very quality' of his deity, Cupid."² Then, a defect in Romeo's characterization is pointed out. The sentence of banishment should have caused in Romeo "melancholy and inactivity, confinement and ennui," and the languor of love should have weakened, not stimulated its victim. On the contrary, Shakespeare has, at this juncture, altered Romeo and "converted him" from a languishing lover "into an Orlando Furioso."³

The character of Desdemona in Othello is the subject of discussion in a theatrical review⁴ which appeared in the number for November 25, 1815. The Editor describes the nature and course of Desdemona's love. Desdemona's love is "a mild steady flame, which fills her whole heart, but has no opportunity of displaying itself, by heroical sacrifice."⁵ Though the torments of Othello begin early in the play, Desdemona receives no hint of them until the very end. Even then, the only feeling roused in her is grief at Othello's anger and "a

¹Ibid., I (January 2, 1815), 181-182.

²Ibid., I (March 2, 1815), 361.

³Ibid. The character of Mercutio in Romeo and Juliet is treated in a review of the performance of the same play at Drury Lane, in the number for January 12, 1815 (pp. 202-205), and in a Letter to the Editor, in the issue for March 9, 1815 (pp. 384-387).

⁴This review is in a series entitled, "Critical review of the merits of the Performers at the London Theatres," written by "Junius Dramaticus."

⁵The Stage, III (November 25, 1815), 257.

confused wonder after the cause, with which she is not thoroughly acquainted," until death removes from her "the possibility of any violent workings of rage or indignation."¹ Lastly, the review holds that, although there is a succession of varying emotions in the heart of Desdemona, none of these are carried to any extraordinary pitch.

In the first volume of the New Series, The Stage has two articles (by J. W. Fleming) on the character of Hamlet. In the first article which appeared in the number for June 22, 1816, Fleming points out the traits in Hamlet's character. The Hamlet of Shakespeare is "a prince of exquisite sensibility and elevated idea."² Filial duty towards his departed father is Hamlet's predominant characteristic, and ambition and love are but secondary emotions in his mind. Fleming then briefly describes the reflective nature of Hamlet's mind:

He is supposed to be capable of much reflection; and, at the commencement of the play, we behold him involved in a labyrinth of doubt, as to the suddenness of his father's death. In the first scene, his answers to the king are the satirical flashes of suspicion involved in thought. The fine soliloquy, beginning—

Oh that this too, too solid flesh would melt!
though fraught with the finest touches of sensibility, possesses much of the sullenness of thought, and inactivity of sorrow.³

The writer then treats Hamlet's attitude of mind in the beginning of the play. Hamlet enters the scene as a mourner and not the avenger of his father's death. Hamlet's keen satires on his mother's marriage are directed against the suddenness and guilt of the act and do not arise from any suspicion of the real circumstances which had occasioned the marriage.

¹Ibid. The character of Iago in the same play (Othello) is touched upon in a theatrical review by "Junius Dramaticus" in the series mentioned on the preceding page. See Ibid., III (December 23, 1815), 351-355.

²Ibid., New Series, I (June 22, 1816), 414.

³Ibid.

Fleming continues the treatment of the character of Hamlet in an article which appeared in the next issue (that of January 29, 1816). He discusses at length the question whether Hamlet's madness was real or assumed. In the character of Hamlet, it is a matter of regret that "Shakespeare did not more strongly mark the distinction between the real and assumed madness"¹ which seems to influence Hamlet's conduct throughout the first three acts of the play. However, Hamlet's incoherent behavior in the last scene of the first act could be explained "from the sudden and awful visitation of the spirit [the Ghost] and the electric transition with which the mind is hurried to the extreme of every contending passion."² Further, if one peruses the following scenes of the play he will be persuaded to believe that the perturbation caused in Hamlet's mind by the sudden revelation of his father's murder by his uncle had not actually blinded his perception. The writer then argues that Hamlet's behavior proves his sanity:

In the very wildness of the idea, or manner, there is an air of prudent resolve, and even depth of thought, which is the very reverse of the workings of the mind labouring under a lapse of reason. There is a sting in his satire, so wisely applied, and so just an air of reflection in his conversation, that even Polonius, who is not represented to be the wisest nobleman at court, is made to utter doubt as to the real conviction of his insanity.³

Fleming also points out that Hamlet reveals his sanity in the scenes where he meets his mother and fellow-students. Lastly, he refutes those who hold that Hamlet's madness is real. In opposition to these proofs of Hamlet's sanity, one can point out only his interview with Ophelia. Even in this scene, there is no evidence of actual madness, if we consider that Hamlet suspected that he

¹Ibid. (January 29, 1816), 429.

²Ibid.

³Ibid.

was being observed, and that this interview with Ophelia was planned by Polonius and King Claudius in order to throw Hamlet off his guard. From these evidences we must come to the conclusion that "Shakespeare intended him to appear a fictitious, not a real madman—one who under the pretext of delirium concealed the deliberation of thought, and the resolved determination of soul."¹

There are two articles in The Stage which briefly discuss the moral effect of Shakespeare's plays. The first is a review of the performance of Julius Caesar at Covent Garden and is found in the number for December 8, 1814. The Editor first observes that this tragedy can be placed in competition with any play on the stage. Then the good moral effect of the play is described. No man can attend its exhibition "without being both wiser and better."² This tragedy teaches the politicians a lesson well worth the trouble of learning. More, the play is filled with instruction for every citizen. Julius Caesar teaches every citizen that a true patriot does not show the love for his country "by bowing his knee to every brazen image that a king may set up, but by exerting all his powers to support a good constitution, or to improve a bad one."³ In conclusion, the writer affirms that the representation of this tragedy cannot be but useful, as it excites in our mind "an ardent and zealous, yet rational love of our country."⁴

¹Ibid., 430-431. The following characters, too, are touched upon in a few other theatrical reviews of minor importance: Macbeth in the review of Macbeth (Ibid., I, 25-28; III, 6-7); Brutus, Caesar, and Cassius in the review of Julius Caesar (Ibid., I, 49-53; 80-82); Shylock in the review of The Merchant of Venice (Ibid., 110-112); Falstaff in the review of Henry IV, Part I (Ibid., II, 14); and Prospero, Caliban, and Ariel in the review of The Tempest (Ibid., New Series, I, 119-122).

²Ibid., I (December 8, 1814), 82.

³Ibid.

⁴Ibid.

The second article which touches upon the moral effect of Shakespeare's plays is in the issue for January 5, 1815. This anonymous article is entitled, "Memorialia of the Stage," and is a historical review of the stage from ancient times to the present day. After tracing the history of the Greek and Roman stages (in which the works of Aeschylus, Aristophanes, Seneca, Terence, and others are reviewed), the author comes to the discussion of the English stage. He first recalls the fact that England is a country where laws have been enacted against players, and the stage has been sometimes suppressed. Then, commenting on the plays of Shakespeare, the writer briefly discusses their moral effect. Shakespeare's plays are "said by Johnson to contain 'a system of civil and economical prudence.'"¹ It is certain that Shakespeare did not write his plays for representation on the stage merely to support himself, but the moral amelioration of society was his express intention in writing the plays. Shakespeare's "Julius Caesar has taught latest tyrants to bound their ambition, and Brutus instructed patriots in the path of uprightness and integrity."² Lastly, the writer asks whether it is possible that any man addicted to the vice of over-drinking should hear unconcerned the following lamentation of Cassio in Shakespeare's Othello (Act II, Sc. iii):

"Reputation, reputation, reputation! I have lost my reputation! I have lost, sir, the immortal part of myself, and what remains bestial. ... To be now a sensible man—by and by, a fool—and presently a beast! Every inordinate cup is unblest, and the ingredient is a devil!"³

The celebrations held in connection with the second centenary (April 23, 1816) of the death of Shakespeare reveal the high admiration and

¹Ibid., I (January 5, 1815), 171.

²Ibid., 173.

³Ibid.

veneration in which the bard and his plays were looked upon during this period. In a review of the performance of Coriolanus (at Covent Garden on April 23, 1816), which appeared in the number for April 27, 1816, the Editor reports the special items provided by the managers for the singular occasion. After the play of Coriolanus was over, "the Ode to Shakespeare by Garrick was attempted to be performed."¹ It was, however, so badly executed that the audience manifested much opposition. A pageant which followed was very effectively performed. One of the actresses personated the tragic muse and another, the comic muse, who made their appearance in their respective cars, surrounded by their appropriate attendants. The rest of the procession was composed of "groups of various characters drawn by Shakespeare, habited in their usual stage-costume."² The Editor then defends the managers of the theaters against adverse criticism. There are several critics who have been displeased with the tribute of respect paid to the memory of Shakespeare. Paying the poet the silent tribute of their approbation may perhaps be more appropriate to the mighty intellects of these critics. Still, on occasions like these, what matters is "not the offering, but the intent of the offering."³ Shakespeare can receive no honor from any living being, and the pageant was merely an attempt to show the gratitude of those who made the offering. The philosopher would "smile when the indian places a pebble, or a feather, upon the altar of his deity; but the god of all will value the incense of the heart as much, as if the pebble had been a gem, or the feather a sceptre."⁴ Thus the Editor gives his wholehearted approbation to the veneration shown to Shakespeare.

¹Ibid., New Series, I (April 27, 1816), 277.

²Ibid.

³Ibid., 278.

⁴Ibid.

Also another article which appeared in the issue for May 4, 1816, deals with the tributes paid to the memory of Shakespeare during the centenary celebrations.¹ The writer, J. W. Fleming, too, defends the veneration or supposed idolatry paid to Shakespeare. The splendid offerings which the ancients paid to the departed were "not so much intended, to constitute an act of adoration, as, by the generous admiration of their great and good actions, to excite the survivors to imitate their example."² In the same way, the respect which the theaters recently paid to the memory of Shakespeare was "a tribute to the sacred beauties of that transcendent mind, whose efforts burst the fetters of time, and caught the pinion of fame as she soared to immortality."³ The writer then asks whether it is unlikely that there might have been present on the scene some "would-be" Shakespeare, who needed only the breath of emulation to fan the flame of his dormant genius. He then gives the following imaginative description of what he thinks was the reaction of Shakespeare in heaven to the honor paid to him:

And, surely, if the spirits of our ancestors possess the consciousness of those honors paid them by a grateful posterity, the bright form of our immortal bard sprung yet more lightly thro' the azure track of heaven, and struck his golden lyre to strains so surpassing sweet, that commissioned angels might have lingered yet to listen.⁴

Fleming then refutes some others who objected to the veneration paid to Shakespeare upon religious grounds. The "seeming adoration paid in the jubilee to the Mulberry Tree, and the bust of Shakespeare, has also offended

¹This article belongs to the series entitled, "The Amateur."

²The Stage, New Series, I (May 4, 1816), 301.

³Ibid.

⁴Ibid.

the religious delicacy¹ of some simple-minded people who are too weak or too prejudiced to understand the difference between the adoration which we should pay only the Supreme Being and the veneration which the heart lavishes upon the objects of its enthusiasm and esteem. For example, the poet Burns, when he was shown the tomb of Robert Bruce, knelt down and kissed the stone which enshrined the remains of the patriotic prince. Burns had, however, no intention of adoring Bruce as a divinity, but only to pay the tribute of his veneration to the virtues of his hero. Lastly, the writer thus describes the essential nature of the veneration which we bestow upon the departed great:

We adore their greatness, it is true; but we do not mingle the mind with the man. It is not the ashes that we venerate,—but the spark which animated them; and in paying distinguished honor to its eternal lustre, we only confess the supremacy of the soul, which is in itself immortal.²

Fleming sounds Pantheistic but leaves no doubt that he joins the Editor of The Stage in defending the veneration paid to the memory of Shakespeare.

The Stage contains no article on the textual criticism of Shakespeare's plays. In this respect, its contribution to Shakespeare criticism is not so complete as that of The Monthly Mirror and The Theatrical Inquisitor. But, as regards the dramatic criticism of Shakespeare, The Stage is perhaps second to none of the thirty London dramatic periodicals on which the present study is based. The Stage has a number of articles on the plot, construction, and technique of Shakespeare's plays. As regards technique, it agrees with The Theatrical Review in holding that Shakespeare has colored or altered the

¹Ibid., 302. The writer does not mention the place where this veneration was offered. The mulberry tree (mentioned in the quote) was believed to have been planted by Shakespeare himself.

²Ibid., 303.

historical characters portrayed in his plays. In the articles on the moral effect of Shakespeare's plays, The Stage joins The Theatrical Inquisitor in affirming the good moral effect of these plays. The Stage has a number of articles on the characterization in Shakespeare's plays. With the exception of Richard III, the characters are treated rather sympathetically.

The third five-year period (1810-1815) is obviously the most important of the five periods. It is true that only The Theatrical Inquisitor has articles on the textual criticism of Shakespeare's plays, but it has a large number of them. Further, all the five magazines of this period have articles on the dramatic criticism of Shakespeare, and three of them--The Dramatic Censor, The Theatrical Inquisitor, and The Stage--have a vast number of such articles. The construction of Shakespeare's plays is treated only in these three periodicals, but Shakespeare's characterization is dealt with by all the five periodicals. The moral effect of Shakespeare's plays is discussed in two periodicals--The Theatrical Inquisitor and The Stage, and both agree in affirming the good moral effect of these plays. Of the five periodicals, four--The Dramatic Censor, The Theatrical Inquisitor, The Monthly Theatrical Reporter, and The Stage--point out defects in Shakespeare's plays, as regards construction, characterization, and the like. The article in The Stage which states that A Midsummer Night's Dream is better appreciated in the closet than on the stage voices a new trend in Shakespeare criticism of the periodicals.

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CHAPTER V. PERIODICALS, 1815-1820

1. The Theatrical Gazette

The Theatrical Gazette was the first of the London dramatic periodicals which began publication during the period 1815-1820. None of the thirty-nine issues which it published was numbered or dated.¹ The periodical was printed by Plummer and Brewis, Love-Lane, Little Eastcheap and published at the Stage Office, Brydges Street, Covent Garden, London. Each issue consisted of four unnumbered pages and was sold at two pence.

All the issues of The Theatrical Gazette have almost the same pattern of contents. The first page gives the notice (together with the title, dramatis personae, and names of actors) of the main performance of the evening at either Covent Garden or Drury Lane. The rest of the issue is devoted to giving a "Descriptive Sketch" of the play. This "sketch" is merely a synopsis of the play, act by act, and contains no critical remarks on the play. A few of the issues omit the "Descriptive Sketch" and give instead an interesting scene or some songs from the play mentioned in the notice. About half the number of issues deal with the performances at Covent Garden, and the other half with those at Drury Lane. Since each issue is concerned with only one of the theaters it is probable that The Theatrical Gazette published two daily numbers,

¹Robert W. Lowe states that, although the issues of The Theatrical Gazette are not dated, they are "obviously for the season of 1815-16." Bibliographical Account of English Theatrical Literature, p. 338.

one for Covent Garden and another for Drury Lane. The Theatrical Gazette has no articles on the textual or dramatic criticism of Shakespeare's plays, though there are a few notices and "Descriptive Sketches" of these plays.

2. Drury-Lane Theatrical Gazette

The Drury-Lane Theatrical Gazette was similar to an enlarged edition of The Theatrical Gazette. Each number of this periodical had eight pages, which was twice the number of pages in The Theatrical Gazette. But the contents of both these periodicals consisted exclusively of notices and summaries of the plays for the evening. The Drury-Lane Theatrical Gazette differed, however, from The Theatrical Gazette in that it contained bills and summaries not merely of the main play but also of the "after-play"¹ of the evening. The periodical was printed by W. Merchant, Ingrant-Court and published by John Fairburn, 2, Broadway, Ludgate Hill, London. In all, 148 issues were published, from September 7, 1816, to April 9, 1817. The periodical was published three days a week in 1816, and six days a week in 1817. It was sold at three pence per issue.

The first page of every issue consisted of notices (together with titles, characters, and names of actors) of the performances of the evening at Drury Lane Theatre. The remaining seven pages gave "Descriptive Analyses," which, like the "Descriptive Sketches" of The Theatrical Gazette, made no critical observations on the plays, but were merely summaries of the plays, act by act. A few of the "Descriptive Analyses" inserted songs and speeches from the play. Though some of the issues published notices and "Descriptive

¹Sometimes more than one piece was performed after the main play of the evening.

Analyses" of Shakespeare's plays, the Drury-Lane Theatrical Gazette had no articles dealing with the textual or dramatic criticism of Shakespeare.

3. Covent-Garden Theatrical Gazette

In its format and contents, the Covent-Garden Theatrical Gazette is the exact counterpart of the Drury-Lane Theatrical Gazette. The first page of every issue is devoted to giving the notices of the play and the after-play to be performed in the evening at Covent Garden Theatre. The remaining seven pages of the number consist of "Descriptive Analyses" of these plays.

The Covent-Garden Theatrical Gazette published 148 issues, from September 9, 1816, to April 9, 1817. The first twelve numbers were published three days a week, the following ten issues were published five days a week, and the remaining issues were published six days a week. Like the Drury-Lane Theatrical Gazette, the Covent-Garden Theatrical Gazette was printed by W. Merchant, Ingrant-Court and published by John Fairburn, 2, Broadway, Ludgate Hill, London. Each number of this periodical was sold at three pence. The issues are dated and numbered, but pages of each issue are not numbered.

The "Descriptive Analyses" which form the major part of each issue give a summary of the evening's plays, act by act. Some of these summaries have inserted songs and speeches from the plays. There are a few "Descriptive Analyses" of Shakespeare's plays, but none of these contain any critical observations on the plays.

4. The British Stage and Literary Cabinet

Of the six periodicals which began publication during the period 1815-1820, The British Stage and Literary Cabinet (1817-1822) alone continued

beyond 1820. It is also one of the most important periodicals, as it contains a large number of articles which are devoted to the textual criticism of Shakespeare's plays. The periodical was printed by F. Marshall, Kenton Street, Brunswick Square and published by J. Chapelli, Royal Exchange, London. From January, 1817, to February, 1822, it published six volumes, with sixty-two monthly numbers in all. Every issue had twenty-four pages. The fourth volume was edited by James Broughton, but the rest was edited by Thomas Kenrick. The periodical published in every issue a biography of one of the famous performers and reviews of performances at Drury Lane, Covent Garden, King's, Circus, Sans Pareil, and Regency Theatres. There were sections for reviews of new books and theatrical news. Another feature of the periodical was a section for "Original Poetry." Articles on drama, moral, and manners were also frequent in this publication.

Articles dealing with the textual criticism of Shakespeare's plays will be discussed first. A writer¹ who signs himself "Gropius Plod" is the author of a series of three articles entitled, "Shakespearian Comments Extraordinary." The plays commented upon in these three articles are Romeo and Juliet, Hamlet, The Merchant of Venice, Richard III, Julius Caesar, Henry IV, Part II, Macbeth, and Othello. There are in all five comments on Hamlet, three on Macbeth, and two each on Richard III, and Othello. Other plays have only one comment each.² In the introductory note prefixed to the first article found in the number for January, 1817, the writer boasts that,

¹The Editor himself could have been the writer. In any case, he does not make any comments on this series of articles.

²Only the more interesting comments will be discussed.

by long years of strenuous study, he has accumulated volumes of very valuable annotations on the plays of Shakespeare. These notes, he declares, will prove "all the comments of former commentators to be as useless as impertinent."¹ Evidently, this article and the remaining two articles in this series are written in a mocking manner. The writer's chief intention is not to parody Shakespeare's plays but the labors of many grave men who have spent years expounding these plays. The word "Extraordinary" in the title of the series, "Shakespearian Comments Extraordinary," points out that these comments are unusual in their manner. The writer's pen-name, "Gropius Plod," too, is to signify that he is actually "groping and plodding" his way through these comments, as some of the Shakespearian commentators do.² There is no doubt that he succeeds in holding the commentators up to ridicule. The first passage upon which the writer comments in the first article is the following lines from Romeo and Juliet:

"I do remember an Apothecary,
And hereabouts he dwells,--whom late I noted,
In tatter'd weeds, with overwhelming brows,
Culling of simples." (Act V, Sc. 1.)

The writer jestingly suggests an emendation. Shakespeare, like Mrs. Malaprop,³ was "remarkable for 'a nice derangement of epitaphs,' and a happy delineation of character."⁴ The expression, "culling of simples," brings to mind the idea

¹The British Stage and Literary Cabinet, I (January, 1817), 17.

²See the similar series of mocking articles entitled, "Theobaldus Secundus; or, Shakespeare as He Should Be!" and "Hamlet Travestie" in The Monthly Mirror, on pages 23-33.

³A character in Sheridan's play, The Rivals.

⁴The British Stage and Literary Cabinet, I (January, 1817), 17.

of a herbalist rather than a doctor. So one should read "gulling of simples," viz., one who fools his customers. By this expression the reader has the doctor before his eyes at once. This emendation, the writer declares, will be thought "eminently acute and superlatively judicious."¹

The following passage is then taken up for comment:

"But who, ah woe! had seen the mobled queen
Run barefoot up and down; threatening the flames
With bisson rheum; a clout upon her head,
Where late the diadem stood." (Hamlet, II, ii.)

Queen Hecuba would not have put on her royal head such a foul article as a child's clout, more so, since she would not have found one in her way, as she was past childbearing age. Shakespeare wanted to excite the spectator's deepest sympathy towards this miserable Queen, thus hurled suddenly from her high estate. So he tells us that she is "not only pushed rudely by the mob ('the mobled Queen,') but receiving a violent clout [blow] upon that head where late a diadem stood."² "Clout," the writer informs us, is a common word among the vulgar—"I'll fetch a clout o'the head, means literally, I'll strike you a blow on the head."³ The last passage which is commented upon is taken from the seventh scene of the second act of The Merchant of Venice.—

"Prince of Morocco. Th' Hyrcanian deserts and the vasty wilds
Of Wide Arabia, are as thoroughfares now."

The epithet in "vasty wilds" appears to the writer obsolete and feeble. It should be read "nasty wilds," which the writer hopes to be hailed as a vast improvement. The epithet in "Wide Arabia," too, displeases him. It should be read "rude Arabia." Though the writer readily allows that there is no particular necessity for the alteration, he contends that "it is an alteration

¹Ibid.

²Ibid., 18.

³Ibid.

and that is a great point gained."¹ The author thus successfully parodies some of Shakespeare's commentators who are eager to propose alterations of the text, even when these are uncalled for.

The second article, which appeared in the issue for February, 1817, proceeds in the same sarcastic vein. It first quotes the following two passages from Hamlet:

"Hamlet. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?"
(Act II, Sc. ii.)

"Queen. He's fat, and scant of breath.
Here Hamlet, take my napkin, rub thy brows."
(Act V, Sc. ii.)

A few burlesque comments are then made. From these passages one should infer that Hamlet is a person "as large as Falstaff, 'puffing and blowing like a blacksmith's bellows,'" and wearing "a beard of the length of Shylock's."² How else could the Queen say, with the least propriety, that "he's fat and scant of breath?" Again, is it not mere foolery on the part of Hamlet to ask whether any one dares "pull him by the beard," if he appears "with a chin as smooth as the palm of his hand?"³ The article then takes up for comment another passage from Hamlet (Act V, Sc. i), viz., "Hamlet. By the Lord, Horatio, these three years have I taken note of it, the age is grown so picked, that the toe of the peasant comes so near the heel of the courtier, he galls his kibe." The author proposes an emendation. The phrase, "By the Lord, Horatio," should be altered into "By the Lord Harry." "Lord Harry" is "Old Harry" or the Devil. Hamlet was naturally of a very pious disposition and would, therefore, scrupulously refrain from taking the Lord's name in vain.

¹Ibid.

²Ibid. (February, 1817), 42.

³Ibid.

In order to substantiate his view that "Lord Harry" is the Devil, the writer quotes a passage from a play called The Poor Soldier by O'Keefe¹ in which the expression, "By the Lord Harry," is employed to swear by the Devil.

The third satirical article is found in the number for May, 1820, which came out only three years later. The author humorously comments first upon the line from Hamlet (I, ii), "Hamlet. I shall, in all my best, obey you, madam." Hamlet is telling his mother that he will not only remain at Elsinore according to her wishes but also "'throw his nighted colour off' and join in the revels of the palace, dressed in his best suit."² It is then suggested that Hamlet should, during the rest of the play, "appear rigged out in silks and satin."³ The writer still keeps up his sarcastic mood. The following passage from Othello (I, ii) is also taken up for comment:

Iago. These are the raised father and his friends.

Othello. Is it they?

Iago. By Janus, I think no."

The author proposes to alter "By Janus" into "By Jasus." He recalls that Shakespeare has made Hamlet swear by St. Patrick, and argues that it will be, therefore, easy to agree that Shakespeare intended Iago, too, to use an Irishism. The author then mockingly says that Mr. Zachary Jackson⁴ "who is

¹John O'Keefe (1747-1833) is the author of numerous plays and farces, including Tony Lumpkin in Town (a farce; printed, Dublin, 1767), The Poor Soldier (a comedy; printed, Dublin, 1785), and The Lie of the Day (a comedy; printed, London, 1798).

²The British Stage and Literary Cabinet, IV (May, 1820), 190.

³Ibid.

⁴Jackson was the author of two works, A Few Concise Examples and Shakespeare's Genius Justified, both of which were reviewed in The Theatrical Inquisitor (See pages 76-78) and The British Stage and Literary Cabinet (See pages 127-129.).

quite at home in everything relating to a printing office will bear witness that the compositor was very likely to make use of the letter n in place of the letter s."¹ Another emendation is suggested in the following passage from the same play (Act III, Sc. iii):

"Iago. Go to then;
She that, so young, could give out such a seeming,
To seel her father's eyes up close as oak."

After noting that some commentators try to defend the reading, saying that "seel" is an old word used by falconers, signifying to "sew up," the writer contends that he can render the passage quite clear, "without having recourse to any hum-drum, antiquated, musty, fusty, obsolete books on falconry for an explanation."² An emendation is then proposed. One has merely to read: "To seal her father's eyes up close as wax." "As close as wax" is a proverbial expression which should have been certainly familiar to Shakespeare. The writer, however, adds that candor compels him to admit that he borrowed the above emendation from a gentleman who recently played Iago at one of the private theaters. The article then gives the following humorous comment on the line from Hamlet (V, i), "First Gravedigger. A tanner will last you nine years.":

Here is an astonishing proof of the change which has taken place in the value of money, since the time of Shakespeare. A tanner, as I am informed by my friend Tomkins, F. A. S., is a cant term for a six pence; and we find that two hundred and fifty years ago, this same was sufficient to support an individual for nine years; yet now, no man can subsist thereupon for one day. Think of this, ye Radicals! and relax not in your endeavours to bring about Triangular Parliaments and Universal Suffering!³

¹The British Stage and Literary Cabinet, IV (May, 1820), 190. ²Ibid.

³Ibid., 191. Triennial Parliaments and Universal Suffrage were two of the demands of the contemporary Chartist Movement.

The author keeps up the mocking strain to the very end. In the conclusion of the article he expresses the hope that he has sufficiently shown "how greatly Shakespeare stands in need of illustration and how much may be done toward it by a luminous genius" who, like himself, brings to the task "unequaled acuteness and indefatigable research."¹ The burlesque in these three articles is not too broad but has a healthy effect, since it is ridiculing only the indulgence and not the use of comments.

The British Stage and Literary Cabinet has a few more articles on the textual criticism of Shakespeare's plays, but these are written in a serious vein. The issue for November, 1818, contains a review of Zachariah Jackson's pamphlet, A Few Concise Examples of Seven Hundred Errors in Shakespeare's Plays (1818). The Editor is not enthusiastic about the work. Concerning the Introduction in which Jackson describes his own qualifications, the Editor observes that Jackson will have some difficulty in convincing the public that "a man who has been a printer, and a prisoner in France, is duly qualified for a commentator on Shakespeare."² The following commentary on Romeo and Juliet (III, ii) is given as a specimen of Jackson's method of correcting the text by transposing the letters of words:

"Juliet. Spread thy close curtain, love-performing night!
That run-aways eyes may wink."

Juliet invokes night to mantle the world in darkness, that by an heavy atmosphere, sleep may steal unawares upon the eyelids of those who would obstruct her pleasures; and, that then, Romeo may leap to her arms, untalked of, and unseen.

What can possibly be more simple? Now see how the error originated.—The old mode of spelling unawares, was unawayrs: the word had what Printers term, a literal error; that is, such as an o for an r; in the correcting of which having taken

¹Ibid.

²Ibid., II (November, 1818), 245.

out the o, he placed the r at the beginning of the word, and thus turned unaways to runaways.¹

The reviewer does not show any favor to Jackson's frequent use of the method of transposing letters for emending the text.

Jackson's second work, Shakespeare's Genius Justified: Being Restorations and Illustrations of Seven Hundred Passages in Shakespeare's Plays (1819) is reviewed in the issue for March, 1819. The Theatrical Inquisitor, in its issue for January, 1819, had reviewed this work rather favorably.² Maybe because this rival publication had sponsored Jackson's work, The British Stage ruthlessly attacks it. In the first part of the review, the Editor of The British Stage ridicules Jackson's claim to be qualified for a commentator of Shakespeare from the fact that he was for several years a printer and, therefore, "deeply initiated in all that relates to outs, turned letters, and other little matters appertaining to the art and mystery of printing."³ The review then points out that Jackson lays far too much stress upon the advantages of his practical knowledge of the typographic art. It may, of course, enable Jackson now and then to make a fortunate emendation. It is also pointed out that Jackson's comments are by no means original and that some of them are even ridiculous. The review quotes two of Jackson's comments and makes sarcastic observations on them:

"Tempest, Scene 2, Act 1.

'Prospero. ———the very rats
Instinctively had quit it.'

It is said of rats, that they generally quit a tottering house a few days before it falls." P. 2.

¹Ibid.

²See pages 76-78.

³The British Stage and Literary Cabinet, III (March, 1819), 68.

Many thanks, Mr. Jackson, for this highly necessary illustration, and also for the novel information relative to the Rats; we have put it down in our "Natural History."

Now for another specimen:—

"Two Gentlemen of Verona, Scene 2, Act 2.

'Julia. If you turn not, you will return sooner!"

If your affections do not change, you will return the sooner." P. 9.

Keen, devilish keen, this. No one, we will be bound, would ever have understood so very obscure passage who had not served a seven years' apprenticeship to Messrs. Bulmer.¹

Lastly, the review advises Jackson to "separate the wheat from the chaff; or in other words, curtail at least six hundred of his emendations," so that "the remaining hundred may perhaps procure for him a reputation for possessing considerable industry and acuteness."² The Editor is not against all emendations and explanatory comments on the text of Shakespeare's plays. What he attacks is the confidence and arrogance with which Jackson delivers his opinion on doubtful points and his habit of giving explanations even where they are uncalled for.

There are two more articles on the textual criticism of Shakespeare's plays, which are entitled, "Comments on Shakespeare," and written by Andrew Becket.³ In the first part of the article, Becket comments upon the word "carves" in the following passage from The Merry Wives of Windsor (I, iii): "Falstaff. I spy entertainment in her; she discourses, she carves, she gives the leer of invitation." The following is Becket's comment, which proposes an alteration:

"She discourses, she carves."—This 'carves' should, it is highly probable, be curvets, (i. e. dances, capers, is full

¹Ibid., 69.

²Ibid., 71.

³Becket's book, Shakespeare Himself Again (1815) was reviewed in The Theatrical Inquisitor. See pages 71-75.

of frolic,) written we may suppose, 'curv'ts,' according to the then practice of contracting words. This was generally done by cutting out the vowel, though sometimes the consonant also is omitted, and that not only in writing but in print. Thus I meet with 'p'mises,' (promises,) 'p'tences,' (pretences,) &c. It is seen how easily a transcriber or printer might mistake in the present instance, particularly both e and t which were marked by elision, so that the word appeared to be curv's: or, a being substituted for u, carv's. Indeed, the letter a and u are scarcely to be distinguished from each other, either in the MSS. or types of the time. The whole is intended to signify, that Mrs. Ford is a gay, wanton woman. "She prattles, she fricks about, she leers invitingly." Mr. Jackson would write craves, which certainly might do, but that it is expressed in "leers invitingly."¹

The following passage from The Winter's Tale is then taken up for consideration:

Leontes. My wife's a hobby-horse; deserves a name
As rank as any flax-wench that puts to
Before her troth-plight. (Act I, Sc. ii.)

Becket proposes to alter the passage slightly. These lines are very obscure. To get some sense out of the lines, the words "flax-wench" in the second line should be altered into "flux or flux'd wench (i. e. she who is brought by acts of lewdness to the spital)."² Further, "puts" in the same line should be changed to "tups," by the transposition of a letter. "Tups," though not altogether proper in speaking of a female, is used here "merely in the sense of fornicates, and consequently applicable to either sex."³ The whole passage should be thus read:

My wife's a hobby-horse; deserves a name
As rank as any flux-wench too, that tups
Before her troth-plight.

In the two comments Becket uses the method of emending passages by transposition of letters. Becket's indulgence in the use of this method had been

¹The British Stage and Literary Cabinet, III (April, 1819), 121.

²Ibid.

³Ibid.

pointed out by the Editor of The Theatrical Inquisitor in his review of Becket's Shakespeare Himself Again.¹

Becket's "Comments on Shakespeare" is continued in the issue for May, 1819. The first part of the article is employed to attack Z. Jackson's recently published book, Shakespeare's Genius Justified.² Jackson, in Becket's view, is evidently an enthusiast of Shakespeare but in no way qualified to become his expounder. Becket points out that Jackson is acquainted with the old English language (of Shakespeare's time) no more than he is with the Hindoostanee (the principal language of India). After this attack on Jackson, Becket proceeds to comment on two passages already annotated by Jackson. The first is the following line from King Lear: "Kent. A base, proud, beggarly three-suited knave" (Act II, Sc. ii). The term "three-suited," Becket says, is applied to the Steward from the circumstance of his having been of the King's household, and afterwards in the retinues of Regan and Goneril. For, the Steward is "prompt to serve or suit his services, whether for Lear, or his daughters, as his interest or convenience might suggest."³ Becket then attacks Jackson's reading, "tree-suited," i. e., "deserving the gallows." In Becket's opinion, Jackson's emendation gives "a very coarse expression; and no way marking the character, the versatile knavery of the Steward, as found in that of the text."⁴ The second passage on which Becket makes his observations is

¹The Theatrical Inquisitor observed that Becket carried too far his system of transposing the words of the text so that some of his emendations are absurd, extravagant, and strained. See page 74.

²See page 128.

³The British Stage and Literary Cabinet, III (May, 1819), 148.

⁴Ibid., 149.

taken from Henry IV, Part I (IV, 1) and is as follows:

Vernon. All furnish'd, all in arms;
All plum'd like Estridges that wing the wind,
Bated like Eagles having lately bath'd.

In Becket's view, Jackson is again mistaken in altering the passage in order to make it more beautiful. Becket contends that the passage becomes meaningless by Jackson's following alteration:

All plum'd like Estridges that with the wind
Bated: like Eagles having lately bath'd.

No one will understand, Becket says, what Jackson describes as "the soldiers bating the wind," whereas "winging the wind" is "so finely descriptive of eagerness."¹ He prefers to leave the passage as it is without any change of words or punctuation. In short, Becket is less eager to propose emendations than Jackson is.

On the dramatic criticism of Shakespeare, The British Stage and Literary Cabinet has only two articles. The first is found in the issue for November, 1820, and is entitled, "Ancient and Modern Dramatists." The author signs himself "Lucius Tantarabobus." After briefly tracing the origin and development of Greek drama, the author turns his attention to English drama. He thinks that it reached its highest state of perfection before the general public knew what was meant by criticism, which was really an advantage to English drama, as there was ample room left for the exertions of genius. The question of the unities is then discussed. The author states that the Greek dramatists did not always scrupulously keep the unities of time and place. As for Shakespeare, the author concedes that he did not observe well the

¹Ibid., 150.

unities. The Winter's Tale is mentioned as an example where Shakespeare did not keep the unity of time. The author then discusses what he calls the unity of character, which can be reduced to unity of action. The unity of character is the same as consistency of character and is very well preserved by the Greek playwrights, but their heroes are "not placed in any great variety of situations, and always act from single motives."¹ The Greek dramatists choose one passion and illustrate it in the hero through five acts. They seldom bestow much pains on their minor characters who are often distinguished from one another only by their names. The author then proves that, in this respect, every one will acknowledge the superiority of Shakespeare. Shakespeare's characters are consistent throughout the whole play. Even in his historical plays which, "from the length of time they are supposed to occupy, afford the greatest latitude for variations,"² one can never discover an inconsistency of character. If Shakespeare had depicted in the same play Prince Henry revelling with Falstaff and addressing his soldiers at Harfleur, the change of character would have been too sudden. Shakespeare was quite aware of this and hence made two distinct plays.³ The author then compares the merits of ancient Greek and modern English playwrights. The Greek dramatists took pains to draw a few characters and a few passions in an original and forcible manner. Their works are remarkable for their unity of plot and grace of poetry and will be admired by all intelligent persons. To these beauties the modern dramatists (the greatest of whom is Shakespeare) have "added those of interest and stage-effect; and, unfettered by criticism, have

¹Ibid., IV (November, 1820), 329.

²Ibid.

³Henry IV (Parts I and II) and Henry V.

produced a greater variety of character and passions."¹ The author has no doubt that among the modern playwrights at least Shakespeare is far superior to the ancient Greeks.

The second article, which deals with the dramatic criticism of Shakespeare, is in the issue for January, 1821, and is entitled, "Christopher Marlowe." In the first part of the article, the author, "Dangle Junior," treats the life and death of Christopher Marlowe. Shakespeare's indebtedness to Marlowe, as far as Romantic drama is concerned, is then discussed. The author states that there would be little difficulty in proving that Shakespeare was under far more extensive obligations to Marlowe than is generally imagined. In the author's view, the glory of having created the English Romantic drama should be, without doubt, conceded either to Marlowe, Greene, Peele, Nash, or Kyd, though Mr. Campbell,² in his Specimens of the British Poets, assigns this honor to Shakespeare alone, "without a shadow of justice."³ The author then discusses Shakespeare's indebtedness to Marlowe in the composition of four of his individual plays. Marlowe is the author of the old plays⁴ upon which Shakespeare's King John and Henry IV, Parts I and II are based. Most probably Marlowe wrote also The Taming of a Shrew on which

¹The British Stage and Literary Cabinet, IV (November, 1820), 329.

²Thomas Campbell (1777-1844) published in 1819 the Specimens of the British Poets: with Biographical and Critical Notes, and An Essay on English Poetry. In 1838 he edited The Dramatic Works of Shakespeare.

³The British Stage and Literary Cabinet, V (January, 1821), 23.

⁴The Troublesome Raigne of John King of England (1591) and The First Part of the Contention betwixt the two famous Houses of Yorke and Lancaster (1594).

Shakespeare's The Taming of the Shrew is founded. The resemblance between The Taming of a Shrew and Marlowe's acknowledged plays is too palpable to be overlooked. After citing parallel passages from The Taming of a Shrew and Marlowe's Doctor Faustus and Tamburlaine, Parts I and II, the author gives the following additional proof to establish Marlowe's authorship of The Taming of a Shrew:

It may not be amiss to add, that it appears from Henslowe's MSS. that this play was performed by the Rose Company, by whom all of Marlowe's, and none of Shakespeare's, were acted. The frequent allusions to the story of Hero and Leander, which the piece contains, and the circumstance of one of the characters being the Duke of Sestos,¹ tend still more to fix it upon Marlowe, whose head was doubtless full of the poem he had just written, or was about to write.²

The authorship of Titus Andronicus is then treated. Titus Andronicus should be assigned to Marlowe. This play is certainly not Shakespeare's. If its authorship is denied to Shakespeare, there is no one but Marlowe to whom it may be given. Further, there is exact similitude in various parts between Titus Andronicus and the plays printed in Marlowe's name, for example, in some parts of Titus Andronicus and The Jew Of Malta, which are "coined in the same mint."³ The last part of the article points out the fact that Titus Andronicus, like The Taming of a Shrew, was "exhibited by Henslowe's Company; and was published by Edward White, whose name is prefixed to several of Marlowe's quartos, but to none of Shakespeare's genuine dramas."⁴

¹Sestos is the native land of Hero, the beautiful priestess of Aphrodite.

²The British Stage and Literary Cabinet, V (January, 1821), 24.

³Ibid.

⁴Ibid., 25.

These articles and reviews on the textual criticism of Shakespeare's plays show that The British Stage and Literary Cabinet takes it for granted that the texts of these plays are in many places corrupt and obscure. But the periodical is against proposing emendations and explanations which are not called for or do not render the text more clear or meaningful. Concerning the dramatic criticism of Shakespeare, the periodical agrees with The Monthly Mirror in denying to Shakespeare the authorship of Titus Andronicus.¹ Further, The British Stage has a feature not found in any other periodical, viz., an article which deals with the influence of contemporary playwrights on Shakespeare.

5. The Knight Errant

The Knight Errant, which began publication six months after the appearance of The British Stage, did not prove to be a successful rival to the latter. While The British Stage lived five years and published sixty-one monthly issues, The Knight Errant died after publishing five weekly issues. The complete title of this periodical was The Knight Errant: A Literary Miscellany, Consisting of Original Prose and Verse, with occasional Notices of New Books, The Drama, &c. &c. The Editor's name was given as "Sir Hercules Quixote, R. E." The periodical was printed by F. Marshall, 31, Kenton Street, Brunswick Square and published by J. Roach, 5, Russell Court, Drury Lane and by J. Duncombe, 19, Little Queen Street, Holborn, London. The first issue came out on July 5, 1817, and the fifth and last on August 16, 1817. Each number had sixteen pages and was sold at four and a half pence. Though the

¹See page 20.

periodical occasionally reviewed the performances of some plays, it did not give a regular catalogue of productions or a review of performances at the theaters. It had a section in which new books were extensively reviewed. The section, "Original Poetry," contained many small poems and was a regular feature of the publication. The periodical occasionally published articles on drama.

The Knight Errant has only two articles which deal with the criticism of Shakespeare's plays. The first is in the issue for July 12, 1817. It is entitled, "On Writers and Readers," and touches upon the moral effect of Shakespeare's plays. The article first makes the observation that a vast majority of the greatest geniuses whom the world has seen have, either from constitution or principle, showed a disposition to promote the cause of morality and religion. It then discusses Shakespeare's case. Shakespeare, "the greatest of all literary geniuses,"¹ should be counted among those geniuses who have sponsored religion and morality. Shakespeare's lapses in respect of morality are, comparatively speaking, "casual, local, and unimportant" and never "infect the general spirit and framework of his plays."² The article then defends Shakespeare against those critics who point out immoral elements in his plays. Shakespeare, like the flying-fish, "soars so far above the common gross element, that we should be apt to consider him of a species altogether different and superior, did he not also sometimes descend to wet his wings."³ The article leaves no doubt that it believes that the

¹The Knight Errant, I (July 12, 1817), 24.

²Ibid.

³Ibid.

general effect of Shakespeare's plays is morally healthy and conducive to the cause of religion.

The issue for August 2, 1817, contains the second article dealing with the criticism of Shakespeare's plays. It is entitled, "Kemble's¹ Essay on Macbeth and Richard III."² The main part of the article is two extracts from Kemble's essay. The Editor, however, gives an introductory note, which informs the readers that Kemble's essay is principally written to prove something which required no proof at all, viz., that Macbeth is not a coward by nature. The Editor adds that Kemble refutes the contrary opinion sensibly and clearly. The first extract, however, does not deal with the character of Macbeth but with the edition of Shakespeare's plays by George Stevens. In this extract Kemble attacks Stevens for his emendations of Shakespeare's meter. Stevens has no ear for the colloquial meter of the old English dramatists and takes great pains to "fetter the enchanting freedom of Shakespeare's numbers, and compell them into the heroic march and measured cadence of versification."³ Kemble then warns that "the native wood notes wild that could delight the cultivated ear of Milton," should not be modulated again, in order to "indulge the fastidiousness of those who read verses by their fingers."⁴ Kemble agrees with E. H. Seymour, a writer in The Monthly Mirror,⁵ in opposing emendations

¹John Philip Kemble (1757-1823), an eminent actor and elder brother of C. Kemble, played with great success a large number of parts, including Hamlet, Iago, Romeo, and Prospero. See The Oxford Companion to English Literature, p. 427.

²Macbeth, and Richard the Third: an Essay, in answer to Remarks on some of the Characters of Shakespeare (by T. Whately), London, 1817. [The Macbeth essay had been published separately, London, 1786.]

³The Knight Errant, I (August 2, 1817), 54.

⁴Ibid.

⁵See page 13.

in the versification of Shakespeare's plays.

In the second extract which is the last part of Kemble's essay, Kemble sums up the principal points of difference between Macbeth and Richard III. The character of Richard is simple, while that of Macbeth is mixed. Richard is only brave, whereas Macbeth is brave and at the same time sensitive. Richard commits his crimes, suggested by his own disposition which is originally bad and confirmed in evil. Richard is always free to display his valor, knowing "no 'compunctious visitings of nature,'" and "alive only to the exigencies of his situation."¹ Kemble then describes the character of Macbeth. Macbeth is driven into guilt not by his own evil nature but by the instigation of others. Even after the commission of the crimes, the early principles of virtue are not extinct in his soul. It is true that, being distracted by remorse, he does not seem to notice the approach of danger and does not have recourse to his courage for support until the actual presence of the enemy rouses his soul to action. Kemble then affirms that Macbeth has a just right to the reputation of bravery. For Macbeth feels no personal fear of Banquo and Macduff and meets equal, if not superior tests of fortitude, as calmly as Richard. In conclusion, Kemble expresses his hope that "no future critic or commentator will ascribe either the virtuous scruples of Macbeth, or his remorseful agonies, to so mean a cause as constitutional timidity."² The article shows the continued interest of the periodicals in the character of Macbeth.

Concerning the textual criticism of Shakespeare's plays, The Knight Errant shows itself averse to the practice of wanton emendations. As for the

¹Ibid.

²Ibid.

dramatic criticism of Shakespeare, it believes that the plays of Shakespeare are morally healthy. The extract dealing with the character of Macbeth reveals the increasing interest in the characterization rather than the construction of Shakespeare's plays.

6. The Theatre

Of the six periodicals which began publication during the period 1815-1820, The Theatre was the last to appear. It did not, however, outlive the period, although it was able to publish twenty-three issues. The full title of this publication was The Theatre: or, Dramatic and Literary Mirror, Containing original theatrical Essays--literary Reviews--theatrical Criticism--original and selected Poetry--theatrical Anecdotes--Provincial Theatres, &c. It was published by Duncombe, 19, Little Queen-Street, Holborn, London. There were fourteen numbers in the first volume. The second volume had only nine issues. Some of the issues were weekly, the rest were semiweekly. The first issue came out on February 20, 1819, and the last (No. 23) on October 30, 1819. Each number consisted of sixteen pages. Every issue had a section, "Theatrical Portraits," which gave the life of one of the contemporary performers. The periodical regularly reviewed the performances at Covent Garden, Drury Lane and Haymarket. A few of the issues gave brief reviews of the minor theaters--Surrey, Olympic, Coburg, Astley's, English Opera House, Regency, Sadler's Wells, and Sans Pareil. Though some of the reviews dealt with the performance of Shakespeare's plays, they did not make any critical observations on the plays. The Theatre also published reviews of new books and theatrical anecdotes. Every issue had a section of "Original Poetry." The periodical

published a few articles on drama, but none of these articles dealt with the textual or dramatic criticism of Shakespeare's plays.

The six periodicals of the period 1815-1820 are, in their combined contribution to the textual and dramatic criticism of Shakespeare's plays, far inferior to the five periodicals of the earlier period 1810-1815. The period 1810-1815 has three magazines (The Dramatic Censor, The Theatrical Inquisitor, and The Stage) very rich in articles on Shakespeare criticism, while the period 1815-1820 has only one periodical, namely, The British Stage and Literary Cabinet, which contains a large number of articles on the criticism of Shakespeare's plays. However, both these periods show great interest in the textual criticism of Shakespeare. Like The Theatrical Inquisitor of the previous period, The British Stage and Literary Cabinet has a number of articles on the text of Shakespeare's plays. Further, like The Monthly Mirror of the first period, The British Stage and Literary Cabinet has a few articles parodying the commentators of Shakespeare. As for dramatic criticism, the magazines of the present period do not show as much interest in Shakespeare's characterization as the magazines of the previous period do.

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CHAPTER VI. PERIODICALS, 1820-1825

1. The London Magazine

The years 1820-1825 witnessed the publication of eleven London dramatic periodicals, which is almost twice as many as the periodicals published in the previous period. The London Magazine was the first periodical which began publication during this period. The full title of the periodical was The London Magazine, and Monthly Critical and Dramatic Review. It was printed by Joyce Gold, 103, Shoe-Lane, Fleet-Street and published by Gold and Northouse, No. 19, Great Russell-Street, Covent Garden, London. The magazine published two volumes of monthly issues, from January to December, 1820. The issues were dated but not numbered. There were eighteen pages in each issue.

One of the items in The London Magazine was biographies of literary authors. A section entitled, "Literary Review," commented upon new publications of drama, poetry, and novel. The section, "Dramatic Review," dealt with the performances of plays at Drury Lane, Covent Garden, King's, East London, Surrey, and Adelphi Theatres. There was also another section in which musical compositions and productions were reviewed. The section, "Original Poetry," published many short poems. The magazine occasionally contained essays on the Arts and Sciences. A meteorological journal, remarks on the weather, agricultural report, commercial report, and news about births, marriages, deaths, and price of stocks formed the last part of every issue. The

periodical had no articles on the textual or dramatic criticism of Shakespeare's plays. But, in the section, "Dramatic Review," a few performances of these plays were reviewed. These reviews, however, contained no critical remarks on the plays themselves.

2. The Critic

The Critic began publication six months after the appearance of The London Magazine. Unlike The London Magazine, however, which dealt with all the forms of literature, science, commerce, weather, and the price of stocks, The Critic restricted itself to music, drama, and the stage. The complete title of this periodical was The Critic; or, Weekly Theatrical Reporter. It was printed by M. Molineux, Bream's Building, Chancery Lane, London. It was published every Saturday. Each issue had sixteen pages and was sold for six pence. The periodical published only seven numbers, from July 22 to September 2, 1820.

The first section of every issue was entitled, "Dramatic Biography," which dealt with famous playwrights of the past—Moliere, Racine, Corneille, and others. Another section contained notices and reviews of the performances at the following London theaters: Drury Lane, Covent Garden, King's, Haymarket, English Opera House, Surrey, Sadler's Wells, Coburg, Astley's, and Regency. A section entitled, "Thespiana," published essays on drama and the stage. There was another section which was devoted for theatrical news. The Critic published also a few essays on music. It had a few articles and reviews which deal with the plays of Shakespeare.

The second and third issues of The Critic contain a series of two

articles entitled, "Dramatic Portraits." The first, which appeared in the number for July 29, 1820, deals with Shakespeare's King Lear. The anonymous writer hails this play as one of the most sublime productions of Shakespeare. In this work the genius of its immortal author is revealed in more than usual fullness. The play affords a more complete and decisive proof of Shakespeare's vast and comprehensive powers than any other of his dramatic pieces. The writer then discusses the technique of the play saying:

The opening of the poem, for we wish to speak of it without any reference to the stage, resembles the deep and fearful calm which precedes an earthquake: when the impending destruction is rendered more awful from the stillness which it destroys. When the storm has burst forth, and the thunder is rolling over our heads, it is a relief to the darkness and gloom to see the flashes of lightning play around us. So it is in the conflict of agonizing passions which fill up the action of this great tempest. The most dark and desperate feelings of our nature are laid open in all their naked deformity, but are beautifully contrasted with the gleams of hope and affection, which appear like the bright but hasty glance of a Lapland summer, only to render still more desolate the gloom which succeeds them.¹

The author thus points out the technique of contrast and parallel which Shakespeare uses in this play. However, he avowedly wishes to dwell on this work rather as a poetic piece than as a play designed for production on the stage.

In the second part of the article the writer discusses the character of Lear. The fall of such a mind as Lear's from a state of calm to the lowest depth of misery and despair is most grand and at the same time most terrible. Passions had always been too strong for Lear's reason. His desires had no law to regulate them except his own will. His actions were motivated by present feelings, "without any guide but their own immediate impressions."²

¹The Critic, I (July 29, 1820), 30-31.

²Ibid., 31.

He used to exact a passive obedience from his subjects as well as domestics. The writer concludes that "he was little fitted, therefore, for reverse of any kind; and when the evil hand of destiny is upon him, he receives the shock like a thunderbolt, and falls without an effort beneath the weight of accumulated and unexpected calamity."¹ The writer then points out that the sympathy which we feel for Lear in his fallen state arises chiefly from our consideration that he is the injured father and not the unhappy sovereign. The madness of Lear is then analyzed by the writer. When the struggle of adversity has obscured Lear's reason and shattered his faculties, he sinks into a kind of "mental twilight, which more resembles a gradual decay than a sudden and violent overthrow of the mind."² There is nothing vehement or extravagant in his madness. Once the first burst of frenzy is over, Lear's madness resembles more a state of stupor than complete insanity. The article concludes with the encomium that the play resembles a magnificent Gothic structure upon which time does not throw its ugly scars and which will remain for ever an imperishable monument of human genius. Since the writer points out that the sympathy we feel for Lear is not for the fallen sovereign but the injured father, he conceives King Lear as a domestic tragedy.

The second article in the series, "Dramatic Portraits," deals with Othello. In this article, which appeared in the issue for August 5, 1820, the writer first makes some general remarks about Shakespeare's characterization. The peculiar characteristic and triumph of Shakespeare's genius is that he explored the recesses of the human heart and laid open "the springs and

¹Ibid.

²Ibid.

sources of action."¹ He has a greater insight into individual motives in different situations and a more perfect knowledge of human character in all its aspects than any other writer. Moreover, his characters, whether they are placed in high or low situation, are not inanimate portraits or cold and artificial likenesses of individual peculiarities. They are made "the agents of some powerful emotion, and become the means of displaying the passions and feelings of our nature in their most impressive and conspicuous light."² Shakespeare enables us to observe, in these characters, the effects of human feelings as they operate differently upon different individuals. The writer adds that Shakespeare's characters are all human, not confined to one age or climate, but possessed of the common feelings of humanity, which places them above the changing circumstances of worldly things and endows them with immortality. In the remaining part of the article the writer analyzes the character of Othello. Othello is one of the most terrific examples of "the force and fury with which the mind is assailed, when under the influence of one powerful and predominating feeling."³ His character, however, is one of the most natural and beautiful portraits which have been drawn by Shakespeare. He is open and generous in his nature, and is not accustomed to disguise or conceal his feelings, but his mind is made up of extremes. He cannot love or hate with moderation. His whole heart and soul is infused into his desires, and when these are frustrated, his disappointment and rage are great in proportion to the eagerness with which he pursued the desires. The writer then applies this general trait of Othello's character to his conduct towards his

¹Ibid. (August 5, 1820), 44.

²Ibid.

³Ibid., 44-45.

wife. Othello's love for the most beautiful and affectionate Desdemona is almost worship, and the trust which he places in her is "the stay and support of his being."¹ When he is bereft of that trust, he is left unprotected, "the sport of every wind that blows, without a shelter or refuge from the weight of misery which oppresses him."² The real or fancied injuries which are inflicted upon his unsuspecting nature drive him almost to madness, and "he turns like a hunted tiger upon his pursuers, and pushes headlong upon destruction."³ The writer obviously treats the character of Othello sympathetically and even apologetically.

The Critic has two theatrical reviews which make some critical observations on the plays of Shakespeare. The first, which appeared in the number for August 19, 1820, deals with the performance of Hamlet at Drury Lane. In this review the Editor briefly comments upon the character of Hamlet. This character is one of extreme beauty, and its beauties are so apparent that the finest acting can add little to its excellence. The passions which agitate, and the feelings which oppress the mind of Hamlet are violent but not enduring. They distress him for a while and then pass away, "like summer clouds that appear and are forgotten."⁴ The qualities of Hamlet's heart interest the reviewer more than the qualities of his head.

The second review, which appeared in the issue for August 26, 1820, deals with the performance of Othello at Drury Lane. The review comments on Othello's following soliloquy after Iago's departure:

.....Haply, for I am black.—
And have not those soft parts of conversation

¹Ibid., 45.

²Ibid.

³Ibid.

⁴Ibid. (August 19, 1820), 73.

That chamberers have;—or, for I am inclin'd
 Into the vale of years,—yet that's not much.
 (Othello, III, iii.)

The Editor thinks that this mortifying reflection by which Othello tries to account for his wife's infidelity is extremely pathetic. Othello's jealousy, in the Editor's opinion, springs from "a distrust of his own power to attract and ensure the affections of so young and beautiful a creature," and this distrust of oneself may be said to constitute "a portion of his nature and being."¹ The previous article on Othello ("Dramatic Portraits") traces the tragedy of Othello to his loss of trust in his wife. The present article completes the subject by inquiring into the cause of this loss, viz., a jealousy which springs from a distrust of himself.

The Critic is more interested in the characterization than in the construction or other aspects of Shakespeare's plays. It also treats the characters very sympathetically. The analysis of Lear's madness and Othello's jealousy are features not dealt with in other periodicals.

3. The Cornucopia

The Cornucopia, which began publication two months after the appearance of The Critic, resembled more The London Magazine than The Critic, since, like The London Magazine, it was interested in all the forms of literature and in the Sciences. The full title of the periodical was The Cornucopia; or, Literary and Dramatic Mirror, Containing Critical Notices of the Drama, and a Variety of interesting subjects under the head of Miscellanies. It was printed by T. Richardson, 98, High Holborn and published by

¹Ibid. (August 26, 1820), 89.

J. Jameson, 13, Dukes Court, Bow Street, London. The periodical published one volume of thirteen monthly issues, from September, 1820, to September, 1821. The first two issues consisted of sixteen pages each and were sold for one and a half shillings per issue. The remaining numbers had only eight pages each and were sold at six pence each. The periodical contained reviews of performances at Drury Lane, Covent Garden, English Opera House, Coburg, Haymarket, Olympic, and Adelphi Theatres. Some of these reviews dealt with the performances of Shakespeare's plays, but they made no critical observations on the plays. The Cornucopia published a few essays on antiquities and scientific subjects. Essays on popular traditions, manners, and customs were another feature of the periodical. It also published biographies, prose narratives, and original poems.

The Cornucopia has only three articles dealing with the plays of Shakespeare.¹ In the first of these articles, which came out in the issue for September, 1820, the Editor gives some popular traditions respecting Macbeth, which are current in the neighborhood of the remains of Dunsinane Castle where Macbeth lived. The Editor informs us that these traditions were collected by John Sinclair² who made an excursion into the place in 1772.³ The traditions

¹These three articles belong to a series entitled, "Dramatic Vestiges and Fragments," dealing with popular traditions and historical narratives or ancient literary works related to events described or mentioned in English plays including those of Shakespeare. It appears that the Editor himself is the author of these articles.

²John Sinclair (1754-1835) edited The Statistical Account of Scotland, Drawn up from the Communications of the Ministers of the different Parishes (21 vols.; Edinburgh: W. Creech, 1791-1799).

³The Editor does not mention where these traditions were first published.

concerned with the last Act of Macbeth are then retold. When Malcolm, supported by English auxiliaries, came to Scotland in order to "recover his dominions from Macbeth, 'the Giant,' as the country people call him," he marched first towards Dunkeld, so that he might join his Scottish friends who had promised that they would join him in the north. This led him to Birnam Wood, "where accidentally they were induced, either by way of distinction, or from some other motive, to ornament their bonnets, or to carry about with them in their hands the branches of trees."¹ The spy whom Macbeth had stationed in the locality reported the phenomenon to him. Then Macbeth began to despair, remembering the witches who had counselled him to beware, "When Birnam Wood should come to Dunsinane."² So when Malcolm attacked the castle, Macbeth immediately deserted it and fled to the opposite hill, where he was pursued by Macduff. Finding it impossible to escape, Macbeth finally threw himself from the top of the hill and was killed upon the rocks. He was "buried at 'the Lang Man's Grave,' as it is called, which is still extant."³ The Editor then points out that, though, according to popular tradition, Macbeth died by throwing himself from the top of a rock, "it was much more poetical as narrated by Shakespeare, his falling by the hands of Macduff, who was 'not of woman born,' and whom he had so deeply injured."⁴ Lastly, the Editor tells us how Shakespeare came to get a faithful knowledge of the popular traditions about Macbeth. In Guthrie's history of Scotland⁵ it is stated that, in the

¹The Cornucopia, I (September, 1820), 11.

²Macbeth, IV, i.

³The Cornucopia, I (September, 1820), 11.

⁴Ibid.

⁵William Guthrie (1708-1770), A General History of Scotland from the earliest Accounts to the present Times (10 vols.; London: Hamilton, 1764-68), VII, 358.

year 1589, a company of English comedians were sent to Scotland by Queen Elizabeth at the request of King James, who gave these players a license to play in his capital and before his court. John Sinclair, in his Statistical Account of Scotland, states that, in 1589, English comedians exhibited plays in Perth, only a few miles from Dunsinane where Macbeth's castle stood. The article concludes that it is extremely improbable that the events narrated by Shakespeare and the traditions prevalent in the land could have "borne so strong a resemblance, unless he had gathered them on the spot himself or employed some other person for that purpose."¹

The second article, which appeared in the issue for November, 1820, deals with Othello. The Editor first discusses the source of the play. The fable on which this play is based is taken from one of the narratives in Geraldine's² Novels (Decad. 3, novel 7.). It cannot, however, be ascertained whence Shakespeare got the name of Othello which is not found in Cynthio's original narrative. Probably he got it from one of the English translations. But there is no extant English translation of Cynthio's Novels published so early as the time of Shakespeare.³ In the second part of the article the time in which the story of the play takes place is discussed. Soliman II, the Emperor of the Turks, conceived his design against Cyprus in 1569, and took it in 1571. This was the only time when the Turks invaded the island after it came into the hands of the Venetians in 1473. The time,

¹The Cornucopia, I (September, 1820), 11.

²See page 65.

³The Editor is of the opinion that Cynthio's Novels should have come into English probably through a French translation of Cynthio's Works (Paris, 1584) by Gabriel Chappreys.

therefore, of the story of the play should be during the interval between 1569 and 1571. We are informed by the play that there was a junction of the Turkish fleet in Rhodes, ready to invade Cyprus, that it came first sailing towards Cyprus, then went to Rhodes, where it met another squadron and thence resumed its way to Cyprus. Richard Knolle states that these are the real historical facts which occurred when the Turks attacked Cyprus in May, 1570.¹ The time of the play must, therefore, be 1570.

The third and last article, which appeared in the issue for March, 1821, deals with a passage in King John (I, 1), where Falconbridge says to his mother:

Needs must you lay your heart at his dispose,
 Against whose fury and unmatched force,
 The awelesse lion could not wage the fight;
 Nor keeps his princely heart from Richard's hand:
 He that perforce robs lions of their hearts
 May easily winne a woman's.

The Editor affirms that the exploit of Richard mentioned in the passage will not be found in any authentic history. In his view the source of this exploit is the old romance, Richard Coeur de Lyon.² This romance describes the circumstances which led Richard I to his encounter with the lion as well as the actual combat with it. Richard was returning from the Holy Land in the habit of a pilgrim. On his way he was discovered and thrown into prison by the King

¹Richard Knolle (1550-1610), The Generall Historie of the Turkes, from the first Beginning of the Nation; faithfully collected out of the best Histories (London, 1603), p. 838.

²This is a Middle English poem of unknown authorship. The British Museum library and a few other libraries have the MS of this poem. The critical edition of all these MSS was published first by K. Brunner at Vienna in 1913. See The Cambridge Bibliography of English Literature (4 vols.; edited by F. W. Bateson; Cambridge: The University Press, 1940), I, 150.

of Almayne. The King's son, hearing of Richard's prowess, visited him in the prison and desired to exchange blows with him in a trial of strength. Richard killed the prince in one blow on his cheek. The enraged King forced Richard to fight a hungry lion. During the fight Richard thrust his hand into the throat of the lion and plucked its heart, lungs, and all, and the lion fell dead on the ground. The author of the romance then tells us that it is for this exploit that Richard is called, "Strange Richarde, Coeur de Lyonne."¹

The Cornucopia does not have any articles dealing with the textual criticism of Shakespeare's plays. Its articles on the dramatic criticism of Shakespeare are all concerned with the source of his plays. In tracing the source of plays, the author of the articles has recourse to popular traditions, history, and ancient literature.

4. The Theatrical Spectator

The Theatrical Spectator dealt exclusively with drama and the stage, for which reason it resembled more The Critic than The London Magazine or The Cornucopia, both of which had wider fields of interest. The Theatrical Spectator was printed by T. Dolby, 299, Strand and published by C. Harris, No. 25, Bow-street, opposite Covent Garden Theatre, London. The periodical published eleven weekly issues, from April 7 to June 23, 1821.² The issues were dated and numbered. The eight-paged issues were sold at three pence each.

The Theatrical Spectator contained notices and reviews of the performances at Drury Lane and Covent Garden Theatres. The periodical gave also

¹The Cornucopia, I (March, 1821), 68.

²The Harvard University Library has the single extant copy of this periodical. In this copy No. 3 is missing.

a catalogue of performances at the Provincial theaters, but these performances were not reviewed. Descriptive analyses of new plays were another feature of the magazine. A few of the issues also published interesting scenes from these plays. The periodical published occasionally critiques on the contemporary actors and their performances. A few reviews of the performances of Shakespeare's plays were published in the magazine, but none of these reviews made any critical observations on the plays themselves.

5. Thalia's Tablet

The Thalia's Tablet began publication during the last month of 1821, about eight months after the appearance of The Theatrical Spectator, but, unlike The Theatrical Spectator, the Thalia's Tablet dealt with all forms of literature. The full title of the periodical was Thalia's Tablet and Melpomene's Memorandum Book; or, Orpheus's Olio; or, the Album of All Sorts. The periodical was printed and published by S. G. Fairbrother, 6, Broad Court, Drury Lane, London. It published only one issue, which was neither numbered nor dated. This issue, however, contained a letter addressed to the Editor, dated December 5, 1821. This number consisted of twelve pages and was sold at three pence. It had been announced in this number that the periodical would be published every Saturday, though no other issue seems to have been published.

The title page of the first issue humorously announced that the periodical would be

A Collective, selective Medley of Odd, Laughable, Funny, Droll, Tragical, Comical, Poetical, Prosaical, Elegiacal, Whimsical, Satirical, Critical, Biographical, Theatrical, and Piratical Songs, Duets, Glee's, Chorusses; Orations, Recitations, Lucubrations, Translations; Prologues,

Epilogues, Monologues, Dialogues; Tales, Memoirs, Histories, Fragments; Flights of Fancy; Fugitive Pieces, Scraps, &c. &c. &c., gathered from Tragedies, Comedies, Operas, Plays, Farces, Burlettas, Operettas, Farcettas, Melodrames, Pantomimes; Newspapers, Novels, Magazines and Romances.

The actual content of the issue could not obviously publish all the announced items. The issue gave the dramatis personae, summary, and songs of a new melodrama.¹ Four short poems formed the second section. They were followed by a few letters to the Editor. The last part of the issue gave a catalogue of the performances of the week at the minor London theaters—Surrey, Coburg, Royalty, Adelphi, Olympic, and West London. The periodical contained no articles or reviews of the plays of Shakespeare.

6. The Mirror of the Stage

Of the eleven periodicals which began publication during the period 1820-1825, The Mirror of the Stage was the only one which contained a large number of articles dealing with the criticism of Shakespeare's plays. The full title of this magazine was The Mirror of the Stage; or, New Dramatic Censor: Consisting of Original Memoirs of the Principal Actors, Criticisms on the New Pieces and Performers as they appear, Anecdotes, Original Essays, &c. &c. It was published by E. Duncombe, 1, Vinegar Yard, Brydges Street, Covent Garden, London. The printer was Bingham, 14, Tavistock-street, Covent Garden. The periodical published its first issue on August 12, 1822, and the last on October 11, 1824. There were four volumes consisting of twelve issues in each volume. Every issue had sixteen pages. The issue came out biweekly or triweekly with some irregularity.

¹The melodrama was The Greeks and the Turks, by J. Amherst.

Every number of The Mirror of the Stage contained the biography of a famous performer. It gave also a complete catalogue and review of the performances at Drury Lane and Covent Garden Theatres. Reviews of performances at the minor London theaters of Surrey, Haymarket, Coburg, Adelphi, Davis's, West London, Olympic, Rawstone-Street, and Wilson-Street Theatres appeared in the periodical. The magazine also published dramatic anecdotes, dramatic news, and criticisms of new plays and performers. Some of the issues had short original poems. A few issues contained essays dealing with drama and the stage.

The Mirror of the Stage has a large number of articles dealing with the dramatic criticism of Shakespeare, of which a few are independent articles, and the remaining are theatrical reviews. The number for October 21, 1822, begins a series of five independent articles entitled, "Shakespeare's Female Characters," by "Philo-Tragicus." "Philo-Tragicus" is probably the Editor himself, who makes no comment on these articles.¹ Ophelia, Lady Macbeth, Juliet, Julia, and Desdemona are the characters treated in the series. "Philo-Tragicus," as the name suggests, loves to dwell upon the tragic aspect of life. It is the tragic aspect of Shakespeare's female characters that has caught his fancy. Further, these articles reveal the writer's great fascination for romantic feeling. He broods with pleasure over the workings of the passion of towering ambition in the case of Lady Macbeth and of the passion of all-consuming love in the case of the other four characters. All the five articles follow more or less the same pattern. The first part deals with some general

¹Series of articles are usually introduced or commented upon by the Editors of the periodicals.

idea or principle. The second part discusses the chief traits—love or ambition—in the character. The next part traces the course of this love or ambition in the play. A philosophical comment or a moral exhortation to the readers constitute the last part of the article.

The first article in the series discusses the character of Ophelia. It first makes a general statement about life. The picture of unsuccessful love is extremely touching, especially when misfortune blasts the prospects of two young lovely human beings, "nipping the blossom just as it was maturing into the bud, with a cold east wind."¹ For this reason Shakespeare's portrait of Ophelia is alluring. The chief trait in the character of Ophelia is then discussed. Love is the quality which Ophelia reveals at her first appearance. It is also her distinguishing trait. In her first interview with her father and brother she displays her love for them and for Hamlet. Though Hamlet is unequal to her in station, she shows confidence in the truth of his love. She never doubts that she loves and that she is beloved. Her love does not acknowledge any obstacles and "laughs in imagination at opposition which it can scarcely surmount in reality."² Her ardent devotion to her father is proved by her willing obedience to him, "even in matters where the heart is concerned, and in which many females think a merit to be obstinate."³ The article then inquires into the cause of Ophelia's madness. From the circumstances of the madness, it seems that the insanity was caused by the sudden death of her father. On the other hand, Laertes imputes it to Hamlet, and Ophelia herself, in her first mad scene, dwells upon the idea of her supposed

¹The Mirror of the Stage, I (October 21, 1822), 83.

²Ibid.

³Ibid., 85.

distracted lover. The sudden death of her father and the banishment of her lover were both too agonizing for her tender heart and could have driven her to madness. The last part of the article praises the bye-gone times when love and not paltry wealth was the motive of marriage. It ends with an exhortation to both the scoffers and votaries of love. Those who laugh at the very name of love should listen to the ravings of Ophelia in order to be convinced of the great power of love. Those lovely but pitiable human beings, "blessed with too much sensibility for the cool calculating policy of the hard-hearted men of this iron age,"¹ should look to the drowning of Ophelia, so that they may avoid the rocks that beset the course of true love. The author evidently uses the character to point out to the reader his own moral lesson.

The second article, which appeared in the issue for November 4, 1822, treats the character of Lady Macbeth. The superiority of Shakespeare's dramatic genius is discussed in the first part of the article. Shakespeare took an untrodden path in the characterization of Lady Macbeth. Many playwrights of earlier ages have represented the character of an ambitious man, sacrificing every affection of his heart for his family, friends, and country, and staining himself with the heinous crime of murder "for a little rule, or perhaps only the semblance of rule, but transient and fleeting."² But Shakespeare was not satisfied with this. He took an altogether novel path and drew a woman "in the adventurous path of dangerous ambition."³ The article then points out that the principal trait in the character of Lady Macbeth is "a towering ambition, that recognizes no obstacles, and regards no consequences."⁴ Ambition has taken

¹Ibid., 86.

²Ibid. (November 4, 1822), 102.

³Ibid., 103.

⁴Ibid.

possession of her whole soul and is her impelling spirit throughout the whole tragedy, urging Macbeth to the crime and completing his imperfect murder. Ambition gives her courage to look death in the face. The article notes, however, that there is one redeeming quality in Lady Macbeth which still points out the woman. In the hour of blood when her husband is perpetrating the slaughter of the royal guest, she exclaims:

Had he not resembled
My father as he slept, I had done't. (Act II, Scene ii.)

Her revulsion from the thought of murder makes her still one of us; except for this feeling, we might consider her a man and could hardly believe that she was a woman. The effect which the murder of the King produced on Lady Macbeth is then described. The horrors of the perpetrated crime haunt her mind. Fear of detection and vengeance follows her everywhere. Her ceaseless thought is about her crime, which pursues her even in the hour of slumber. The last part of the article gives the moral we are to draw from the character of Lady Macbeth, namely, that wickedness is defeated when it is most triumphant.

The character of Juliet is the subject of discussion in the third article, which came out in the issue for December 2, 1822. The article first states, concerning the play of Romeo and Juliet, that "the God of love has indited this play and spread over it his balmy wings."¹ It then argues that the beauties of the character of Juliet are better appreciated in the closet than on the stage:

It is not, however, amidst the applause of gazing crowds, or in the noise and glare of a theatre, where everything is calculated to rouse

¹Ibid. (December 2, 1822), 139.

passions far less pure than those which will harmonize with the spectacle on the stage, (as far at least as the poet is concerned in that spectacle)--it is not here, that the beauties of a character like this will be duly estimated; we must look upon the mild radiance of the moon, the nightingale must warble its sweetest notes, and the hum of men must be stilled--then Juliet shall rise to our mind, like a beautiful spirit of the world of purity, robed for an hour in the garments of mortality, only to show of what delicacy and simplicity they were susceptible, and what innocence and loveliness they were capable of clothing.¹

The author proceeds to treat the chief trait in Juliet's character which is love, tracing its course from the time it was first kindled in her by the first sight of Romeo until her tragic suicide over his corpse. He dwells long on the scene in which Juliet takes her own life. Love was the sole principle of her life. She could not live after she realized that the object of her love was no more. If there had been no dagger about her, "sorrow would have been sufficient to do the work of death, and madness laid her in a grave."² The last part of the article comments upon the fate of Juliet. Souls like Juliet are of another world. This world is not their abode; "they pass a short probation in it, and then unite in an eternal and perfect communion."³ The author again makes his own moral reflection upon the character, leaving out the question whether the playwright had intended the character to be an object of such a reflection.

The fourth article, which was published in the number for March 10, 1823, deals with the character of Julia in The Two Gentlemen of Verona. The article first makes a general remark on contemporary society. We are fallen now upon hard times. We can "no longer look for love mastering the shame and conquering the formalities to which the cold-hearted may have consented to

¹Ibid.

²Ibid., 141.

³Ibid.

conform."¹ We can only look back to those scenes of blissful love in Shakespeare's plays which will never brighten our own lives, which are spent in these days of broken vows and forgotten faith. We will have to go to our grave, "bemoaning our miserable lot, and sorrowing that we did not live where Julia was, and when Ophelia was on the earth."² The article then invites us to enjoy in the closet the contemplation of the characters of Julia and Ophelia, sitting by the window and looking at the moon. If the portraits of these women be a dream, let us still enjoy it, since it is the loveliest we ever knew. Let not the charm of these characters be broken, "like a school-boy's bubble, into air, till a sweeter is provided to lull us."³ The author seems to imply that these characters are better read and contemplated in the stillness of the closet than witnessed on the bustling stage. The question whether it was proper for Julia to leave her home in order to follow her lover is then treated. The article defends her conduct, since it was motivated by ardent and unselfish love. Love, in its view, is the mainspring of all the actions of Julia. The course of her true love is then traced through all its vicissitudes. The most poignant scene in her life is where she finds her lover (Proteus) playing false. She had left her home and come all the dreary way alone, looking with expectation to meet her lover and to be comforted by him, but instead she finds him courting another lady (Sylvia). However, joy suddenly breaks in upon this disconcerting scene, and the full day of happiness and love dawns upon her. The article ends with a comment on Julia's fate. The world shall pay Julia unbought homage, and women in every

¹Ibid., II (March 10, 1823), 56.

²Ibid., 57.

³Ibid.

age shall point to her as the pride of their sex, "while admiring people shall testify, that she lived and loved 'not for an age, but for all time.'"¹ As in the previous article, the author uses the character to give his own reflections which he believes will profit the reader.

The fifth and last article, which was published in the number for May 5, 1823, discusses the character of Desdemona. In the first part of the article, the author deals with the controversy whether filial duty or love should yield, when these two become opposing principles of action. It is most delightful to see a person endowed with youth and beauty sitting down to watch over an old and infirm parent, but it is not unpardonable, on the other hand, "when the ardour of earliest love" leads such a person to "some rash though strictly honorable action."² The author then endorses Desdemona's romantic love for Othello. Her only crime, in his view, was to have "followed the dictate of honorable love, and obeyed the religion of nature."³ The author then deals with the chief trait in Desdemona's character, which is the unbounded confidence of affection with which she reposes on her husband's love. She believed that she could always pour her sorrows in his bosom. She fancied that his heart is always open to shelter her, though the whole world should frown upon her. His mind was her country, and his presence her home. Love filled her soul, and her unbounded confidence in her husband's love made her live in an unruffled peace, which never dreamt of its termination. The author then goes on to describe Desdemona's distress caused by Othello's progressive jealousy. He dwells long upon her anguish during the storm and upon the fatal blow her heart received. In the last part of the article, the

¹Ibid., 58.

²Ibid. (May 5, 1823), 117.

³Ibid.

author points out the lesson to be learnt from the story of Desdemona. Man should learn to put more trust in the honor and fidelity of his wife. Wife, on her part, should, unlike Desdemona, by all means talk it over with her husband the moment she detects any sign of jealousy in him.

These five articles clearly reveal the philosophic and moral temperament of their author. The female characters of Shakespeare give the author much food for thought. He views them as objects of moral and philosophic reflection. His enthusiastic advocacy of romantic love is a new element not found in the critical articles of the earlier periodicals. All the female characters (except Lady Macbeth) are ideal beings of exceeding beauty, too beautiful to be real, and as such ideal objects of contemplation rather than representatives of common humanity. However, the author's view that the portraits of some of these characters are better read and contemplated in the closet than represented on the stage is not quite a new trend in criticism, since The Stage, in its issue for January 27, 1816, had already stated this view about A Midsummer Night's Dream.¹

Another article, found in the issue for February 24, 1823, turns the attention of the reader from Shakespeare's female characters to one of his male characters. The article is entitled, "On the character of Malvolio, in Shakespeare's comedy of Twelfth Night." "Dangle," the author, first observes that there is something extremely natural, though at the same time truly ridiculous in the character of Malvolio. The chief trait of Malvolio's character is then described. Malvolio is not a fool but rather "a man puffed

¹See page 102.

up with pride and self-conceit."¹ Shakespeare intended to show how far a man of this type may render himself ridiculous, by indulging in such a high opinion of himself, "as tends to impress upon his mind the idea that every one looks upon him in the same favorable light."² This feature of Malvolio's character was clearly perceived and dexterously worked upon by Maria in the letter with which she fooled Malvolio. In conclusion, "Dangle" says that the character of Malvolio is one in which Shakespeare has bestowed considerable pains and is as happily drawn as any other character of his plays. The author of the article treats the character with intellectual aloofness and not with an element of feeling and sympathy, as "Philo-Tragicus," the author of the five previous articles did. Further, "Dangle" does not, like "Philo-Tragicus," use the character for moral or philosophic reflection.

The Mirror of the Stage has a few more articles dealing with the dramatic criticism of Shakespeare's plays, which are reviews of the performances of Shakespeare's plays and make some observations on the plays themselves. The first theatrical review to be treated is found in the issue for December 2, 1822, and deals with the performance of Romeo and Juliet at Covent Garden. In this, the Editor briefly treats the character of Juliet. Shakespeare has with a master hand portrayed Juliet as "the very slave of passion."³ She is introduced to us at an age when love, if once imbibed, forms the only feeling of the soul. She has seen in Romeo the very perfection, in her estimation, of a lover—young, handsome, and ardent—who, like herself, "possesses those romantic feelings which make first love appear so blissful, that

¹The Mirror of the Stage, II (February 24, 1823), 46.

²Ibid., 46-47.

³Ibid., I (December 2, 1822), 135.

every consideration sinks before its powerful influence."¹ She adores her Romeo who is the god of her idolatry and sacrifices for his love her parents, her home, and her all. Lastly, the reviewer observes that the love-story of Romeo and Juliet would have been in common hands insipid and tasteless, but Shakespeare has thrown over it "so brilliant a light, that love with them seems the very sunshine of the soul."² The Editor joins "Philo-Tragicus," the author of the previous article on Juliet,³ in depicting Juliet as a slave of love, but does not make any moral reflections on the character, as "Philo-Tragicus" did.

The next review which treats the plays of Shakespeare is in the number November 17, 1823, and deals with Macbeth, performed at Drury Lane. The character of Lady Macbeth is briefly discussed by the Editor. Shakespeare's portrait of Lady Macbeth is terrifically grand. The chief feature of this character is "lordly ambition, that looks not to consequences, or shrinks for a moment till its end is accomplished."⁴ Her heart is the seat of all the worst human passions, which are rendered more odious because they are in a woman to whom we look up "as the soul of all that's gentle and lovely" and who was "made to temper man."⁵ So nature blushes with disgrace to find that such a being who is "so mixed up and identified with our first affections should become not only the contriver of deeds 'that make the sight ache to look upon' but the chief actor of them."⁶ The Editor uses Shakespeare's portrait of Lady Macbeth to make his own moral reflections, as does "Philo-

¹Ibid.

²Ibid.

³See pages 159-160.

⁴The Mirror of the Stage, (November 17, 1823), 122.

⁵Ibid.

⁶Ibid.

"Tragicus" in a previous article on the same character.¹ The authors of both these articles indicate towering ambition as the chief trait in the character of Lady Macbeth. So it is not unlikely that "Philo-Tragicus" is the Editor himself.²

The issue for February 16, 1824, has a review of the performance of King Lear at Covent Garden. In this review the Editor touches upon the character of Lear. Shakespeare has drawn with a powerful hand "the great outline of the trusting, shattered, child-stung father."³ The finer strokes and shades of this character are truly and delicately given by the poet with keen observation and judgement. In the scene with Edgar in the storm, the unhappy king comes to know the pride and selfishness of strong men and the folly of depending upon mortal beings. It is in this scene, the Editor concludes, that Lear finds himself levelled with the poor and naked who seem to take from the earth they tread "no gift beyond that bitter boon—our birth."⁴

The character of Shylock is briefly discussed in another review dealing with the performance of The Merchant of Venice. In this review, which appeared in the issue for March 29, 1824, the Editor points out that in the character of Shylock we do not find a gradual unfolding of a principal trait through progressive incidents. In his view, Shylock's character is static, which is mentioned not as derogatory to the playwright but as a peculiar quality of Shylock's character:—

He is not a moth to flutter round the flame of the time, save as he can gild his wing with stolen wealth—he is not heated or chilled by

¹See pages 158-159.

²See page 156.

³The Mirror of the Stage, IV (February 16, 1824), 25.

⁴Ibid., 26.

accident, but as results from the exercise of his intention--he is the same being in the last scene--his passions and purposes are the same--his hard impenitent vigour is the endowment of a natural bias, and is not worn by habit, nor quenched in the effervescence of defeated malice.¹

The Editor is by no means sympathetic towards the character which he treats. He points out that, although Shylock is crafty and calculating, he is still a short-sighted Jew. He adds that reflection does not check his cruel intents, but the current of his cruelty rolls on, strengthened rather than impeded by the obtrusion of thought. Lastly, it is pointed out that, in this respect, the characters of Shylock and Richard III are directly opposite, "though both revel, but with different incentives, in the promptings of an innate malignity."²

The issue for May 24, 1824, contains a review of the performance of Henry IV, Part I, in which the Editor treats the character of Falstaff. This character is a "compound of wit, cowardice, dissipation, chicanery, and philosophy."³ There are many oddities in his character. He is a coward, but his wit renders his cowardice amusing; "he is dissipated and over-reaching, but his sophistry from its excessive humour and ingenuity of design, makes us smile at vices in him which we could execrate in another."⁴ Other traits of Falstaff's character are then analyzed. He is not avaricious from the passion of avarice, but loves money for the indulgence of the desires of the body. In spite of all his debauchery and lying, he shows in all his dealings with others "a greatness of mind, depraved assuredly, but notwithstanding great."⁵ In faculty he is far superior to his associates, Pistol and

¹Ibid. (March 29, 1824), 57.

²Ibid.

³Ibid. (May 24, 1824), 98.

⁴Ibid.

⁵Ibid.

Bardolph. He sees at once which chord in the machine of man is easily moved and adapts its workings to his own ends. The review then contends that Falstaff must not be considered like a common tavern-frequenter. We must despise his vices. Still he compels us to think that he is but condescending to his companions and that he can "assert his far superiority if released from the trammels of habit."¹ The reviewer evidently shows great sympathy towards the character he treats, as far as morality will let him do it. He hunts for exculpating circumstances and redeeming traits in the character.

The Mirror of the Stage does not have any articles on the textual criticism of Shakespeare's plays. The periodical seems to be engrossed with the characterization in Shakespeare's plays. None of the articles and reviews of this periodical expressly deal with any aspect of the dramatic criticism of Shakespeare other than characterization. All the characters except those of Shylock and Malvolio are sympathetically treated by the periodical, and many of the characters are used for philosophic and moral reflections.

7. The British Stage

The British Stage, which began publication on the first day of 1823, resembled very closely The Theatrical Spectator which had disappeared two years earlier. Like The Theatrical Spectator, it was an exclusively theatrical magazine never attempting to deal with anything but drama and the stage. The periodical was printed by T. Dolby, 299, Strand and published by Onwhyn, Catherine Street, Strand, London. Seven daily issues were published from January 1, to January 7, 1823. Each issue had four unnumbered pages. The

¹Ibid., 99.

first number was preceded by a Notice of Publication, dated November, 1822.

Each number consists exclusively of notices and reviews of performances at Drury Lane and Covent Garden Theatres. There is only one review which makes some critical observations on the plays of Shakespeare. This review which appeared in the issue for January 4, 1823, deals with the performance of Macbeth at Drury Lane. The Editor hails Macbeth as holding the most prominent place among the immortal works of Shakespeare and as "the star of the greatest magnitude and brightness" in the "glorious constellation"¹ of his dramatic productions. He adds that Macbeth is the noblest and most powerful play of Shakespeare. The Editor then attempts to substantiate his statement by comparing Macbeth and Othello.—

Foreign criticism joins the first and most learned critics of our own country in giving the glorious preference to this Play Macbeth and Othello. In both these Dramas the most potent passions of human nature are in active agency—jealousy and ambition—and the latter, the most sublime of passions, is here so minutely marked in two differently constituted characters, with all the imposing collateral circumstances of romance, feudal power, superhuman agency and poetry, that, if it does not give a decided superiority, it at least puts it on a proud equality with its great rival.²

The British Stage does not have any other articles on Shakespeare's plays. But it is interesting to note that the single article which deals with his plays treats the plot and general excellence rather than the characterization which exclusively occupies the interest of The Mirror of the Stage.

8. The Dramatical and Musical Magazine

The Dramatical and Musical Magazine began publication in the same month as The British Stage. In many respects these two periodicals were

¹The British Stage, I (January 4, 1823), [1].

²Ibid.

different. The Dramatical and Musical Magazine had forty pages in every issue, while The British Stage had only four. The former lived eight months, while the latter disappeared after a week. The British Stage dealt exclusively with drama and the stage, while The Dramatical and Musical Magazine included also the treatment of music.

The periodical was printed by R. Macdonald, Great Sutton Street, Clerkenwell, and G. Morgan, 25, Fleet Street, London. The first issue of The Dramatical and Musical Magazine came out in January, 1823, and the last in August, 1823. This monthly magazine contained short biographies of actors, playwrights, and musicians. There were essays on the nature of drama and music. The periodical published a few essays on the rise and progress of the English drama. Critiques on recent musical compositions were another feature of the publication. The periodical occasionally gave music for popular songs. Anecdotes about the theater and music were also published. There was a section in every issue for the publication of short original poems. Every number contained a section entitled, "Theatrical Review and Journal of Performances," which gave a catalogue and brief review of plays performed at the London theaters—Drury Lane, Covent Garden, Coburg, Surrey, Adelphi, Olympic, West London, and Astley's, and at the Provincial theaters of Brighton, Bath, and Dublin. A few of the reviews dealt with the performances of Shakespeare's plays, but they made no critical observations on the plays. The periodical contained no articles on the textual or dramatic criticism of Shakespeare's plays.

9. Journal of Music and the Drama

The Journal of Music and the Drama confined itself strictly to the field of music and the stage. It was printed by W. Molineux, Bream's Buildings, Chancery-lane and was published by John Miller, 69, Fleet Street, London. The magazine published nine weekly numbers, from February 15, to April 19, 1823. It had sixteen pages in every issue and was sold at six pence. The publication contained in every number reviews of musical compositions. A section entitled, "Forager," published anecdotes about famous playwrights, singers, and musical composers. Notices about new dramatic and musical compositions and productions were another feature of the periodical. Theatrical news was another item in the contents. The periodical reviewed performances at Drury Lane, Covent Garden, King's, English Opera House, Amphitheatre, Surrey, Sadler's Wells, Coburg, Olympic, and West London Theatres.

The Journal of Music and the Drama has reviews of the performances of some of Shakespeare's plays, but only one review makes critical observations on a play. This review, which was published in the issue for April 19, 1823, deals with the performance of Much Ado About Nothing. It first makes the following remarks on Shakespeare's comedies in general. These comedies resemble very much Shakespeare's own Cleopatra and possess "a fund of variety, which 'age cannot wither, nor custom stale.'"¹ Two centuries have passed without affecting them in any degree. These comedies are now as lively and intelligible as at the time of their composition and are still thoroughly

¹Journal of Music and the Drama, I (April 19, 1823), 139.

suiting to the purposes of theatrical exhibition. In the second part of the review, the Editor points out one of the defects in the construction of Much Ado About Nothing. The incidents of this play are "managed with little dexterity," and, in one instance where it was easy to create a powerful dramatic suspense, Shakespeare shows himself "supine and ignorant."¹ In Act IV, Scene i, Hero should sink under the weight of her imputed guilt not only to Claudio but also to the audience.² By this means "her ultimate, sudden, and happy restoration would produce an equal degree of pleasure and surprise."³ The Editor adds that the same lack of artifice is found in Measure for Measure, where "all curiosity about the Duke is quashed for want of a little proper concealment."⁴ By pointing out the defects in Shakespeare's plays, the Editor shows that he is not a blind idolator of Shakespeare.

The Journal of Music and the Drama does not have any articles on the textual criticism of Shakespeare's plays. And it has only one article (discussed above) dealing with the dramatic criticism of Shakespeare. But this periodical is one of the few publications which point out the defects in the construction of Shakespeare's plays.

¹Ibid.

²In the play, after Claudio departs from the church, Hero revives from her swoon and converses with the Friar.

³Journal of Music and the Drama, I (April 19, 1823), 139.

⁴Ibid.

10. The Dramatic Observer, and Musical Review

The Dramatic Observer, and Musical Review appeared two months after the Journal of Music and the Drama began publication. Its chief fields of interest were drama and music, as was the case with The Dramatical and Musical Magazine and the Journal of Music and the Drama. It published only one issue, which was dated April 14, 1823. This issue was marked as "Vol. I. No. 1." It had only four pages, which were numbered. A notice on the last page of the issue stated that the periodical would be published every morning at 56, Fleet-street, and the hour of publication would be 8'clock. The issue, however, did not give the names of the printer or the publisher.

The single issue which came out on April 14, 1823, contained reviews of performances at Drury Lane and Covent Garden for the evening of April 13, 1823. There was a section entitled, "Review of Music." The last part of the issue gave notices of plays to be performed on April 14, 1823, at Drury Lane and Covent Garden Theatres. The Dramatic Observer, and Musical Review published no articles on the criticism of Shakespeare's plays.

11. The Theatrical Examiner

Of the thirty periodicals investigated in this dissertation, The Theatrical Examiner was the last to be published. It was also the only one which continued publication after the end of the first quarter of the nineteenth century. The complete title of the periodical was The Theatrical Examiner; or, Critical Remarks on the Daily Performances, with the Bills of the Play. It was printed by J. H. Cox, 11, Lambeth Road, Southwark, London. Each issue had four pages.

The Harvard University Library is seemingly the only place where a copy of The Theatrical Examiner has been preserved. This copy, however, is very incomplete and has only twenty-four issues spread out in seven volumes. The first extant issue is No. 82 of Vol. I, dated July 24, 1823. The second and third volumes have only one extant number each. The fourth volume has seven issues. There are only two numbers in the fifth volume. The sixth volume has eight issues. The seventh volume has four issues, the last being No. 73, dated December 26, 1828. There are four pages in each issue. The extant issues show that they were published daily.

The Theatrical Examiner gives brief reviews of the performances at the Drury Lane, Covent Garden, Haymarket, English Opera House, Surrey, and Adelphi Theatres. Notices of performances at Covent Garden, Drury Lane, Haymarket, and English Opera House are given. Some of the reviews deal with the performance of the plays of Shakespeare, but they make no critical observations on the plays.

None of the eleven magazines which began publication during this last five-year period (1820-1825) has any articles on the textual criticism of Shakespeare's plays. Further, The Mirror of the Stage is the only periodical which contains a large number of articles on the dramatic criticism of Shakespeare. Hence it cannot be said that the magazines of this last period are very prominent in their quantity of Shakespeare criticism. But the great interest which these magazines show in the characterization in Shakespeare's plays and the sympathy with which they treat the characters of these plays is

a very notable trend in the Shakespeare criticism of this period. The great interest in and advocacy of romantic love and the frequent employment of the characters for philosophical and moral reflection and didacticism single out this period from every other.

* * * * *

CONCLUSION

Of the thirty London dramatic periodicals published during the first quarter of the nineteenth century, only six bear the names of their Editors. The title pages of The Dramatic Censor; or, Weekly Theatrical Report and The Monthly Theatrical Reporter carry the name of their Editor, Thomas Dutton. The names of three more Editors, Thomas Holcroft, J. M. Williams, and Thomas Kenrick are seen respectively on The Theatrical Recorder, The Dramatic Censor, and The British Stage and Literary Cabinet. But the fourth volume of The British Stage and Literary Cabinet indicates James Broughton as its Editor. One more periodical, namely, The Artist, gives the name of Prince Hoare as the name of its Editor, but this periodical has no articles on Shakespeare criticism. The Theatrical Inquisitor and The Knight Errant bear respectively their Editors' pen-names, "Cerberus" and "Sir Hercules Quixote, R. E." All the remaining periodicals do not carry the real names or pen-names of their Editors.

Only five of the thirty periodicals have articles which deal with the textual criticism of Shakespeare's plays. These five have also articles on the dramatic criticism of Shakespeare. The five magazines which have articles both on the textual and dramatic criticism of Shakespeare's plays are The Monthly Mirror, The Stage; or, Theatrical Touchstone, The Theatrical Inquisitor, The British Stage and Literary Cabinet, and The Knight Errant.

But, there are thirteen more periodicals which have articles dealing only with the dramatic criticism of Shakespeare. These are The Dramatic Censor; or, Weekly Theatrical Report, The Theatrical Repertory, The Theatrical Recorder, The Theatrical Review, The Dramatic Censor, The Dramatic Review, The Monthly Theatrical Reporter, The Stage, The Critic, The Cornucopia, The Mirror of the Stage, The British Stage, and the Journal of Music and the Drama. The remaining twelve periodicals have no articles either on the textual or dramatic criticism of Shakespeare.¹

The number of articles which deal with the textual criticism of Shakespeare's plays amount to sixty-nine, while there are eighty-four articles which deal with the dramatic criticism of Shakespeare.² But six articles in The Monthly Mirror which deal with the parody of both the play of Hamlet and its commentators and one article in The Knight Errant, which gives extracts concerned with textual emendations and the character of Macbeth, have been included among the articles dealing with both textual and dramatic criticism. Hence the total number of articles on Shakespeare criticism is actually not 153, but 146. Of this total number of 146 articles, fifty-one belong to the periodicals of the first five-year period (1800-1805),³ while there are only

¹Since these twelve periodicals give notices or reviews of the performances of plays including those of Shakespeare, they are valuable materials for research on the staging and theatrical criticism of Shakespeare's plays.

²The twenty-two articles of minor importance which have been mentioned in the footnotes are excluded from these and all future figures and statements.

³For the sake of convenience, the magazines which began publication during the different periods have been throughout the dissertation designated as periodicals of those periods and treated as units in the different chapters of the dissertation. The reader, however, has to keep in mind that some of the periodicals survived the period in which they began publication.

ten articles in the periodicals of the second period (1805-1810). The magazines of the third period (1810-1815) have fifty-four, the largest number of articles. There are only eleven articles in the magazines of the fourth period (1815-1820), whereas the periodicals of the fifth and last period (1820-1825) have twenty articles.¹

Of the five five-year periods, the first three have only one periodical each (The Monthly Mirror, The Stage; or, Theatrical Touchstone, and The Theatrical Inquisitor respectively) which has articles on the textual criticism of Shakespeare's plays. The fourth period has two magazines (The British Stage and Literary Cabinet and The Knight Errant) which comment upon the text of Shakespeare's plays, while the fifth and last period has no periodical which contains articles on textual criticism. The last article dealing with the text of Shakespeare's plays is Andrew Becket's "Comments on Shakespeare," which appeared in the issue for May, 1819, of The British Stage and Literary Cabinet (belonging to the fourth period). As regards the number of articles dealing with the text of Shakespeare's plays, The Monthly Mirror has forty-five (the largest number), while The Stage; or, Theatrical Touchstone and The Knight Errant have only one article each. The Theatrical Inquisitor and The British Stage and Literary Cabinet have fifteen and seven articles respectively.

The periodicals comment upon the text of twenty-two plays of Shakespeare. Among the Comedies, the plays commented upon are The Tempest, The Merry Wives of Windsor, Measure for Measure, A Midsummer Night's Dream, As You Like It, The Winter's Tale, and Cymbeline. Richard II, Henry IV, Part I,

¹See Table 1 in the Appendix on pages 209-210.

Henry IV, Part II, Richard III, and Henry VIII are the Histories which are commented upon in the periodicals. The Tragedies commented upon are Coriolanus, Romeo and Juliet, Timon of Athens, Julius Caesar, Macbeth, Hamlet, Lear, Othello, and Antony and Cleopatra. The Tragedies hold the interest of the periodicals more than the Comedies and the Histories. There are fifty-two articles which deal with the text of the Tragedies, while the Comedies and the Histories are treated in fourteen and ten articles respectively.¹ Hamlet, Lear, and Macbeth are the favorite plays, having respectively sixteen, thirteen, and eleven articles which deal with their text. Hamlet and Lear are dealt with in two periodicals each, while three magazines treat Macbeth.²

Of the sixty-nine articles which deal with the text of Shakespeare's plays, eight are reviews of books commenting on Shakespeare's plays, while seven articles parody Shakespeare's commentators. The remaining fifty-four articles are independent articles which seriously (not jokingly as in the parodies) give comments on the text of the bard's plays. The books reviewed are J. Poole's³ Hamlet Travestie (in two articles of The Monthly Mirror), Andrew Becket's Shakespeare Himself Again (in two articles of The Theatrical Inquisitor), Zachariah Jackson's A Few Concise Examples and Shakespeare's Genius Justified (both books being reviewed in one article each of The Theatrical Inquisitor and The British Stage and Literary Cabinet). Four of the seven articles which parody Shakespeare's commentators are in The Monthly

¹See Table 2 on page 211. It has to be pointed out, however, that a few articles treat the Comedies as well as the Histories and the Tragedies.

²See Table 2. Ibid.

³J. Poole is the attributed author.

Mirror and are entitled, "Theobaldus Secundus; or Shakespeare as He Should Be!" The remaining three parodies are entitled, "Shakespearian Comments Extraordinary" and are found in The British Stage and Literary Cabinet.

In most cases, the authors of the articles dealing with the text of Shakespeare's plays do not affix their names to their articles, but use initials or pen-names, like "Theobaldus Secundus" or "Gropius Plod." Anonymous articles are not infrequent. The only authors who sign the articles with their real names are E. H. Seymour, W. Towne, and Andrew Becket. Besides the authors whose works are reviewed in the periodicals, there is only one contemporary critic who is quoted in the articles dealing with the textual criticism of Shakespeare. He is J. P. Kemble who is quoted in The Knight Errant for his attack on George Stevens's metrical emendations of Shakespeare's text. Earlier commentators who are quoted or parodied in the periodicals are Dr. Johnson, Lewis Theobald, Edward Malone, William Warburton, Alexander Pope, and George Stevens. It is interesting to note that in The Theatrical Inquisitor Dr. Johnson is pitched against W. Warburton. In the two reviews of A. Becket's Shakespeare Himself Again, the Editor of The Theatrical Inquisitor takes Becket to task for showing great admiration and reverence for Warburton and for belittling the editorial labors of Dr. Johnson. The Editor points out that, although Warburton felt and comprehended the beauties of Shakespeare, he indulged himself in conjectural criticism, and that he can by no means be preferred to Dr. Johnson as an editor of Shakespeare.

As to the content of the articles dealing with the textual criticism of Shakespeare's plays, the articles other than reviews and parodies give both

emendatory and explanatory notes. The authors of these articles take it for granted that the text of Shakespeare's plays is in many places corrupt and obscure and needs emendations and explanations. However, the authors of the articles which parody Shakespeare's commentators do not favor emendations and explanations, since they believe that the commentators of Shakespeare indulge themselves in unnecessary and useless comments. The attitude of the periodicals towards emendations and explanations is to be seen more clearly in the Editors' reviews of books containing textual comments on Shakespeare's plays. In the review of Hamlet Travestie, the Editor of The Monthly Mirror praises the author of the book for his ruthless parody of Shakespeare's commentators who indulge in the wanton use of emendations and explanations. A Letter to the Editor of The Monthly Mirror which deals with the same work heartily commends the author for his effective parody of Shakespeare's commentators. The reviews of the other three books (Becket's Shakespeare Himself Again, and Jackson's A Few Concise Examples and Shakespeare's Genius Justified), found in The Theatrical Inquisitor, look with general favor upon the authors' numerous emendations and explanations of the bard's text, although one of the two reviews of Shakespeare Himself Again points out that its author (A. Becket) indulges too much in the method of emending passages by the transposition of words and letters of the text.

Jackson's two books are reviewed also in The British Stage and Literary Cabinet. In these reviews, the Editor of the periodical observes that most of Jackson's emendations and explanations are uncalled for and given with arrogance and over-confidence. In this periodical the trend is decidedly against Shakespeare's commentators. Besides the two reviews which attack

Jackson's works, the periodical has a series of three articles ("Shakespearian Comments Extraordinary") which parody the commentators of Shakespeare's plays.¹ It is to be noted that the third and last article of this series, which is found in the number for May, 1820, is also the last article which deals with the textual criticism of the plays of Shakespeare. The fact that none of the magazines which began publication in the last five-year period (1820-1825) deals with the text of Shakespeare's plays may be construed as showing lack of interest, if not antagonism, on the part of the periodicals towards those who labor to comment upon the bard's text. After 1820, it is the dramatic criticism of Shakespeare which holds the exclusive attention of the periodicals until the end of the first quarter of the nineteenth century.

Coming to the dramatic criticism of Shakespeare, one finds that three of the eighteen periodicals which have articles on this subject belong to the first five-year period (1800-1805). These magazines are The Monthly Mirror, The Dramatic Censor; or, Weekly Theatrical Report, and The Theatrical Repertory. The following period (1805-1810) also has three magazines, The Theatrical Recorder, The Stage; or, Theatrical Touchstone, and The Theatrical Review. There are five periodicals (The Dramatic Censor, The Theatrical Inquisitor, The Dramatic Review, The Monthly Theatrical Reporter, and The Stage) in the third period 1810-1815. The British Stage and Literary Cabinet and The Knight Errant are the only two magazines of the fourth period 1815-1820. The last period (1820-1825) has five periodicals—The Critic, The

¹This trend against Shakespeare's commentators is already visible in The Monthly Mirror which has four articles parodying the commentators of Hamlet, in the issues dated January-April, 1809, and two reviews of a book (Hamlet Travestie, reviewed in the issues for December, 1810, and January, 1811) in which the author is commended for his ruthless parody of the commentators of Hamlet.

Cornucopia, The Mirror of the Stage, The British Stage, and the Journal of Music and the Drama--dealing with the dramatic criticism of Shakespeare.

As for the number of articles on the dramatic criticism of Shakespeare, the third five-year period has the largest number (thirty-nine), while the last period comes second, with twenty articles. The first period has twelve articles, whereas the second period has nine. The fourth period has the smallest number (four). Further, of the eighteen periodicals which deal with the dramatic criticism of Shakespeare, only seven have a considerable number of articles. The Stage has the largest number of articles (nineteen articles), while The Mirror of the Stage comes second, with eleven articles. The Monthly Mirror, The Dramatic Censor, The Theatrical Inquisitor, and The Theatrical Recorder have nine, seven, six, and five articles respectively. Six articles on the dramatic criticism of Shakespeare are found in The Monthly Theatrical Reporter. There are less than five articles in each of the remaining eleven periodicals.¹

The plays treated in these articles on dramatic criticism are twenty-nine in number. They are, among the Comedies, The Tempest, The Two Gentlemen of Verona, The Merry Wives of Windsor, Measure for Measure, Much Ado about Nothing, A Midsummer Night's Dream, The Merchant of Venice, As You Like It, The Taming of the Shrew, Twelfth Night, The Winter's Tale, and Cymbeline. Shakespeare's Histories which are dealt with in the periodicals are King John, Richard II, Henry IV, Part I, Henry IV, Part II, Henry V, Henry VI, Part I, Henry VI, Part II, Henry VI, Part III, and Richard III. Coriolanus, Titus Andronicus, Romeo and Juliet, Julius Caesar, Macbeth, Hamlet, Lear, and

¹See Table 1 on pages 209-210.

Othello are the Tragedies which are treated by the magazines. The Tragedies of Shakespeare hold the attention of the periodicals more than the Comedies or the Histories. Fifty articles deal with the Tragedies, while the Comedies and the Histories are treated in only twenty-one and twenty-four articles respectively.¹

Plays which are most often dealt with are, among the Comedies, The Merchant of Venice (treated in four periodicals and in five articles), The Tempest (dealt with in two periodicals and in three articles), and A Midsummer Night's Dream (discussed in one periodical and three articles); among the Histories, Richard III (dealt with in four magazines and seven articles), Henry IV, Part I (treated of in six periodicals and in six articles), and Henry V (discussed in three periodicals and in three articles); and, among the Tragedies, Hamlet (dealt with in eight periodicals and fifteen articles), Othello (treated in nine periodicals and in eleven articles), Macbeth (dealt with in eight periodicals and in nine articles), and Romeo and Juliet (treated in five periodicals and in nine articles).² It has to be noted that Hamlet has twenty-five, the largest total number of articles dealing with textual and dramatic criticism,³ while Macbeth, Othello, and Lear follow, with twenty, fifteen, and fifteen articles respectively.

¹See Table 2 on page 211. One has, however, to keep in mind that the same articles, in some cases, deal with the Comedies, Histories, and Tragedies.

²See Table 2. Ibid.

³Hamlet has sixteen articles dealing with the textual criticism and fifteen articles dealing with the dramatic criticism, but since six of these articles are common to both textual and dramatic criticism the total number is only twenty-five.

As for the type of the eighty-four articles which deal with the dramatic criticism of Shakespeare, we find that thirty-nine are reviews of performances of plays (commenting upon the plays themselves),¹ two are reviews of a book (Hamlet Travestie), and the remaining forty-three are independent articles which ex professo discuss the plays. The Stage and The Dramatic Censor have each seven reviews of performances or theatrical reviews of Shakespeare's plays. There are six and five theatrical reviews respectively in The Monthly Theatrical Reporter and The Mirror of the Stage. As for book reviews, there are only two, both of which deal with Hamlet Travestie (in The Monthly Mirror). Of the other forty-one independent articles on Shakespeare's plays, twelve are found in The Stage, while six each are found in The Monthly Mirror and The Mirror of the Stage. All the remaining periodicals have less than five reviews or independent articles dealing with the dramatic criticism of Shakespeare.²

The authors of the reviews are presumably the Editors themselves, except for the second article on Hamlet Travestie (in The Monthly Mirror), which is reviewed by a correspondent in the wake of the first article containing the Editor's review of the book. In most cases, the authors of the independent articles give only their initials, or pen-names, like "Dangle, Junior," "Lucius Tantarabobus," "Flosculus," and "Philo-Tragicus." A few of the articles are anonymous. J. Wilmington Fleming is the only author who affixes his name to the four articles in which he deals with Shakespeare's

¹Only those reviews of performances or theatrical reviews which comment upon the plays themselves are considered in the dissertation.

²See Table 1 on pages 209-210.

plays.¹ There are, however, three contemporary authors whose works are re-produced in part or whole in the periodicals. The Theatrical Inquisitor gives extracts from Richard Twiss's "Verbal Index of Shakespeare," an article dealing with the moral effect of Shakespeare's plays. It also reproduces William Cobbett's two articles on the morality of the same plays. The third author whose work is reproduced is J. P. Kemble. An extract from Kemble's essay on Macbeth and Richard III (which tries to prove that Macbeth is not a coward) is found in The Knight Errant. The only contemporary critic discussed (not merely quoted) in the periodicals is Thomas Campbell,² of whom The British Stage and Literary Cabinet points out with disapproval that he assigns to Shakespeare alone, without a shadow of justice, the honor of having created the English Romantic drama.

Among the early dramatic critics mentioned in connection with the discussion of Shakespeare's plays, Aristotle holds a prominent place. The Theatrical Recorder mentions Aristotle's Poetics in the treatment of the question whether Shakespeare keeps the rules of the three unities. Aristotle's rules of the unities are mentioned also in The Dramatic Censor and The British Stage and Literary Cabinet. Aristotle's idea of catharsis or purification of the emotions of pity and fear is mentioned by The Theatrical Review while discussing the construction of Hamlet. Other early critics mentioned in the periodicals are Thomas Jackson, Richard Farmer, W. Warburton, and Dr. Johnson. Jackson's paper in defense of Shylock is refuted in The Monthly Mirror. R.

¹All these articles are found in The Stage.

²Strangely enough, Charles Lamb, S. T. Coleridge, and William Hazlitt are never mentioned in connection with the dramatic criticism of Shakespeare.

Farmer is ridiculed by the same periodical as one who exhausted all his learning to prove that Shakespeare had none. Warburton's opinion that Polonius is a pedantic and a weak man is opposed by The Theatrical Review, which agrees with Dr. Johnson's view that Polonius is an experienced statesman but declining into dotage. Warburton is mentioned also by The Dramatic Censor, which disagrees with his statement that The Winter's Tale is written in the very spirit of Shakespeare. The same periodical violently attacks Dr. Johnson, too, for his stringent views on the morality of Measure for Measure. The periodical also records its disagreement with Dr. Johnson's view that the light and comic parts of the same play are very natural and pleasing.

Many aspects or topics of the dramatic criticism of Shakespeare's plays are dealt with in the periodicals. These aspects are the authorship, indebtedness, source, plot or fable, general excellence, construction, technique, characterization, language and style, stageability, morality and moral effect, parody, and idolatry of Shakespeare's plays. Of the eighty-four articles on the dramatic criticism of Shakespeare found in the periodicals, fifty-seven (the largest relative number) deal with characterization, while construction is dealt with in seventeen articles.¹ General excellence, source, language and style, and morality and moral effect are treated in eleven, nine, eight, and seven articles respectively. There are six articles each treating of plot, stageability, and parody. Technique has five articles, while authorship and idolatry are dealt with in two articles each. Indebtedness of Shakespeare to other dramatists in the composition of his plays is treated

¹One has to remember, however, that the same articles, in some cases, deal with more than one aspect of the dramatic criticism of Shakespeare.

only in one article. The popularity of characterization is revealed from the fact that, in all the five five-year periods (except the first in which six out of twelve articles deal with parody, and only four articles deal with characterization), characterization has relatively the largest number of articles. The second period has seven out of nine articles, the third has twenty-nine out of thirty-nine articles, the fourth period has two out of four articles, and the fifth and last period has fifteen out of twenty articles dealing with characterization of the bard's plays.¹ The highest popularity of characterization is proved also by the fact that the largest number of periodicals deal with this aspect. Of the eighteen periodicals which deal with the dramatic criticism of Shakespeare, fourteen deal with the characterization in the bard's plays, while construction which has the second largest number of articles (seventeen articles) is treated only in eight periodicals.²

Of the different aspects or topics of dramatic criticism, the authorship of Shakespeare's plays is treated in only two periodicals, The Monthly Mirror and The British Stage and Literary Cabinet. Both the magazines deal with Titus Andronicus and deny its authorship to Shakespeare. The British Stage and Literary Cabinet, however, assigns its authorship to Marlowe. Shakespeare's indebtedness to other writers (the second topic of dramatic criticism) is dealt with only in one periodical, The British Stage and Literary Cabinet, which points out the bard's debt to Marlowe, Greene, Peele, Nash, and Kyd, as far as English Romantic drama is concerned. But the source of Shakespeare's plays is discussed in five periodicals, viz., The Theatrical

¹See Table 5 on page 213.

²See Table 6 on page 214.

Repertory, The Dramatic Censor, The Theatrical Inquisitor, The British Stage and Literary Cabinet, and The Cornucopia. The source of the story of Measure for Measure is dealt with in The Dramatic Censor, and the source of the name of Shylock in The Merchant of Venice is discussed in The Theatrical Repertory. The Cornucopia gives one of Cynthio's novels as the source of Othello. Two periodicals, The Dramatic Censor and The Theatrical Inquisitor, deal with the source of Romeo and Juliet. According to the first magazine, the story of the play is based on a tale by Bandello, while the second maintains that it is founded on a novel by Luigi da Porto. The old plays on which Shakespeare bases his King John, Henry VI, Parts I and II, and The Taming of the Shrew are treated in The British Stage and Literary Cabinet. The Cornucopia traces the source of some of the events described in the last part of Macbeth to popular traditions which Shakespeare might have gathered on the spot personally or through some one he employed for the purpose. This magazine also gives the source of an incident (the exploit of Richard the Lionheart) in King John. Lastly, the source of The Winter's Tale is given by The Dramatic Censor as Greene's Pandosto; or, Doraustus and Faunia.

Five periodicals make some observations on the plot or fable of Shakespeare's plays. The Dramatic Censor remarks that the plot of The Winter's Tale is fraught with manners and anachronisms. There are two articles in The Stage which touch upon A Midsummer Night's Dream, and both the articles point out that Shakespeare has in this play introduced us to a new race of benign supernatural beings. The Cornucopia discusses the time in which some of the events described in Othello take place. Two periodicals treat the plot of Macbeth. The Mirror of the Stage points out that the plot of Macbeth

involves an altogether novel character, viz., a woman in the adventurous path of dangerous ambition, while The British Stage (1823) states that Macbeth deals with the workings of ambition, the most sublime of passions, portrayed in two differently constituted individuals (Macbeth and Lady Macbeth).

The general excellence of Shakespeare's plays is commented upon by The Dramatic Censor; or, Weekly Theatrical Report, The Dramatic Censor, The Monthly Theatrical Reporter, The Stage, The Critic, The British Stage, and the Journal of Music and the Drama. The Dramatic Censor; or, Weekly Theatrical Report points out the rich sallies of wit and masterly touches of Henry IV, Part I, and The Monthly Theatrical Reporter praises the same play for its abundance of facetiousness, humor, diverting incidents, lively situations, and copious wit. There are four articles in The Dramatic Censor which touch upon the general merit of Shakespeare's plays. Three of these articles expose the defects of Measure for Measure, The Winter's Tale, and Henry V. The first two plays are said to have too much of anachronism to be pleasing, and the third is said to want acumen and nerve of thinking. Two articles in The Stage compare the excellence of A Midsummer Night's Dream and The Tempest, of which the latter play is shown to excel the former in sublimity of thought. But the periodical observes that A Midsummer Night's Dream can claim preeminence for poetry. The Critic hails Lear as one of the sublimest productions of Shakespeare, while The British Stage maintains that Macbeth holds the most prominent place and is the star of the greatest magnitude and brightness in the constellation of the poet's immortal works.

The construction of Shakespeare's plays is discussed in eight periodicals—The Monthly Mirror, The Theatrical Recorder, The Theatrical Review,

The Dramatic Censor, The Theatrical Inquisitor, The Stage, The British Stage and Literary Cabinet, and The Critic. It is pointed out by The Monthly Mirror that the catastrophe of Titus Andronicus excites laughter rather than pity and fear. Macbeth is treated in The Dramatic Censor, The Theatrical Inquisitor, and The Stage. The Dramatic Censor discusses the dagger scene and tries to prove that the dagger is visionary, not real. The Stage has the same view as regards the dagger, but expresses the opinion that the ghost of Banquo is real. The opening scene of Macbeth (where the Weird Sisters are introduced) is hailed by The Theatrical Inquisitor as a masterpiece of dramatic art. The construction of four more plays of Shakespeare are touched upon by The Dramatic Censor. An improbability in time is shown in Othello, while the exits and entrances in Henry V are pointed out to be frequently improbable. About the catastrophe of The Winter's Tale, the periodical observes that it is not very artfully or naturally managed. But the magazine praises the construction of As You Like It for the delicate interweaving of the progress of love between Rosalind and Orlando. Concerning A Midsummer Night's Dream, The Stage remarks that it has only a moonlight design, and the periodical gives preference over this play to The Tempest for its superiority of construction. The construction of Lear is treated in The Critic, which states that the play resembles a magnificent Gothic structure and is an imperishable monument of its author's genius.

The Theatrical Recorder, The Dramatic Censor, and The British Stage and Literary Cabinet discuss an interesting topic which is closely related to the construction of Shakespeare's plays, namely, the question whether the bard has kept the rules of the unities in the construction of his plays. It is

admitted by The Theatrical Recorder that Shakespeare does not always preserve the unities of time and place, for example in Macbeth, although this play keeps well the unity of action. But, the periodical challenges the rules of the unities of time and place and holds that only the unity of action is necessary in a play. The unities of time and place are described as unnecessary and sometimes harmful, so that they could be broken with advantage in order to depict vividly the circumstances leading to the main action of the play. Cymbeline is pointed out as an instance where the unity of time is broken with great advantage. The Dramatic Censor, however, has a quite different attitude and takes for granted that the rules of the unities are not to be violated. It considers Othello as an instance of loose construction where the bard does not preserve the unity of time. The British Stage and Literary Cabinet comes close to the position of The Theatrical Recorder. It does not challenge the unities but supposes that the unities of time and place could sometimes be broken with considerable advantage. It is admitted by the periodical that Shakespeare does not adhere well to the unities of time and place, but no apology is made for this fact. On the other hand, the periodical points out that the bard's plays preserve very well the unity or consistency of character (which is related to the unity of action) and have greater variety of character and passions than the ancient Greek plays. For, by breaking the unities of time and place, Shakespeare is able to place his characters in a greater variety of incidents and situations.

Another topic of dramatic criticism, namely, the technique of Shakespeare's plays, is dealt with in five magazines--The Monthly Mirror, The Theatrical Review, The Dramatic Censor, The Stage, and The Critic. The Monthly

Mirror treats the technique of stage-deaths which the playwright uses in Othello and Titus Andronicus. The periodical holds that the sudden and unexpected blow as when Othello kills himself has certainly a fine dramatic effect, but it does not approve of the general stabbing scene which closes Titus Andronicus, which is more likely to excite laughter than grief and horror. Shakespeare's technique of coloring history is treated in The Theatrical Review, The Dramatic Censor, and The Stage. It is pointed out by The Theatrical Review that the bard's portrait of Richard III is not the historical Richard, but one colored with fiction. The technique of coloring history is pointed out also by The Dramatic Censor in the case of the characterization of the Weird Sisters in Macbeth. The Stage goes so far as to say that the bard has no intention of depicting his characters with historical truth, since, without mingling truth with fiction, these characters will be too dull and insipid for representation. The periodical also observes that Shakespeare's Henrys, Richards, and John (who are far different from the historical characters) have now become the kings of tradition and popular opinion. The last periodical which deals with the technique of Shakespeare's plays is The Critic, which points out the technique of contrast and parallel in Lear, where the tempest raging outside resembles the dark and desperate passions which rage in the bosoms of the characters, and where, again, the stillness of the opening scene is contrasted with the storm that follows, and the gleams of hope and affection are contrasted with the workings of hatred and despair.

Characterization, the favorite topic of the dramatic criticism of Shakespeare's plays, is dealt with in fourteen periodicals--The Monthly Mirror,

The Dramatic Censor; or, Weekly Theatrical Report, The Theatrical Recorder, The Stage; or, Theatrical Touchstone, The Theatrical Review, The Dramatic Censor, The Theatrical Inquisitor, The Dramatic Review, The Monthly Theatrical Reporter, The Stage, The British Stage and Literary Cabinet, The Knight Errant, The Critic, and The Mirror of the Stage. The bard's characterization in general is treated by The Stage in two articles. In the first article, the naturalness of Shakespeare's characters is contrasted with the artificiality of the characters of modern playwrights. While Shakespeare draws his characters from life, the moderns draw their characters from their own fantasy. Hence the characters of the bard are recognized as true portraits of people who lived and died, while the models of the characters of the moderns can be found neither on earth nor in heaven. In the second article, The Stage reasserts that the characters of Shakespeare are true representations of nature. It is also pointed out that, unlike the moderns who lavish all their beauties on the hero and the heroine, the same unity of perfection is found in the bard's characters, both high and low, and both major and minor. Some of Shakespeare's sublimest beauties are found, in the opinion of the article, in the portraits of the inferior and minor characters. The Dramatic Censor, however, restricts the consideration of the general excellence of Shakespeare's characters to As You Like It, but joins The Stage in praising the naturalness of the characters.

The particular characters which the periodicals treat at some length are Antonio, Desdemona, the Fairies (in A Midsummer Night's Dream), Falstaff, Hamlet, Henry V, Julia, Juliet, Lady Macbeth, Lear, Leontes, Macbeth, Malvolio, Ophelia, Othello, Polonius, Portia, Richard II, Richard III, Romeo, Shylock,

and the Weird Sisters. There are many more characters whose portraiture is not treated at some length but touched upon by the periodicals. These characters are Ariel, Autolycus, Bardolph, Brutus, Cassio, Claudius, Dame Quickley, Doll Tearsheet, Duke of Richmond, Duke Theseus, Hotspur, Julius Caesar, Justice Shallow, Lady Anne, Macduff, Maria, Oberon, Parson Hugh, Pistol, Poins, Puck, Queen Gertrude, and Rosalind. Upon the consideration of the number of articles dealing with each of the characters, it might be said that there are eleven favorite characters, since these characters are treated in three or more articles and all the remaining characters are dealt with in less than three articles.¹ The favorite character is Richard III who is treated of in eight articles. Hamlet comes second in popularity, and Juliet third, with respectively six and five articles. Falstaff, Lady Macbeth, and Shylock are treated in four articles each. Three articles each deal with Desdemona, Henry V, Macbeth, Ophelia, and Othello.

For want of space, only the treatment of the eleven so-called favorite characters can be summed up here. The seven favorite male characters will be first dealt with. Richard III, the most favorite character, is discussed in six periodicals—The Theatrical Review, The Dramatic Review, The Monthly Theatrical Reporter, The Stage, The Knight Errant, and The Mirror of the Stage. The Theatrical Review, The Monthly Theatrical Reporter, and The Knight Errant point out the bravery of Richard, but The Knight Errant adds that Richard is only brave, unlike Macbeth who is both brave and feeling. The Dramatic Review treats the character of Richard with some sympathy and suggests that Richard is a dignified king in spite of his many vices. But The Stage and The Mirror

¹See Table 7 on page 215.

of the Stage are rather unsympathetic towards this character. Richard, in the opinion of The Stage, is more a villain than a king, and a villain by nature and a king by chance. The Mirror of the Stage compares Richard with Shylock and observes that both revel in the proaptings of innate malignity. Hamlet's character is discussed in The Theatrical Recorder, The Theatrical Review, The Monthly Theatrical Reporter, The Stage, and The Critic. Hamlet's qualities are summed up by The Theatrical Recorder in one word "genius" which includes all the fine qualities of head and heart, like wisdom, keenness of thought, bravery, and affection. However, The Theatrical Review points out two defects in the portrait of Hamlet. It is not probable that Hamlet does not kill his uncle soon after he discovers his guilt, since Hamlet can easily guess that his own life is in danger. Again, the periodical finds no apparent motive for Hamlet's madness. The remaining three periodicals—The Monthly Theatrical Reporter, The Stage, and The Critic describe the sensitive, passionate, and reflective nature of Hamlet. The Stage also points out that filial duty, and not ambition or love, is the predominant trait in Hamlet's character, and The Critic observes that Hamlet's passions and feelings are violent but not enduring.

Falstaff's character is treated in four magazines (The Dramatic Censor; or, Weekly Theatrical Report, The Stage; or, Theatrical Touchstone, The Theatrical Review, and The Mirror of the Stage), all of which approach the character rather sympathetically. The first two periodicals describe the bragging knight's wit and humor, but the first magazine also points out that there is no coarseness in his humor. The third periodical, The Theatrical Review, suggests that Falstaff renders his vices pleasing by his wit. This

opinion is shared by the fourth periodical, The Mirror of the Stage. The periodical even finds in Falstaff a greatness of mind, depraved, of course, by bad habits, but rendering himself superior to his companions in intelligence. Shylock, the fourth male character to be discussed, divides the opinion of the periodicals, as Richard III does. The first magazine which treats the character of Shylock is The Monthly Mirror. One of the articles in this periodical refutes the arguments which Thomas Jackson brought in favor of Shylock's cruel conduct towards Antonio, and a second article gives added proof to show that Shylock is not at all justified in his vengeance against Antonio. The Theatrical Inquisitor, on the other hand, enthusiastically defends Shylock's conduct and proves that he is unjustly provoked to his hatred and vengeance. But The Mirror of the Stage treats this character with little sympathy and describes Shylock as a crafty, cruel, and calculating Jew who exults in his innate malignity.

Henry V, Macbeth, and Othello are the three remaining favorite male characters treated in the periodicals. Henry V's character is dealt with in two magazines, of which the first, The Theatrical Recorder, proposes Henry as a pure specimen of hero in whom other qualities (like those of a lover or ruler) do not predominate. The periodical also points out Henry's valor, prudence, gentleness, and humility. Chivalry and honor are the chief traits in the character of Henry, according to the second magazine, The Dramatic Censor. Macbeth's character is discussed in three periodicals, all of which approach it rather sympathetically. The Dramatic Censor holds that Macbeth is a bundle of contradictions--daring and irresolute, ambitious and submissive, treacherous and affectionate, a murderer and a penitent. The combination of

these opposing qualities in the same individual is said to excite the sympathy of the spectator. The Theatrical Inquisitor describes Macbeth as timid in his guilt and a degraded tool in the hands of his wife, but points out that the grandeur of the object of his ambition rouses our sympathy. The Knight Errant suggests that Macbeth is a mixed character who is courageous and feeling, but whose courage is impeded by the feelings of compunction. Othello, the last favorite male character, engages the attention of two periodicals. The first, The Dramatic Censor, treats the character with evident sympathy and points out that Othello is worked upon by others into his guilt, and hence he always bears about him an apology for his wrong actions. The second periodical, The Critic, notes that Othello's character is full of extremes, and he loves or hates with no moderation. It is also suggested that Othello's jealousy is caused by a distrust of his power to attract and ensure the affections of his young and beautiful wife.

While two male characters, Richard III and Shylock, are treated by some periodicals with little sympathy, all the four favorite female characters (Juliet, Lady Macbeth, Desdemona, and Ophelia)¹ are approached by all the periodicals with evident sympathy. Juliet's character is treated in three magazines--The Monthly Theatrical Reporter, The Stage, and The Mirror of the Stage. All the three periodicals suggest that love is the chief trait in Juliet's character. The Monthly Theatrical Reporter further observes that Juliet's love borders on romantic feeling. Juliet is presented by The Stage as an example of that rara avis, love at first sight. The Mirror of the Stage

¹In fact, all the female characters treated of by the periodicals are approached with sympathy.

goes so far as to say that, if Juliet had found no dagger to take her life, sorrow would have done the task, or madness would have laid her in a grave. Juliet's portrait is also used by the periodical to make some moral reflections on the condition of human life. Lady Macbeth, too, is treated in three magazines (The Dramatic Censor, The Theatrical Inquisitor, and The Mirror of the Stage), all of which approach her with sympathy and call the attention of the reader to the one redeeming trait in her character—the revulsion from murder which makes her human. All the three periodicals also note that towering ambition is the leading trait in the character. But The Mirror of the Stage adds an important point, namely, that Shakespeare, in the portrait of Lady Macbeth, takes an altogether novel path, inasmuch as he depicts not a man but a woman in the adventurous track of dangerous ambition. Lastly, the portrait of Lady Macbeth is used by the periodical to draw the moral lesson that wickedness is defeated when it seems most triumphant.

Shakespeare's characterization of Desdemona is dealt with in three magazines, The Monthly Theatrical Reporter, The Stage, and The Mirror of the Stage. The Monthly Theatrical Reporter calls the attention of the reader to the fact that Desdemona is a matron and her love is mature. Desdemona's love for Othello is described by The Stage as a steady flame which fills her whole heart, but has no opportunity to display itself. According to The Mirror of the Stage, the chief trait in Desdemona's character is an unbounded confidence of affection with which she reposes in her husband's love. The periodical uses the portrait of Desdemona to discuss the moral question whether filial duty should yield to love, and to give useful moral lessons to both husbands and wives concerning jealousy. Ophelia, the last favorite female

character, is dealt with in two magazines. Ophelia's love is compared by The Monthly Theatrical Reporter with that of Desdemona. It is pointed out that Ophelia's love is not founded on rational grounds, unlike that of Desdemona. Affection for her lover (Hamlet), father, and brother is described by The Mirror of the Stage as the chief trait in Ophelia's character. The periodical also inquires into the cause of Ophelia's madness and suggests that it was caused both by the death of her father and the banishment of her lover. Lastly, the fate of Ophelia is pointed out by the periodical as a good moral lesson for both scoffers and votaries of love.

Among all the characters dealt with by the periodicals, the only two characters which some of the magazines approach unsympathetically are those of Richard III and Shylock.¹ It has to be further pointed out that the periodicals which began publication during the first two five-year periods (1800-1805, and 1805-1810) approach the characters less sympathetically than the magazines of the later periods. The earlier periodicals approach the characters with an intellectual aloofness and without any involvement of personal feeling or moral and philosophic reflection. But the periodicals which began publication after 1810 show more sympathy towards the characters (except Richard III and Shylock) than the earlier magazines do. There is another point to be noted on the subject of characterization. A lengthy treatment of Shakespeare's female characters is found only in the magazines which began publication after 1810. The first female character discussed at some length

¹The character of Malvolio is treated by The Mirror of the Stage not with the usual sympathy with which the periodical approaches other characters, but one cannot say that the character is approached with any antagonism, as in the case of Richard III and Shylock.

is Lady Macbeth in The Dramatic Censor (1811).¹ Juliet's character is treated at some length in The Monthly Theatrical Reporter (1814-1815), while The Stage (1814-1816) deals with Juliet and Desdemona. Maria's character is discussed in The Mirror of the Stage (1822-1824). In this periodical the interest in Shakespeare's female characters reaches its highest pitch. Besides two theatrical reviews which deal respectively with the characters of Lady Macbeth and Maria, the periodical has a series of five long independent articles (entitled, "Shakespeare's Female Characters") dealing exclusively with the characters of Ophelia, Lady Macbeth, Juliet, Julia, and Desdemona. In these five articles the characters are approached very sympathetically and with an element of feeling and involvement.² The characters are also used for moral and philosophic meditation and discussion.³ Further, these articles on

¹The discussion is found in the review of Macbeth, in the issue for September, 1811.

²Although "Philo-Tragicus," like William Hazlitt, treats Shakespeare's characters very sympathetically and with an element of personal feeling, he does not identify himself (the reader or spectator) with the characters, as Hazlitt sometimes does. In 1817 (five years before the publication of the first article by "Philo-Tragicus") Hazlitt writes: "Hamlet is a name: his speeches and sayings but the idle coinage of the poet's brain. What then, are they not real? They are as real as our own thoughts. Their reality is in the reader's mind. It is we who are Hamlet." Characters of Shakespear's Plays (London: R. Hunter and C. & J. Ollier, 1817), p. 104.

³In regarding Shakespeare's characters as objects of meditation, "Philo-Tragicus" is in agreement with Charles Lamb who, in 1811 (eleven years before the appearance of the first article by "Philo-Tragicus"), writes thus about the characters of Shakespeare:

The truth is, the Characters of Shakspeare are so much the objects of meditation rather than of interest or curiosity as to their actions, that while we are reading any of his great criminal characters,—Macbeth, Richard, even Iago,—we think not so much of the crimes which they commit, as of the ambition, the aspiring spirit, the intellectual activity, which prompts them to overleap those moral fences.

"On Garrick, and Acting; and the Plays of Shakspeare, considered with reference to their fitness for Stage Representation," The Reflector, II (1811), p. 307.

Shakespeare's women champion religion of nature and romantic love as seen in the characters of Juliet, Julia, and Desdemona. The author of these articles ("Philo-Tragicus") also lovingly dwells on the tragic aspect of life, and with a romantic yearning wistfully looks back to the good old days when love followed its natural bent, having few inhibitions and straight-laced forms of convention.

In comparison with characterization, the remaining five aspects of dramatic criticism—language and style, stageability, morality and moral effect, parody, and idolatry—hold only the minor interest of the periodicals. As for the language and style of Shakespeare's plays, only casual remarks are made by the four magazines (The Dramatic Censor, The Monthly Theatrical Reporter, The Stage, and The British Stage and Literary Cabinet) which deal with them. The first of these periodicals, The Dramatic Censor, observes that in Henry V and Macbeth the language used in the dialogues is very proper to the characters. But the periodical points out that the language of the meaner characters in Measure for Measure is too vulgar, while the language of The Winter's Tale does not have the beauty usually found in Shakespeare's plays, except in the passage where Polixenes contemplates the grace of Perdita. The Monthly Theatrical Reporter remarks that Richard II is full of quibbles and unnatural rhymes, and tinged with a viciousness of taste. About the style of A Midsummer Night's Dream, The Stage points out that it is written in the later caricaturist style more suited to the modern playwrights than the inspired bard of Avon, but the periodical praises the bard's plays in general for their lofty beauties of poetic language. Shakespeare's plays

in general are again commended for their grace of poetry by the fourth and last magazine, The British Stage and Literary Cabinet.

Five periodicals deal with the stageability of Shakespeare's plays.

It is affirmed by The British Stage and Literary Cabinet that Shakespeare's plays are more effective on the stage than those of the ancient Greeks.

However, The Stage expresses the view that the bard's plays are worse on the stage than those of any other author, because his characters are most natural and least artificial. The same periodical regards A Midsummer Night's Dream more as a poem than a play and as such more appreciated in the closet than on the stage. The Critic comes close to the view of The Stage when it states that it loves to speak of Lear as a poem, without any reference to the stage.

The Mirror of the Stage comes closer to the opinion of The Stage when it observes that the beauties of the characters of Juliet and Julia are better enjoyed in the stillness of the closet than in the bustle of the theater. On the other hand, the Journal of Music and the Drama considers the Comedies of Shakespeare lively, intelligible, and thoroughly suited to theatrical exhibition even two hundred years after their composition. This view does not, however, contradict the opinion that some of the bard's plays are better appreciated in the closet than on the stage. Shakespeare's plays are said to be better read than represented, not because they are ineffectively constructed but because they have great poetic excellence and naturalness of characters. It is to be pointed out that the trend of considering the bard's plays better read in the closet than witnessed on the stage is found only in articles which

were published in the second part of the nineteenth century.¹

Four magazines treat of the morality and moral effect of Shakespeare's plays. Against Dr. Johnson who finds fault with the moral bearing of Measure for Measure, The Dramatic Censor points out the mental purity and intellectual radiance of the play and affirms that the play is a treasure of document for the rulers and the ruled. The Theatrical Inquisitor defends the good moral effect of Shakespeare's plays against Richard Twiss. The periodical also defends the morality of the bard's plays against William Cobbett. The moral effect of Shakespeare's plays and, in particular, that of Julius Caesar is pointed out by The Stage. Further, Cassio's character in Othello is said by the periodical to teach a good lesson on drunkenness. Readers are assured by The Knight Errant that the plays of Shakespeare sponsor religion and morals. It is to be noted that only the periodicals which began publication after the

¹The first of these articles is a theatrical review of A Midsummer Night's Dream in the issue of The Stage dated January 27, 1816. In considering some of Shakespeare's plays too good to be acted, the dramatic periodicals are continuing the trend seen in the works of Lamb and Hazlitt. Lamb says:

It may seem a paradox, but I cannot help being of opinion that the plays of Shakspeare are less calculated for performance on a stage, than those of almost any other dramatist whatever. Their distinguishing excellence is a reason that they should be so. There is so much in them, which comes not under the province of acting, with which the eye and tone and gesture have nothing to do.

"On Garrick, and Acting; and the Plays of Shakspeare,...," pp. 300-301 Hazlitt, too, has almost the same views about the stageability of Shakespeare's plays. He says, "We do not like to see our author's plays acted, and least of all, Hamlet. There is no play that suffers so much in being transferred to the stage. Hamlet himself seems hardly capable of being acted." (Characters of Shakespear's Plays, p. 113.) Again, Hazlitt observes thus about the stageability of another play: "The Midsummer Night's Dream, when acted, is converted from a delightful fiction into a dull pantomime. All that is finest in the play is lost in the representation. The spectacle was grand; but the spirit was evaporated, the genius was fled.—Poetry and the stage do not agree well together." (Ibid., 133.)

first decade of the nineteenth century show interest in the morality and moral effect of Shakespeare's plays.¹

The last two topics, the parody and idolatry of Shakespeare, are treated only in one periodical each. It is towards the end of the first decade of the nineteenth century, in the issues for January-April, 1809, that we find in The Monthly Mirror a series of four articles (entitled, "Theobaldus Secundus; or, Shakespeare as He Should Be!") which directly parody the commentators of Hamlet and indirectly parody the play itself. The articles are not objected to by the Editor of the periodical or any correspondent, probably because the burlesque of the bard is only veiled and indirect. However, about two years later, a book (Hamlet Travestie) is reviewed in the same periodical by the Editor himself, who praises the author for his successful parody of the commentators of Hamlet, but shows little favor for that part of the book which burlesques the play itself. In the subsequent issue there is a Letter to the Editor, which violently attacks the author of the book for the irreverence he showed to the bard by parodying one of his great plays.² After this article (found in the issue for January, 1811) no further parodies of Shakespeare's plays are found in this or any other periodical.³ Idolatry of Shakespeare is treated in two articles published in The Stage in the issues for April 27, and May 4, 1816. These articles enthusiastically defend against

¹The first of these magazines is The Dramatic Censor (1811).

²All these six articles in The Monthly Mirror belong also to the textual criticism of Shakespeare, as they deal with the parody of the commentators of the bard's text.

³In The British Stage and Literary Cabinet there are three articles (in the issues for January, 1817, February, 1817, and May, 1820) which parody Shakespeare's commentators, but the plays are not parodied.

adverse critics the great reverence and even apparent idolatry shown to Shakespeare and his works during the celebrations held on April 23, 1816, in connection with the second centenary of his death.¹ Although Shakespeare and his works are held by the periodicals in high admiration and veneration,² the periodicals sometimes point out defects in his plays. Defects in construction, technique, language and style, and characterization are exposed, as noted earlier, in the case of some plays. One does not find in the periodicals a blind and universal idolatry of Shakespeare.³

The chief trends of the textual and dramatic criticism of Shakespeare in the London dramatic periodicals of the first quarter of the nineteenth century may be summed up in a few points. Concerning textual criticism, in the first decade of the century, great interest is shown in the emendation and elucidation of the text of the bard's plays. Articles containing both emendatory and explanatory comments are welcomed, although towards the end of the decade the wanton use of these comments is parodied in a few articles.

¹The other periodicals seem tacitly to approve the reverence shown to the bard, since none of them has any articles defending or attacking it.

²The epithets which the periodicals usually employ in connection with Shakespeare and his works are words such as "matchless," "immortal," "demi-divine," and "divine."

³The periodicals do not seem to endorse S. T. Coleridge's view, expressed in one of his "Lectures" given in 1818. In his lecture on "Shakspeare's Judgment equal to his Genius," Coleridge says, "Assuredly that criticism of Shakspeare will alone be genial which is reverencial. The Englishman, who without reverence, a proud and affectionate reverence, can utter the name of William Shakspeare, stands disqualified for the office of critic." Lectures and Notes on Shakspeare and Other English Poets (ed. by T. Ashe; London: George Bell & Sons, 1888), p. 225. (The lectures on Shakespeare were delivered probably in 1818, and were first printed in H. N. Coleridge's edition of his uncle's Literary Remains, 1836-39.)

From 1810, the magazines show less favor towards those who labor to propose alterations and elucidations of Shakespeare's text. In the last period (1820-1825), the periodicals seem to reveal an apathy towards the textual commentators, by excluding from their contents all articles dealing with the textual criticism of the bard's plays. As for dramatic criticism, from the beginning of the second decade of the nineteenth century, one can note that the periodicals show more interest than before in tracing the source of Shakespeare's plays and in discussing their general excellence, language, and style. Again, from this date onward, some of the bard's plays begin to be considered as poems and as such more appreciated in the stillness of the closet than in the bustle of the stage. Further, only from the second half of the first quarter of the century do the periodicals evince some interest in the morality and moral effect of the plays of Shakespeare. But, the most important trend is, perhaps, the shift of interest seen in the treatment of characterization in Shakespeare's plays. From 1810, there is not only a marked increase in the relative number of articles dealing with characterization, but the characters are also treated more sympathetically than before. Moreover, while the articles published before 1810 treat Shakespeare's characters with an intellectual aloofness and without any element of feeling, the later articles approach the characters not only with sympathy (except Richard III and Shylock) but also with an element of personal feeling. Some of these later articles use the characters for moral and philosophic reflections and for pointing out useful moral lessons. Increased interest in the female characters, advocacy of romantic and uninhibited love, a wistful yearning for the past, and love of the tragic aspect of life are other trends visible in the last five-year

period (1820-1825). Thus, throughout the whole of the first quarter of the nineteenth century, the London dramatic periodicals evince continued interest in Shakespeare, although, as the century proceeds, there is an evident shift in the points of interest, and new trends are discernible in the criticism of the bard's plays.

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APPENDIX: STATISTICAL TABLES

TABLE 1

TEXTUAL AND DRAMATIC CRITICISM: NUMBER OF ARTICLES^a
IN EACH PERIOD AND PERIODICAL

| Periodical | Textual Articles | Dramatic Articles | Total |
|---|---------------------|----------------------|-----------------|
| PERIOD, 1800-1805 | | | |
| 1. <u>The Monthly Mirror</u> (1795-1811) | 45 ^b | 9 | 48 ^c |
| 2. <u>The Dramatic Censor; or, Weekly Theatrical Report</u> (1800-1801) | - | 2 | 2 |
| 3. <u>The Theatrical Repertory</u> (1801-1802) | - | 1 | 1 |
| TOTAL | 45 | 12 | 51 |
| PERIOD, 1805-1810 | | | |
| 1. <u>The Theatrical Recorder</u> (1805-1806) | - | 5 | 5 |
| 2. <u>The Stage; or, Theatrical Touch- stone</u> (1805) | 1 | 1 | 2 |
| 3. <u>The Theatrical Review</u> (1807) | - | 3 | 3 |
| TOTAL | 1 | 9 | 10 |
| PERIOD, 1810-1815 | | | |
| 1. <u>The Dramatic Censor</u> (1811) | - | 7 | 7 |
| 2. <u>The Theatrical Inquisitor</u> (1812-1820) | 15 | 6 | 21 |
| 3. <u>The Dramatic Review</u> (1814) | - | 1 | 1 |
| 4. <u>The Monthly Theatrical Reporter</u> (1814-1815) | - | 6 | 6 |
| 5. <u>The Stage</u> (1814-1816) | - | 19 | 19 |
| TOTAL | 15 | 39 | 54 |

^aThe twenty-two articles of minor importance mentioned in the footnotes are excluded from this and all subsequent Tables.

^bSix of these articles dealing with the parody of Hamlet and its commentators are included in both textual and dramatic criticism.

^cSince six articles are common to textual and dramatic criticism the actual total is 48, not 54.

TABLE 1--Continued

| Periodical | Textual Articles | Dramatic Articles | Total |
|--|---------------------|----------------------|------------------|
| PERIOD, 1815-1820 | | | |
| 1. <u>The British Stage and Literary Cabinet</u> (1817-1822) | 7 | 2 | 9 |
| 2. <u>The Knight Errant</u> (1817) | 1 ^d | 2 | 2 ^e |
| TOTAL | 8 | 4 | 11 |
| PERIOD, 1820-1825 | | | |
| 1. <u>The Critic</u> (1820) | - | 4 | 4 |
| 2. <u>The Cornucopia</u> (1820-1821) | - | 3 | 3 |
| 3. <u>The Mirror of the Stage</u> (1822-1824) | - | 11 | 11 |
| 4. <u>The British Stage</u> (1823) | - | 1 | 1 |
| 5. <u>Journal of Music and the Drama</u> (1823) | - | 1 | 1 |
| TOTAL | - | 20 | 20 |
| GRAND TOTAL | 69 | 84 | 146 ^f |

^dThis article deals also with dramatic criticism and, therefore, is included also in that category.

^eSince one of the articles is common to textual and dramatic criticism the actual total is 2, not 3.

^fSince, in all, seven articles pertain to both textual and dramatic criticism the actual grand total is not 153, but 146.

TABLE 2

TEXTUAL AND DRAMATIC CRITICISM: NUMBER OF PERIODICALS AND
ARTICLES DEALING WITH DIFFERENT PLAYS^a

| Plays | Textual Criticism | | Dramatic Criticism | |
|---------------------------------------|-------------------|----------|--------------------|----------|
| | Period- icals | Articles | Period- icals | Articles |
| COMEDIES | | | | |
| 1. <u>The Tempest</u> | 1 | 2 | 2 | 3 |
| 2. <u>The Two Gentlemen of Verona</u> | - | - | 1 | 1 |
| 3. <u>The Merry Wives of Windsor</u> | 2 | 2 | 1 | 1 |
| 4. <u>Measure for Measure</u> | 1 | 3 | 1 | 1 |
| 5. <u>The Comedy of Errors</u> | - | - | - | - |
| 6. <u>Much Ado about Nothing</u> | - | - | 1 | 1 |
| 7. <u>Love's Labours Lost</u> | - | - | - | - |
| 8. <u>A Midsummer Night's Dream</u> | 1 | 1 | 1 | 3 |
| 9. <u>The Merchant of Venice</u> | 2 | 2 | 4 | 5 |
| 10. <u>As You Like It</u> | 1 | 1 | 1 | 1 |
| 11. <u>The Taming of the Shrew</u> | -- | - | 1 | 1 |
| 12. <u>All's Well that Ends Well</u> | - | - | - | - |
| 13. <u>Twelfth Night</u> | - | - | 1 | 1 |
| 14. <u>The Winter's Tale</u> | 1 | 1 | 2 | 2 |
| 15. <u>Cymbeline</u> | 1 | 2 | 1 | 1 |
| HISTORIES | | | | |
| 1. <u>King John</u> | - | - | 2 | 2 |
| 2. <u>Richard II</u> | 1 | 1 | 2 | 2 |
| 3. <u>Henry IV, Part I</u> | 2 | 3 | 6 | 6 |
| 4. <u>Henry IV, Part II</u> | 1 | 2 | 1 | 1 |
| 5. <u>Henry V</u> | - | - | 3 | 3 |
| 6. <u>Henry VI, Part I</u> | - | - | 1 | 1 |
| 7. <u>Henry VI, Part II</u> | - | - | 1 | 1 |
| 8. <u>Henry VI, Part III</u> | - | - | 1 | 1 |
| 9. <u>Richard III</u> | 2 | 3 | 4 | 7 |
| 10. <u>Henry VIII</u> | 1 | 1 | - | - |
| TRAGEDIES | | | | |
| 1. <u>Coriolanus</u> | 1 | 1 | 1 | 1 |
| 2. <u>Titus Andronicus</u> | - | - | 2 | 2 |
| 3. <u>Romeo and Juliet</u> | 2 | 2 | 5 | 9 |
| 4. <u>Timon of Athens</u> | 1 | 1 | - | - |
| 5. <u>Julius Caesar</u> | 2 | 3 | 2 | 2 |
| 6. <u>Macbeth</u> | 2 | 11 | 8 | 9 |
| 7. <u>Hamlet</u> | 2 | 16 | 8 | 15 |
| 8. <u>Lear</u> | 3 | 13 | 2 | 2 |
| 9. <u>Othello</u> | 2 | 4 | 9 | 11 |
| 10. <u>Antony and Cleopatra</u> | 1 | 1 | - | - |

^aThe same periodical and article deal often with more than one play.

TABLE 3

TEXTUAL CRITICISM: DISTRIBUTION OF ARTICLES
INTO REVIEWS, PARODIES, AND OTHER ARTICLES

| Periodical | Reviews of Books | Parodies | Other Articles | Total |
|--|---------------------|----------|-------------------|-------|
| 1. <u>The Monthly Mirror</u> | 2 | 4 | 39 | 45 |
| 2. <u>The Stage; or, Theat- rical Touchstone</u> | - | - | 1 | 1 |
| 3. <u>The Theatrical Inquisitor</u> | 4 | - | 11 | 15 |
| 4. <u>The British Stage and Literary Cabinet</u> | 2 | 3 | 2 | 7 |
| 5. <u>The Knight Errant</u> | - | - | 1 | 1 |
| TOTAL | 8 | 7 | 54 | 69 |

TABLE 4

DRAMATIC CRITICISM: DISTRIBUTION OF ARTICLES
INTO REVIEWS AND OTHER ARTICLES

| Periodical | Reviews of Per- formances | Other Articles | Total |
|---|---------------------------------|-------------------|-------|
| 1. <u>The Monthly Mirror</u> | 1 | 8 ^a | 9 |
| 2. <u>The Dramatic Censor; or, Weekly Theatrical Report</u> | 2 | - | 2 |
| 3. <u>The Theatrical Repertory</u> | 1 | - | 1 |
| 4. <u>The Theatrical Recorder</u> | - | 5 | 5 |
| 5. <u>The Stage; or, Theatrical Touchstone</u> | 1 | - | 1 |
| 6. <u>The Theatrical Review</u> | 3 | - | 3 |
| 7. <u>The Dramatic Censor</u> | 7 | - | 7 |
| 8. <u>The Theatrical Inquisitor</u> | 1 | 5 | 6 |
| 9. <u>The Dramatic Review</u> | 1 | - | 1 |
| 10. <u>The Monthly Theatrical Reporter</u> | 6 | - | 6 |
| 11. <u>The Stage</u> | 7 | 12 | 19 |
| 12. <u>The British Stage and Literary Cabinet</u> | - | 2 | 2 |
| 13. <u>The Knight Errant</u> | - | 2 | 2 |
| 14. <u>The Critic</u> | 2 | 2 | 4 |
| 15. <u>The Cornucopia</u> | - | 3 | 3 |
| 16. <u>The Mirror of the Stage</u> | 5 | 6 | 11 |
| 17. <u>The British Stage</u> | 1 | - | 1 |
| 18. <u>Journal of Music and the Drama</u> | 1 | - | 1 |
| TOTAL | 39 | 45 | 84 |

^aTwo of these articles are reviews of a book, Hamlet Travestie, which is reviewed in one article each by the Editor and a correspondent.

TABLE 5

DRAMATIC CRITICISM: NUMBER OF ARTICLES IN EACH PERIOD
AND PERIODICAL DEALING WITH DIFFERENT ASPECTS^a

| PERIODICAL | Total Articles | Authorship | Indebtedness | Source | Plot or Fable | General Excellence | Construction | Technique | Characterization | Language and Style | Stageability | Morality & Moral Effect | Parody | Idolatry |
|---|----------------|------------|--------------|--------|---------------|--------------------|--------------|-----------|------------------|--------------------|--------------|-------------------------|--------|----------|
| PERIOD, 1800-1805 | | | | | | | | | | | | | | |
| <u>The Monthly Mirror</u> | 9 | 1 | - | - | - | - | 1 | 1 | 2 | - | - | - | 6 | - |
| <u>The Dramatic Censor; or, Weekly Theatr. Report</u> | 2 | - | - | - | - | 1 | - | - | 2 | - | - | - | - | - |
| <u>The Theatrical Repertory</u> | 1 | - | - | 1 | - | - | - | - | - | - | - | - | - | - |
| TOTAL | 12 | 1 | - | 1 | - | 1 | 1 | 1 | 4 | - | - | - | 6 | - |
| PERIOD, 1805-1810 | | | | | | | | | | | | | | |
| <u>The Theatrical Recorder</u> | 5 | - | - | - | - | - | 3 | - | 3 | - | - | - | - | - |
| <u>The Stage; or, Theatr. Touchstone</u> | 1 | - | - | - | - | - | - | - | 1 | - | - | - | - | - |
| <u>The Theatrical Review</u> | 3 | - | - | - | - | - | 1 | 1 | 3 | - | - | - | - | - |
| TOTAL | 9 | - | - | - | - | - | 4 | 1 | 7 | - | - | - | - | - |
| PERIOD, 1810-1815 | | | | | | | | | | | | | | |
| <u>The Dramatic Censor</u> | 7 | - | - | 3 | 1 | 4 | 6 | 1 | 7 | 4 | - | 1 | - | - |
| <u>The Theatr. Inquisitor</u> | 6 | - | - | 1 | - | - | 1 | - | 2 | - | - | 3 | - | - |
| <u>The Dramatic Review</u> | 1 | - | - | - | - | - | - | - | 1 | - | - | - | - | - |
| <u>The Monthly Th. Reporter</u> | 6 | - | - | - | - | 1 | - | - | 5 | 1 | - | - | - | - |
| <u>The Stage</u> | 19 | - | - | - | 2 | 2 | 3 | 1 | 14 | 2 | 2 | 2 | - | 2 |
| TOTAL | 39 | - | - | 4 | 3 | 7 | 10 | 2 | 29 | 7 | 2 | 6 | - | 2 |
| PERIOD, 1815-1820 | | | | | | | | | | | | | | |
| <u>The British Stage and Literary Cabinet</u> | 2 | 1 | 1 | 1 | - | - | 1 | - | 1 | 1 | 1 | - | - | - |
| <u>The Knight Errant</u> | 2 | - | - | - | - | - | - | - | 1 | - | - | 1 | - | - |
| TOTAL | 4 | 1 | 1 | 1 | - | - | 1 | - | 2 | 1 | 1 | 1 | - | - |
| PERIOD, 1820-1825 | | | | | | | | | | | | | | |
| <u>The Critic</u> | 4 | - | - | - | - | 1 | 1 | 1 | 4 | - | 1 | - | - | - |
| <u>The Cornucopia</u> | 3 | - | - | 3 | 1 | - | - | - | - | - | - | - | - | - |
| <u>The Mirror of the Stage</u> | 11 | - | - | - | 1 | - | - | - | 11 | - | 1 | - | - | - |
| <u>The British Stage</u> | 1 | - | - | - | 1 | 1 | - | - | - | - | - | - | - | - |
| <u>Journal of Music and the Drama</u> | 1 | - | - | - | - | 1 | - | - | - | - | 1 | - | - | - |
| TOTAL | 20 | - | - | 3 | 3 | 3 | 1 | 1 | 15 | - | 3 | - | - | - |
| GRAND TOTAL | 84 | 2 | 1 | 9 | 6 | 11 | 17 | 5 | 57 | 8 | 6 | 7 | 6 | 2 |

^aIn many cases the same article deals with more than one aspect.

TABLE 6

DRAMATIC CRITICISM: NUMBER OF PERIODICALS AND ARTICLES
DEALING WITH THE DIFFERENT ASPECTS OR TOPICS^a

| Aspects or Topics | Periodicals | Articles |
|---------------------------|-------------|----------|
| Authorship | 2 | 2 |
| Indebtedness | 1 | 1 |
| Source | 5 | 9 |
| Plot or Fable | 5 | 6 |
| General Excellence | 7 | 11 |
| Construction | 8 | 17 |
| Technique | 5 | 5 |
| Characterization | 14 | 57 |
| Language and Style | 4 | 8 |
| Stageability | 5 | 6 |
| Morality and Moral Effect | 4 | 7 |
| Parody | 1 | 6 |
| Idolatry | 1 | 2 |

^aThe total number of periodicals and articles which deal with the dramatic criticism of Shakespeare are eighteen and eighty-four respectively.

TABLE 7

DRAMATIC CRITICISM: NUMBER OF PERIODICALS AND ARTICLES^a
DEALING WITH DIFFERENT CHARACTERS

| Characters | Period- icals | Arti- cles | Characters | Period- icals | Arti- cles |
|---------------------------|------------------|---------------|----------------|------------------|---------------|
| Antonio | 2 | 2 | Lady Macbeth | 3 | 4 |
| Ariel | 1 | 1 | Lear | 2 | 2 |
| Autolycus | 1 | 1 | Leontes | 1 | 1 |
| Bardolph | 2 | 2 | Macbeth | 3 | 3 |
| Brutus | 1 | 1 | Macduff | 1 | 1 |
| Cassio | 1 | 1 | Malvolio | 1 | 1 |
| Claudius | 1 | 1 | Maria | 1 | 1 |
| Coriolanus | 1 | 1 | Oberon | 1 | 1 |
| Dame Quickley | 1 | 1 | Ophelia | 2 | 3 |
| Desdemona | 3 | 3 | Othello | 2 | 3 |
| Doll Tearsheet | 1 | 1 | Parson Hugh | 1 | 1 |
| Duke of Richmond | 1 | 1 | Pistol | 1 | 1 |
| Duke Theseus | 1 | 1 | Poins | 1 | 1 |
| Fairies (of <u>AMND</u>) | 1 | 2 | Polonius | 1 | 1 |
| Falstaff | 4 | 4 | Portia | 1 | 1 |
| Hamlet | 5 | 6 | Puck | 1 | 1 |
| Henry V | 2 | 3 | Queen Gertrude | 1 | 1 |
| Hotspur | 1 | 1 | Richard II | 1 | 1 |
| Julia | 1 | 1 | Richard III | 6 | 8 |
| Juliet | 3 | 5 | Romeo | 2 | 2 |
| Julius Caesar | 1 | 1 | Rosalind | 1 | 1 |
| Justice Shallow | 1 | 1 | Shylock | 3 | 4 |
| Lady Anne | 1 | 1 | Weird Sisters | 2 | 2 |

^aIn many cases the same article deals with different characters.

* * * * *

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- The Dramatic Censor; or, Weekly Theatrical Report. Ed. by Thomas Dutton. London. Vols. 1-4. Nos. 1-52. January 4-June 21, 1800. Weekly. July, 1800-December, 1801. Monthly.
- The Theatrical Repertory. London. Nos. 1-28. September 19, 1801-June 28, 1802. Weekly.
- Man in the Moon. London. Nos. 1-24. November 12, 1803-January 28, 1804. Semimonthly and weekly.
- The Theatrical Recorder. Ed. by Thomas Holcroft. London. Vols. 1-2. Nos. 1-12. January-December, 1805. Suppl. to Vol. 2, January, 1806.
- The Stage; or, Theatrical Touchstone. London. [Nos. 1-4.] July 20-September 28, 1805. Irregular.
- The Theatrical Review. London. Nos. 1-3. January 1-March 1, 1807. Monthly.
- The Artist. Ed. by Prince Hoare. London. Vol. 1. Nos. 1-21. March 14-August 1, 1807. Vol. 2. Nos. 1-20. 1809. Weekly in Vol. 1. Issues are undated in Vol. 2.
- The Dramatic Censor; or, Critical and Biographical Illustration of the British Stage. Ed. by J. M. Williams. London. January-December, 1811. Monthly.
- The Theatrical Inquisitor; or, Literary Mirror. London. Vols. 1-17. September, 1812-November, 1820. Monthly.
- The Dramatic Review, and Register of Fine Arts. London. Nos. 1-3. February 12-26, 1814. Weekly.
- The Monthly Theatrical Reporter; or, Literary Mirror. Ed. by Thomas Dutton.

London. [Nos. 1-10.] October, 1814-July, 1815. Monthly.

The Stage. London. Vol. 1. Nos. 1-22. November 17, 1814-April 13, 1815.
Vol. 2. Nos. 1-20. April 20-September 2, 1815. Vol. 3. Nos. 1-20.
September 16-December 23, 1815. New Series, Vol. 1. Nos. 1-47.
December 30, 1815-November 16, 1816. Weekly, except Nos. 11-20 of
Vol. 3, which are biweekly.

The Theatrical Gazette. London. [Nos. 1-38. 1815-1816.]

Drury-Lane Theatrical Gazette. London. Nos. 1-148. September 7, 1816-
April 9, 1817. Three days a week in 1816, and six days a week in
1817.

Covent-Garden Theatrical Gazette. London. Nos. 1-148. September 9, 1816-
April 9, 1817. Nos. 1-13, triweekly; Nos. 14-22, five days a week;
and Nos. 23-148, six days a week.

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The Knight Errant. London. Nos. 1-5. July 5-August 16, 1817. Weekly.

The Theatre; or, Dramatic and Literary Mirror. London. Nos. 1-23. Febru-
ary 20-October 30, 1819. Weekly and semiweekly.

The London Magazine and Monthly Critical and Dramatic Review. London. Vols.
1-2. [Nos. 1-12.] January-December, 1820. Monthly.

The Critic; or, Weekly Theatrical Reporter. London. Nos. 1-7. July 22-
September 2, 1820. Weekly.

The Cornucopia; or, Literary and Dramatic Mirror. London. Nos. 1-13.
September, 1820-September, 1821. Monthly.

The Theatrical Spectator. London. Nos. 1-11. April 7-June 23, 1821. Weekly.

Thalia's Tablet and Melpomene's Memorandum Book; or, Orpheus's Olio; or,
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The Mirror of the Stage; or, New Dramatic Censor. London. Vols. 1-2. Nos.
1-24. August 12, 1822-July 14, 1823. Vols. 3-4. New Series, Nos.
1-24. August 4, 1823-October 11, 1824. Biweekly, and then tri-
weekly, with some irregularity.

The British Stage. London. Nos. 1-7. January 1-8, 1823. Daily.

The Dramatical and Musical Magazine. London. [Nos. 1-8.] January-August,
1823. Monthly.

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APPROVAL SHEET

The dissertation submitted by Rev. Callistus J. Maliakal, C. M. I., has been read and approved by four members of the Department of English.

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

The dissertation is therefore accepted in partial fulfillment of the requirements for

June 30, 1967
Date

Carl J. Stutzman, C.S.C.
Signature of the Advisor