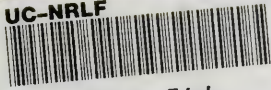
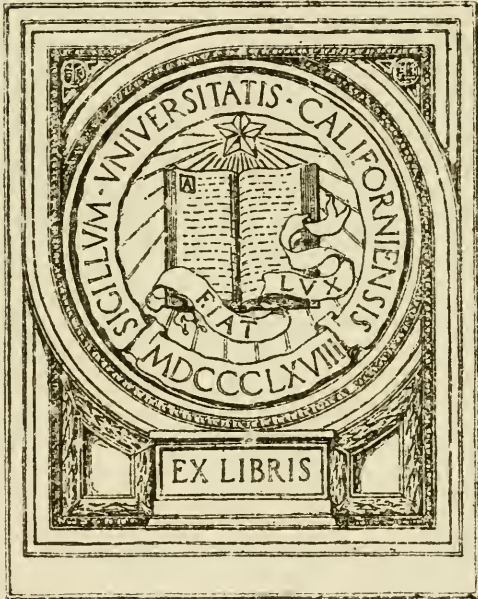


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THE SHAKESPEARE LIBRARY.

Foreword to the Catalogue of
the Shakespeare Library

By

William Carew Hazlitt

Author of

“Shakespear: Himself and his Work.”

Not printed for sale

UNIVERSITY OF
CAMBRIDGE



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UNIVERSITY OF
TORONTO LIBRARY

THIS monumental Shakespearean Library is of unexampled literary importance. It was formed many years ago purely from the Student's point of view, and is the patient work of a lifetime. In so far as we know, it is the sole Library in existence which has been brought together entirely on these lines.

No attempt has been made to include early editions of Shakespeare's works (apart from the First Complete and First Illustrated Edition of 1709), this having been outside the design of its founder; but no expense was spared to obtain original editions of Elizabethan and Jacobean literature (both English and Foreign), many of them being of extreme rarity, which would assist the Student and add to his knowledge and appreciation of the national Poet. Roughly speaking, the Library can be divided into seven sections (*see post*). With but twenty or thirty exceptions, all the books in this Library were printed before the year 1700, and mere reprints have been invariably rejected.

The entire Collection comprises no less than 990 books (1,100 volumes), every book being quite perfect and in excellent library condition.

There is a complete Catalogue descriptive of every book in the Library—it forms two thick quarto volumes.

Immense knowledge and research have been employed, not only in acquiring the books but also in describing them; and the reasons for the inclusion of every book are fully stated in the Catalogue.

The annexed "Foreword" to the Library Catalogue was written by the late Mr. W. C. Hazlitt.

SECTIONS OF THE SHAKESPEARE LIBRARY.

1. Elizabethan, Jacobean and other extremely rare books which were consulted by Shakespeare whilst composing his Plays and Poems.
2. Elizabethan and Jacobean books of the greatest rarity which throw light on Shakespeare's England.
3. First Editions of famous Old English Plays.
4. Francis Bacon Collection (26 entries).
5. "The Bond Story" and other "Foundation" books used by Shakespeare.
6. Publications between 1599-1700 which contain specific references either to Shakespeare himself or to his Poems and Plays.
7. Plagiarisms, alterations, and adaptations of Shakespeare's Plays.

Foreword

AMONG the greater English writers of the sixteenth and seventeenth centuries Shakespeare stood alone. He was not a book-collector like Jonson and Harvey, or even Spenser; but he relied to a large extent on conversation, hearsay, and references to books, which have enriched his noble writings with innumerable passages, transformed by his genius into diction and thought unattainable by the original narrator, and have, here and there, done him a disservice by leading him into error. In certain cases he has copied almost verbatim what he had read or what someone had mentioned to him. His mind was curiously receptive and eclectic, and his slips or misunderstandings are fractional in number and in character not very serious. Some instances indeed, where he was formerly supposed to have tripped in his geography or history, have been wholly or partially explained, and those for which he must perhaps be accounted answerable, are of this no doubt equivocal utility that they betray their secondhandness, the informant being possibly the real culprit. For it is doubtful whether Shakespeare made use of tables or tablets, although he puts them into the hands of Hamlet, Prince of Denmark. A further point to be considered and weighed is, that the more imperfect the material with which Shakespeare had to deal, the more remarkable becomes the result before our eyes; and we have to recollect that, had he been a scholar such as

Jonson and Chapman, he might have offended us in a grosser manner by displaying the faults incidental to scholarship.

Indirect
obligations.

It will be found, as we advance in our Shakespearean investigations, to be more and more palpable that, where we have spoken of such and such works as having been studied by the Poet, it is sometimes a truer way of putting the matter to say that certain books in our own and other literature exhibit statements and views curiously cognate to statements and views encountered in Shakespeare. Friends with more of the virtuoso or scholar in their moral constitution than himself pointed out allusions and suggestions which they deemed witty, or wise, or new, or perhaps he agreed with them, perhaps not ; and at any rate the loan, if it was contracted, underwent in all likelihood a partial metamorphosis.

His personal
Circle.

When we have named Tarlton and the Burbages in London and a few Stratford neighbours we have exhausted the stock of his intimate friends ; but of acquaintances, literary or otherwise, the Poet enjoyed the advantage of knowing a very large number in various ranks of society ; and it has been amply shown that among them were men capable of imparting to him particulars of foreign localities, customs, and languages. The Rev. Joseph Hunter performed yeoman service in this direction nearly a century ago ; but more recent researches and criticism have much increased our material for appreciation, even if we discard or discount some of the proposals brought forward by students of the " Life " and " Works."

The most remarkable feature in these more recent modern discoveries is the proximity to the surface of some of them, and even some of the most important and most interesting; and in this twentieth century we draw nearer to the means of realizing the truth about Shakespeare, and of forming a correct notion of his career and of the circumstance to which he and ourselves alike owed and owe his imperishable Dramatic compositions.

Shakespeareana
Classified.

What are recognized as Shakespeareana constitute a voluminous and varied body of literary records, of which the actual aggregate has been largely swollen during the last half century. The strenuous labours of the late Mr. Halliwell-Phillipps, Mr. Dyce, Mr. Collier, and other gentlemen, have developed this movement, which long retained insignificant proportions, into one which reduces the "Works" themselves to a secondary rank in point of bulk, and makes not only a Library, but an extensive one. But the range and subject-matter of the steadily accumulating stores, while their main bearing is identical in contributing to elucidate Shakespeare, are in themselves infinitely diversified. For whereas some aim in submitting to consideration and acceptance entire books of treatises held to have been employed by the national Poet, others deal with particular Dramas or particular passages in a Drama, or even the sense of a word in a passage. Down to relatively modern days all these auxiliary publications might have been accommodated in a small compass. At present no one can be sure, however well he may have kept his eye on the market, that his is complete—that some

morceaux, of which only a handful of copies were issued or preserved, have not escaped him. An appreciable majority of such *opuscula* fall within the category of violent criticism and textual controversy; and the residue consists of the philosophical and æsthetic writings on the genius and wisdom of the Poet by such men as Lamb, Coleridge, and the elder Hazlitt in England, and Schlegel and Tieck in Germany. Apart from both these courses or lines of inquiry much has been done, over and above the publication entitled *Shakespeare's Library*, towards throwing light on the books to which Shakespeare lay under obligation directly or indirectly, and on others which lay under obligations to him. In regard to the former division we have already intimated a qualifying decision; but immediately or otherwise the Poet owed much to his predecessors and even contemporaries at home and on the Continent, while that his own countrymen, coming after him, and too often disparaging him, were heavy debtors to his initiative there is no sort of doubt.

The present The Annotated Catalogue of the Library
undertaking. now before us may be said to comprise
a truly remarkable collection of books and pamphlets—

- (1) Those which the Poet read and used;
- (2) Those of which the purport or subject matter orally reached him;
- (3) Those in which the references to Shakespeare and resemblances to his Works are the fruit of homage or plagiarism by succeeding ages.

It is a series arranged by the Editor in alphabetical order, and it may be most convenient to survey it as it stands. The formation of such an extensive *corpus* of literary specialities bespeaks without further insistence a very considerable expense and an almost unlimited amount of knowledge, time, and trouble. The majority of the volumes comprised have a constantly growing tendency to become far less easily attainable. Editions of the Poet lie outside the scope of the plan of the Library, which, however, is already wide and representative enough in its embrace of the literature where Shakespeare presents himself on the one hand as a borrower and on the other as a lender, those two rôles which he specially deprecates in one of his Plays.

Functions of the Sermon as an illustrative agent. In quite a number of Sermons preached and published during the reigns of Elizabeth and James I we encounter references and expressions which bear on Shakespeare's text, and which in some instances show that the plays were familiar to churchmen. Thomas Adams, a popular preacher in London during the Poet's life, but when nearly all his works had been completed, in his *Gallants Burden*, 1612, as was pointed out by the Rev. Joseph Hunter, has adopted from *Richard III* the striking expression "Despair and die," making the volume enter into our Shakespeareana. The Clergy at that time, no doubt, while they decried the theatre, the playgoer, and the performer, either attended such exhibitions themselves or studied the play-book ; especially when it was of a historical cast. We

may refer further to other entries in the Catalogue, such as Babbington, Chillingworth, etc.

Æsop. The former popularity of *Æsop's Fables* is almost incredible. It was a book translated into all languages, and was read by all classes and all ages. Shakespeare may have had access to the copy which was acquired for the use of the school at Stratford, and in his Dramas he has not failed to introduce three famous apologues, even where he connects their ownership with persons not likely to have possessed them. This was the habitual disregard of the *minutiæ*. None the less, however, a copy of the book clearly belongs to the present series.

The theatrical exteriors. With the exception of the external view of the "Globe," so frequently reproduced, we have no graphic illustration of the aspect of our early theatres anterior to that afforded by the frontispiece attached to Alabaster's *Roxana*, 1632, which Mr. Halliwell-Phillipps thought sufficiently important to insert in his folio edition of Shakespeare. Alabaster's publisher enables us to inspect the interior, whereas of the "Globe" we have only the outside, and it is remarkable that we are better acquainted with the arrangements of the Greeks and Romans in this direction than those of our own ancestors.

Shakespeare and the Emblem writers. Our own literature is very deficient in works of the class which Mr. Green so exhaustively illustrated; but the Continent has yielded from the first half of the sixteenth century a rich succession

of them, and presuming that Shakespeare had the opportunity of inspecting some of these, he may well have been struck by their utility as vehicles for his dramatic purposes.

Allot.
England's
Parnassus. This volume has recently greatly risen in estimation among collectors by reason of the numerous (70) extracts which it contains from Shakespeare's Works, and the copy in the present Library is additionally interesting from the early, if not co-eval, manuscript notes which a former possessor has inscribed on the margins. It seems to have been a "trade" book, and curiously enough the three partners in the enterprise conceal themselves under initials. In one of the two copies, however, which formerly belonged to Oldys, and has since passed through the hands of Warton, Colonel Stanley, and Miss Richardson Currer, the *T.H.* of the imprint is expanded into Th. Hayes, a name associated with two or three of the rarest Shakespeare quartos.

Amadis of Gaul. This romance, of which a French version is here before us, was within Shakespeare's reach when he began to write for the Stage. As in other cases, the Poet may be seriously believed to have employed the book which happened to come to his hands or his ears ; but *Amadis* is certainly a work without which Shakespeare's Library would not be complete. He was a hero of fiction almost as widely diffused as Arthur, and is extravagant in the majority of these inventions. Our own Poet had no difficulty in meeting with prototypes or parallels for his own fanciful disguises of noble folks as shepherds and shepherdesses, for

such devices occur in our own vernacular literature at a very remote date.

Apuleius. To a French translation of Apuleius, 1648,
Banks' Horse we are sent for a knowledge of this historical
"Morocco." animal beyond the record in any English
work. Douce was the first to point out the curious circum-
stance. The book is well deserving of a place among
Shakespeareana and here it is. There are other books in the
Library before us which testify to the extraordinary celebrity
of "*Morocco*."

Ariosto : The former of these Dramas has been ad-
Suppositi. mitted on account of its resemblance to
Negromante. portions of the *Taming of the Shrew*, and the
latter for *The Tempest*. But there was an English production
by Skelton on the same subject, of which no copy is now
known, published in 1504. The more
Orlando Furioso. famous book, the *Orlando Furioso*, finds a
place by virtue of the description of a tempest, and
Shakespeare may have had the passage under his eyes.

Ascham's The title originally given to this very cele-
Schoolmaster. brated volume was the *Schoolmaster of Windsor*.
It was formerly thought that the Poet
intended to personate Ascham under the character of *Holo-
fernes*. It forms, with Ashmole's *Order of the Garter*, 1672,
an association with that place, as in the latter volume we have
an account of the investiture of the Duke
Ashmole. of Wurtemberg, immortalized in the *Merry
Wives of Windsor*, with the Garter. We may have more to

learn about the circumstances which prompted the Dramatist to lay the scene of his play at Windsor ; there was the auxiliary incident of *Herne the Hunter*.

Francis Bacon. A sequence or group of works by Bacon in original issues forms part of the Library in deference to the question of the real authorship of the Plays, and it, of course, includes the *Declaration of the Practices and Treasons*, 1601, which excited on its first appearance a great sensation. The *XVI Propositions*, 1647, is singularly rare. The same may be said of his father's *Arguments Exhibited in Parliament*, 1641.

Baker's *Chronicle*, 1660. This was originally published in 1643. This *Chronicle* and several other books are comprised owing to their references to Shakespeare or the Stage in his day. Apart from other considerations the impression of 1660 is infinitely the rarest. Baker is also represented by his *Theatrum Triumphans*, 1670, not a panegyric on the Restoration period, but a vindication of Theatres from the attacks of the Puritans.

Barclay's *Ship of Fools*, 1570. This, with a large number of other volumes in the Library, forms a group far more important than that comprising publications of a later date, where phrases or sentiments analogous to those found in Shakespeare occur, or where we meet with references to the Poet, although all such reminiscences and homage may well be thought to have a degree of historical interest, and to shed on the literature, which enshrines it, a special atmosphere. Several volumes in the present Library partake of this character.

Beaumont and Fletcher, 1711. This, the First Illustrated Edition, has long been held to possess considerable value, in the absence of more contemporary evidence, as showing the costumes in which the characters were attired in plays originally presented on the stage in Shakespeare's day.

Blundeville. The work by Blundeville, of Newton-Horses and Flotman, in Norfolk (*The Foure Chiefest Horsemanship. Offices belonging to Horsemanship*), was a popular book when Shakespeare was a boy, and was one into which he was naturally led to look, if it fell in his way. That he had an eye for the points of a horse we judge from passages in his earliest work.

Boece. The Scotch history of this writer, of which one of the old Editions belongs to the Library, was incorporated in substance with Holinshed, whence more probably than not Shakespeare obtained what he wanted for *Macbeth*, and, in fact, it may have been the case that, having Holinshed at his elbow for other plays, the story of the Thane struck him as suitable for the stage. It is one of his latest efforts. A similar *caveat* applies to Buchanan.

Bolton's *Elements of Armories.* This volume supplies a valuable illustration of the estimation in which colours were held in Shakespeare's day, and of the significance of yellow in connexion with the *Winter's Tale*. Bolton shows us how the colours worn by men and women betokened their feelings and conditions. The passage where this occurs was first quoted by the Rev. Joseph Hunter.

Braithwaite. Shakespeare makes the bird a baker's
The Owl, a King's daughter ; but Braithwaite, in his *Nature's*
Daughter. *Embassie*, 1621, of which a copy is before
us, changes the story, on what authority is uncertain, but
perhaps with improved dramatic effect.

Burton's *Anatomy*. Burton describes Shakespeare as "our ele-
gant poet." His copy of *Venus and Adonis*,
1602, cost him 2*d*. It is one of those which drop certain
words before the error at first was detected and set right.
His *Anatomy*, which is a Shakespeare allusion book, is
emphatically an original work ; he was a man who thought
for himself, like Shakespeare and Montaigne.

Capoferro. The account of fencing was probably intro-
duced and naturalized in England from
Fencing Terms. Italy, and under Capoferro we have accord-
ingly a technical treatise of 1610 in the language of that
country on the art. Shakespeare is not unlikely to have
gained a local knowledge of it and its terms from some such
person as the Capoferro, of whom an account was printed in
1612, and who was a professional Fencer.

Cartwright, W. A certain William Bell, in lines to the
Verses upon memory of Cartwright, enumerates the
Shakespeare. leading writers of that and the preceding
time, and accords the *last* place to Shakespeare ; but Jasper
Mayne, in his tribute, seems to regard the Oxford writer as
a combination of Shakespeare and Jonson, an opinion in
which he has not had many followers. Yet Cartwright's
play of the *Ordinary* keeps up its place in modern esteem.

Caryll.
Sir Salomon.

Under Caryll, in the Epilogue to *Sir Salomon*, 1671, Molière becomes Bolbière, and rhymes to cheer, and he is styled the Shakespeare of this age both as an author and actor. So far, so good !

Shakespearean
Catalogues.

Under the heading Catalogues occurs a unique and most remarkable sequence of Auction Sale records from 1658 to 1829 (and see also *infra* Bright, Farmer, Reed, Steevens), exhibiting the impressive changes in the value of the original dramatic works of Shakespeare, and of the four Folios, between those dates. A notable rise had, of course, taken place between the seventeenth and nineteenth centuries ; but the most signal expansion has occurred within the last five and twenty or thirty years, where realizations have far exceeded the highest limit put upon these objects of competition by the most sanguine among experts. Some of the Poet's greatest writings have never been submitted for public competition—such as *Venus and Adonis*, 1593 ; the *Passionate Pilgrim*, 1599, 1612 ; *Romeo and Juliet*, 1597 ; *Hamlet*, 1603, 1604 ; *Troublesome Reign of King John*, 1591 (except in a very poor imperfect copy). No copy of the second edition of the *Passionate Pilgrim* has ever been beheld, nor is it quite clear that the *Love's Labour's Lost* of 1598 is really the *editio princeps*.

Catalogues of
early Booksellers.

We perceive that in 1680 the contemporary impressions of the Poems and Plays are the only copies offered, and that no hint is given of the anterior issues. *Venus and Adonis* is represented

by the poor ill-printed 12mo of 1675, which has grown almost as rare as that of 1593, so that it must have been extensively read or very badly used.

Cavendish. In the Note to Cavendish's *Life of Wolsey*, of which we have in this Library an Original Manuscript of the Tudor period, there is a reference to the habit of kissing or saluting, formerly usual between men as well as women, which is introduced into *Henry VIII*, and into the song, "Come unto these yellow sands."

Davenant. Under the name of Davenant are several entries, and it is one which will ever be associated with that of Shakespeare in a unique manner on account of the close friendship between John Davenant and his son, Parson Robert, and the Stratford Poet. The site of the "Crown" near Carfax at Oxford, therefore, remains holy ground. Just at hand there are works of Sir John Davies—Sir John Davies—which remind us, as they perhaps struck Shakespeare, of the old ideas on the immortality of the soul, when the two poets were in opposite lobbies.

Doddridge. In connexion with the personal history of the Poet this volume printed in 1632 has a very essential and direct bearing on Shakespeare's marriage.

The *Lawes Resolution of Women's Rights*.
Shakespeare's Pre-contract.

Downes' *Roscius Anglicanus*. No assemblage of Shakespeareana can be reckoned complete without this uncommonly rare volume, which is a real piece of literature, and well deserved the honour of

republishment. Happily the Collection boasts an Original copy which is a prize.

Drayton. The Draytons, which follow, are entitled to a place on more than one account. Dray-

ton was a Warwickshire man, the son of a butcher, and the author of several historical pieces cognate to those treated by Shakespeare, and he, with Jonson, was the last of the Poet's personal friends who saw the Dramatist before his death at Stratford. In a different way Drummond, of Hawthornden, has earned a hearing at our hands, through the visit paid to

him by Jonson in 1618, when the two writers put their heads together with the result that Shakespeare made a bad third.

Drummond. The equivocal estimate of the latter unpleasantly contrasts with that perspicuous and noble one of Dryden in his *Essay of Dramatic Poesy*, 1684, which, next to Thorpe's previous

valuation of the Poet in 1609, remains the wisest and the best tribute of any early writer to the genius of the great Author. Nor did Dryden restrict his well-measured praise to that paper, for he appears to have had ever in his mind the great debt of the English stage to Shakespeare, even when he committed to paper the Preface to his *Juvenal* as late as 1693. Altogether the group of volumes ranged together under Dryden's name is not surpassed in importance and attraction by any portion of the Catalogue.

Dryden. Whatever may be thought of the obligation of the Poet to Du Bartas, the latter singularly enough enjoyed a much wider popularity during

Du Bartas.

a succession of years than Shakespeare, and witnessed at home and abroad a steadier succession of editions of his poetical performances; a success partly due to their Scriptural complexion.

Dugdale's
Warwickshire.

It is remarkable that Dugdale, a fellow-countryman of the Poet, and living at a time when so much traditional information was within his reach, should have told us so comparatively little. But it is almost invariably the case. The excellent Warwickshire historian saw with his own eyes, and not with ours; and we cannot be angry with him, although we should be happy to barter the entire contents of Ingleby's *Century of Praise* for a Memoir of the Poet by Dugdale.

Elizabeth, Daughter of James I. Her Marriage, 1613. The German narrative of the marriage of the daughter of James I is important from the circumstance that Shakespeare was probably in London when the event was solemnized, and that in the opinion of Tieck *The Tempest* was written for performance upon that occasion.

In the order of the alphabet we arrive at Farmer (Dr.), whose valuable and extensive library was sold in 1798, and which owed much of its interest to the acquisition, before their sale by auction, of the early English poetry inherited by Edward Wynne from Narcissus Luttrell. In the *Merchant of Venice* we hear a good deal of the money-lending practices of the Jews in the person of *Skylock*, and Fenton informs us that it was a device of these persons to lend their customers

light, clipped, or cracked money, which no one else would take. Mention has already been made of Fenton's *Treatise of Usury*, 1612. Bolton's *Elements of Armories*, of the connexion between flowers and colours and Ferne's *Blazon of Gentry*. human character or fortune, and Ferne also enters into these secrets in his *Blazon of Gentry*, which preceded Bolton in order of time. The notion was an early rural superstitious usage, with which Shakespeare might have easily become familiar before he left Stratford; but the evidence of the two books tends to illustrate his descriptions, which report the distribution of flowers by *Perdita* to those who attend the sheep-shearing, although he has made the products of spring grow in the autumn—possibly from his preference for the daffodil and its contemporaries.

Fletcher. Under Fletcher there are a few of the earlier impressions of that writer's Plays. He occasionally came near to Shakespeare in his dramatic efforts, and was long his London neighbour in the Borough. His tragedy of *Rollo* contains that exquisite song, "Take, O take, those lips away," which is common to Shakespeare's *Measure for Measure*, first printed in 1623. There is slight doubt that it was from the pen of Shakespeare. The verses, ascribed to Shakespeare, before Florio's *Second Frutes*, 1591, are highly important, and at a later date the Poet may have had the book in his hand, as there are some allusions and suspicious resemblances between expressions, or sentiments, in the volume and in his plays. A considerable amount of

Florio's *Second Frutes* and translation of Montaigne.

new light has recently been shed on these matters, and especially on Shakespeare's obligations to Florio's Montaigne. Even Mr. Hunter was greatly at fault here. As regards the copy of the English Montaigne, 1603, with Shakespeare's autograph, it has been at last pointed out that a key to the authenticity of the existing Shakespeare signatures, this inclusive, exists.

Abraham Fraunce, 1588. *The acquaintance of the Poet with Fraunce's Lawyer's Logic* is rendered in a certain Fuller's *Worthies*. measure more likely by the chance that Greene may have had it on his bookshelf in his office at Stratford as a sort of quasi-legal treatise, interspersed with a few semi-humorous paradoxes likely to strike the Poet in case he had met with an opportunity of hitching them in anywhere. Fuller, the historian, in his *Worthies of England*, 1662, stumbled on a veritable fact about Shakespeare, now generally accepted, namely, his proneness to Fairs and his subsequent development of the Tragic art. The account in the book is otherwise of slight value; but Fuller's view was, after all, common to many others who regarded the Poet, like him, primarily as a Comic writer. As Shakespeare's cousin Greene possessed, in all reasonable probability, most of the legal treatises used by the Poet, Dr. Hall may have also possessed many medical works, especially Galen, to whom Shakespeare explicitly alludes in the *Second Part of Henry IV*; yet in a way to suggest that he had heard of the man as a celebrity rather than that he had handled any of his books.

Garrick and the
Shakespeare
Jubilee.

We must be prepared to pass, as congenial *adversaria*, a few volumes relative to Garrick and his wife and the Jubilee of 1769, of which Mrs. Garrick characteristically and ingenuously says, "Garrick was the whole heart of the affair." One of these items is Mrs. Garrick's Manuscript Diary, and it particularizes the route taken, the distances, and the time occupied. They left on the 18th of June at 7.15 p.m., and did not reach Stratford till 5 p.m. on the following day. The Poet himself could scarcely have been much longer on the road.

In another way, and appertaining to an earlier period, there is the folio of Gayton's *Pleasant Notes on Don Quixote*, 1654. He brings in Shakespeare and pretty well everybody else, yet who would be without the merry rollicking old book? A book in which even persons not specially versed in things Shakespearean would imagine it likely to find illustrative matter is the *Gesta Romanorum*, an immensely popular volume, which was translated into most European languages, and exists in many editions of an English translation. It is here in a Latin one, published in 1521 at Paris, and in an English one of 1698. In Goulart's *Admirable and Memorable Histories*, there is an instance, one among many, where the *Hamlet* story, or idea, is introduced by numerous writers with slight variations. He cites the familiar *Shylock* incident, and that which forms the central point in *Measure for Measure*. We come across

it again in the *Hero of Lorenzo*, and in several other books. It was evidently a taking melodramatic feature. One of the Shakespeare Reference books which has quite lately risen into prominence is the translation from Guazzo, by Pettie

Guazzo's *Civil
Conversation*,
1581-6.

and Young, of the *Civil Conversation*, first published in 1581. It is a book which, despite its recent growth into notice, passed through a series of editions in Italian, and was translated into many other languages. Sir Edward Sullivan was instrumental in introducing the work to public attention, and under such influential auspices the *Civil Conversation* at present holds an important rank among Shakespeareana. It seems to go back in the original language to 1574, a copy of which edition is also in the Library.

Guillim's
Heraldry.

The book of Heraldry, usually ascribed to Guillim, and first published in 1611, is to be treated as a feature in a Shakespeare Library by virtue of the movement (which was during some years on foot) in the lifetime of John Shakespeare, for supplying the family with an authoritative coat-of-arms under the auspices of Heralds' College. There is some reason to suppose that a sketch or draft was prepared or submitted for certain officers of the College who were just then—about 1597—not very squeamish in the promotion of these grants, but nothing ultimately came of it, and the father died in 1601. It seems questionable whether the Poet himself felt much interest in the scheme; it was perhaps rather an ambitious idea on the part of his mother, which

he did not wish to oppose, but which was suffered to drop.

Mr. Halliwell-
Phillipps.

Three or four volumes represent the arduous
and disinterested Shakespearean labours of
Mr. Halliwell-Phillipps, a gentleman of

independent fortune, who devoted the best years of his life
to an elucidation of that of the national Poet, and to whose
Outlines all subsequent Biographers have been heavily
indebted.

It is not unfit in such a Library as this that we
should have some of the work of Sir John Harington, a
man of great parts, and a favourite of
Sir John Harington. Queen Elizabeth, whom he is said to
Ariosto. have afterwards offended. But Harington
accomplished many other and higher things, particularly
the present English version of *Ariosto*, which, with its
remarkable illustrations, the earliest of the kind in our
language, must have awakened interest in the mind of
Shakespeare, and there is the greater probability that he
had a copy in his hands because it was published by his
own countryman, Field. The Poet, in the course of his
varied London career, had abundant opportunities of falling
in with books published before his time capable of yielding
a hint. As the Poet carried in his mind an old Roman coin
which he had seen, and made a reference to it in one of his
Dramas, we can hardly guess the extent of his observations.
We owe a certain accession to the store of Shakespeareana
to the circumstance that parallel with the production and
performance of the historical plays was a series of narratives

by Hayward and others, covering the same subject and period, and no doubt fairly successful in the closet from the desire of Playgoers to compare notes and set the Quartos on their return home side by side with the more elaborate and authentic thesis. We find ourselves dealing here, turn by turn, with books which Shakespeare saw or used, and others which shed light on contemporary history and manners. To the latter section belongs Hentzner, the German traveller, who was in London in 1598, and refers curiously to the Theatres there; but he has more to say about the Bull and Bear baiting on the Bankside, of which Shakespeare may have put his own idea into the mouth of *Master Slender*, and about the already considerable popularity of tobacco, which was smoked out of clay pipes.

Sir John
Hayward.

Hentzner's
Itinerary.

Heywood's
Hierarchy.

Heywood, in his *Hierarchy of the Blessed Angels*, has a series of lines concerning Shakespeare and the Poets of the day with

their familiar by-names. He must almost certainly have been in a position to tell us much about his great friend. Among his incessant employments was the production and

Heywood's
*Dialogues and
Dramas, 1637.*

preparation of a series of plays or interludes, adapted and abridged to suit particular occasions, and one was *Richard III*, where

the part of *Richard* was taken by a "young witty lad" for whom Heywood wrote a special prologue and epilogue. In his *English Traveller, 1633*, he tells us that he had then had

an entire or partial hand in 220 plays ; and the majority of these have perished or his share thereof remains unidentified.

Heywood and
Shakespeare. But in his *Troja Britannica*, 1609, Heywood handled a topic apart from the

subject of the volume, and of yet greater interest in our eyes to-day, and it was the misappropriation of some of his work by the publisher Jaggard, and its erroneous and dishonest ascription to Shakespeare in the third impression of the *Passionate Pilgrim*, 1612, of which Heywood bitterly complained, adding that Shakespeare was also "much offended with Jaggard for presuming to make so bold with his name." There have been some allusions to the Emblem writers, and one of our volumes, Holbein's *Dance of Death*, of which there were such numerous editions, strikingly illustrates the personal feelings of the Poet put into the mouth of *Richard II*—

Holbein's
Dance of Death. Shakespeare's most secure method of conveying his own democratic opinions, which were not yet accepted by the authorities.

The description of Death, as he is represented by Holbein, is vivid enough, and the book was in many hands. It is difficult in most cases to decide whence the Poet directly borrowed his learning ; all that we can say is, that it was agreeably desultory and casual. The Elizabethan *Pliny* shares with Batman's new version of *Bartholomew*, the distinction

Holland's *Pliny*, etc. of having served the Poet for points in natural history, and someone has written the name of Shakespeare in a copy of the former, on the apparent ground that it was a volume which he should have

possessed. An independent reason for crediting the Poet with it, however, is the fact that Holland was of Warwickshire blood, like himself, and through him it may have been that our Dramatist had the advantage of looking into the series of versions of the classics rendered by Holland into the vernacular.

James Howell. We have among the Allusion books here brought together, some by James Howell, and he is entitled to a hearing in what he writes about Venice, although he followed Shakespeare at some distance. Howell not only visited the City, but remained there a considerable time in an official capacity. The Poet himself laboured under the difficulty of meeting with any book which threw a true light on the institutions of the Republic, and he has consequently made strange work of his Venetian scenes. It is clear that he had not taken the precaution of consulting some one out of the many who had been there when he wrote them. Florio could have helped him.

Hrosvita. A copy of the Opera of this early German playwright, 1501, takes its place here to demonstrate how similar conditions, in all ages and countries, are apt to produce similar sentiments. If it cannot be conclusively proved that Shakespeare ever used the *Opera*, at any rate it is at the present day an extremely rare book. In the alphabetical sequence we arrive at a volume far more likely to have been useful, the *A B C darium* of Huloet, more especially as it supplied Latin and French equivalents.

Italian Plays. There is quite a small library of early Italian Plays which are classed as Shakespearean, but none of them can be more explicitly shown to have been known to Londoners as, perhaps, *Gl' Inganni*, to which Manningham, the Diarist, particularly alludes by name in his account of the performance of *Twelfth Night* at the Middle Temple in 1601-2. Unfortunately, we yet grope in the dark for the exact relationship of our Dramatist to these foreign aids. The prescribed order of assignment brings us to the Ireland Forgeries, a remarkable series of fifteen tracts relative to that notorious business, and to the Ireland Forgeries. Jaggard-Brooke controversy, one in which Jaggard-Brooke. the Shakespeares were to a certain extent involved, in connexion with the proposed grant of arms to the Poet's father.

We next come to James I, of whose *Declaration concerning Lawful Sports* there is the issue of 1633. This was the result of the progress of James through Lancashire, and his displeasure at the bigoted intolerance of people in regard to amusements. Under the same head we have Gilbert Dugdale's extremely rare *Time Triumphant*, 1604, which lets us know that the King, Queen, and Prince Henry had respectively taken over to be their servants the Lord Chamberlain's, the Earl of Worcester's, and the Earl of Nottingham's companies of Players. Under Jansson, we unexpectedly encounter an interesting anecdote of the great Low Country printer, Stephanus, who, on a visit to the Tower of London in Elizabeth's

time, saw a lion quit its food and go through a series of strange gestures at the sound of a musical instrument played by a youth, illustrating the well-known sway of harmony over animals, to which Shakespeare more than once alludes.

Ben Jonson. Jonson is found among the Shakespeareana in the First folio edition, where Shakespeare appears as the performer in several of the plays, and next to it we have Johnson's *Seven Champions*, in an early impression, followed by a yet rarer volume, a series of engravings representing the *Champions*, dated 1623, and doubtless due to the great popularity of Johnson's book.

We are throughout in Theatrical society, directly or otherwise; but the alphabetical law obliged us to disregard chronology, and to note a splendid collection of Play-bills, in which the elder Kean occurs as the leading Tragedian, and extending from 1814, when he entered on his London career, to 1833, when he died. The series includes performances in the provinces, Scotland, and Ireland.

Kenilworth Castle. We are next transported to Kenilworth, so interestingly identified with Shakespeare, Leicester, and Queen Elizabeth, by an Original Account for repairs carried out there in 1619 by Gilbert Howe, proving that at that date the Castle was suffering from neglect, and beginning to fall into ruin. To King's *Lectures on Jonas*, delivered at York in 1594, we are sent for an evidence that *A Midsummer Night's Dream* was composed

in 1593-4, a year of terrible storms succeeding a visitation of the plague, and there has always been a notion that the Play was actually printed in 1595—a truly important fact, if it were one, as it would be the earliest of the quartos to have appeared in type. To Dr. King succeeds Francis Kirkman, because there is a copy in our hands of his valuable Catalogue of 1671, where in an *Address to the Reader* he gives an ac-

Francis Kirkman. count of his extraordinary assemblage of Old English Plays, over eight hundred in number.

He had been a collector of such things for fifty years, and fully believed that he had exhausted the field. He possessed

Thomas Kyd. forty-eight editions of Shakespeare. Kyd's *Spanish Tragedy*, of which the rare edition

of 1615 enjoys the equivocal distinction of having been ridiculed by the greater Poet, yet there is a disposition to regard Kyd as a dramatist of some ability. Lambarde's

Lambarde. *Perambulation of Kent* claims a place on account of its particulars of the forms of

admission to the Elizabethan theatres and, yet more, for the writer's part in the Essex conspiracy of 1601, during which he had a personal interview with Queen Elizabeth. There was formerly a good library at the old house at Sevenoaks.

Langbaine. The account of the English Dramatic Poets by Gerard Langbaine, 1691, is one of those honourable attempts to break new ground, or take the initiative in treating a fresh subject, of which the shortcomings are a matter of course, and at a distance of more than two centuries from the appearance of the First edition

we are constantly making discoveries and correcting errors. His estimate of Shakespeare himself is almost beyond the feeling of the time ; but he was perhaps inspired a little by Dryden. It is quite essential to have in our possession a standard book on Falconry ; and here we are fortunate enough to have not only Latham, but nearer the Poet's own period, Latham's *Falconry*. Turberville, the latter a writer who, like Turberville's *Falconry*. Churchyard and Gascoigne, was a link between the school of Surrey and Wyatt and the Elizabethan one. Our Poet more probably owed his acquaintance with the topic and science to Turberville ; but Latham is of service in illustrating his allusions, and was not much posterior in date.

Latimer. One of those early Divines, whose sermons are real literature, was Latimer, who had a peculiar fondness for introducing into his discourses popular allusions, and these have tended to keep them sweet. "Nat" Lee was a follower and pupil of Shakespeare, of course at a distance ; but he evinces in more than one of his Prefaces his respect and appreciation for the Poet. There is not much in the Troy-books to help us, unless it be for *Troilus and Cressida*. Leigh's *Accedence of Armorie*. Leigh's *Accedence of Armorie* may be bracketed with Bolton's *Elements*, and a little further on there is a rare Italian analogue, an Italian poem on the subject by Angelo Leonico, and similar works among those before us. Leicester's *Commonwealth*. Leicester's *Commonwealth* belongs to the series by reason of

its attempt to discredit Elizabeth's favourites and to represent her as a puppet in their hands. The work cites the parallel cases of Edward II, Richard II, and Henry VI.

Ligon's *Barbadoes*. There are some curious and amusing particulars of an incidental character in Ligon's
Lodge's *Devil Conjured* and *Barbadoes*. Lodge is represented by his
Wits Miserie. *Devil Conjured* and *Wits Miserie*, both printed in 1596; the latter an excessively rare tract, upon which Shakespeare has been supposed to have had an eye in *A Midsummer Night's Dream*. A quarto MS. of the seventeenth century contains the arms of the
Lucy of Charlecote. Lucys alphabetically arranged and in trick.

It is believed to be inedited, and was formerly in the Tixall Library. Both in his plays and in his prose "Euphues"

Lyly. Lyly is justly believed to have exercised a notable influence on his contemporaries, Shakespeare included. The great Poet owed much to his conceptions in his fairy mythology to Lyly who, fantastic as his prose style may be, had many imitators. Lyte's

Lyte and Dodoens. translation of the *Herbal* of Dodoens was one of a group of works belonging to the Elizabethan era open to Shakespeare. All these treatises and compilations are daily becoming more difficult to procure in good preservation.

Machin's *Dumb Knight*. *The Dumb Knight*, by Lewis Machin, is an interesting performance in itself, and was reprinted in Hazlitt's *Dodsley*; but it is also classable as a piece of Shakespeare, since the author

thought fit to honour the older Poet by borrowing notions from his *Venus and Adonis*. When we reach Malone, there are entries relative to *The Tempest* and to the Ireland fabrications which we must estimate at the value placed on them by contemporaries ; they entered into the critical literature of that day (1796-1808).

Malone.

No library of Shakespeareana could be complete without a copy of Mantuan, who is explicitly noticed by the Poet, and which he might have seen in his school days.

Mantuan's
Eclogues.

Manzolini's
Zodiac of Life.

The *Zodiac of Life*, 1565, was one of those works which began to acquire a reputation a little before Shakespeare's time, but which continued in vogue nearly down to the end of the century. It was a mode of treatment quite Shakespearean.

Markham's
Horsemanship.

Markham's *Cavalarice; or, the English Horseman*, not only deals with the technical particulars, but gives us an account of the famous performing horse mentioned in *Love's Labour's Lost*. We have had

Markham's
Husbandman.

already occasion to refer to this animal in speaking of a French edition of Apuleius.

Markham's *Husbandman* might also have been of use. The author was a gentleman by birth, whose voluminous writings commenced *pari passu* with those of

Massinger.

Shakespeare, and enjoyed a protracted popularity. Massinger, in his *Maid of Honour*,

1632, seems to have recollected the passage in *Hamlet*,

where the Prince dreads the notion of death. There are several other dramas by Massinger here, including his earliest, the *Virgin-Martyr*.

The commonplace book of Mathews for Charles Mathews, 1823 comprises extracts from *Julius Cæsar*, the Elder, and other matter establishing the famous actor's interest in the Poet, of whose First folio he possessed a copy. The presence in the Collection of such books as Bullein's *Bulwark of Defence*, 1579, in a perfect state with the portrait, Medicine. greatly enhances its interest and complete-
Bullein. ness; and then there is Mexia's *Forest*,
Mexia's 1576, which might have tempted Shake-
Forest of Histories. speare by its short cut to material of an usable kind, including a story closely resembling *Timon of Athens*. Several of Middleton's powerful dramas succeed, and among the rest that much controverted one, *The Witch*, not printed in the author's lifetime, and only known from a manuscript, and *A Mad World, my Masters*,
Middleton. where the loans from Shakespeare may be seen, leading to a suspicion that in the case of *The Witch* Middleton was the plagiarist. The old Commentators class such matters under the Shakespeare "Allusions"; they strike us as something far more important. The author of *Paradise Lost* is generally allowed to
Milton. have a title to a place among those who formed an early appreciation of the Poet, who had passed away while he was yet a child, and he was only a young man of four-and-twenty when he penned the

famous eulogistic lines first included in the Second folio of Shakespeare.

Minsheu. This Library is very rich in those philo-
Percival's *English-Spanish Dictionary.* logical publications which began about Shakespeare's day to grow abundant, and which enabled the Poet, or anyone not personally versed in the language, to gain as much as he wanted in the way of terms suitable for Dramatic dialogue. Percival was only one out of many persons who lent themselves to this sort of service; but he also executed translations, including portions of the *Mirror of Knighthood*. His *Dictionary* was edited by John Minsheu. A publication of a wholly different class and rank was the *Mirror for Magistrates*,

Mirror for Magistrates. which has been made widely known by reprints of portions and of the whole, and of which Weston has given an elaborate analysis. It was a volume likely from its form to attract the notice of Shakespeare, and we have no doubt that he dipped into it at odd times while he was engaged on his historical Plays. It is superfluous to say anything more about Shakespeare's relation to Montaigne's *Essays*, since a recent Monograph casts an entirely new

Montaigne. light on the matter, and enters very fully into all the particulars. The second edition, which we have here, enshrines what were probably the last printed characters traced by the Poet, who, although he may not have read the *Florio* edition of 1603, became the possessor of a copy. The book must have exceptionally

impressed him. More's *Utopia* has been cited as serviceable for *Macbeth*, *As You Like It*, and *The Tempest*. Moryson's *Itinerary* was not printed till after the Poet's death, but it is important as it depicts the state of

Sir Thomas More.

Fynes Moryson.

Thomas Otway.

Scotland in 1598. Some of Otway's dramas are introduced on the same principle and plea as those of Dryden and Lee, viz., as taking up the same or similar subjects for dramatic treatment. But Golding's *Ovid* is an indispensable feature, as there is little doubt that the Poet used that version, even

Golding's *Ovid*.

of the volumes which was calculated to give information about foreign countries, useful to those who did not wish to visit them, was Sir Thomas Palmer's (of Wingham, in Kent) Essay on the subject, 1606, who has cited a passage illustrative also of a doubtful word in *Henry IV, Part II*. The Romances of Chivalry, like the music-books and ballads, were, in the Poet's day, in everybody's hands and mouths.

Shakespeare, of course, in his various Plays had numerous details to consider, and points of diction and phraseology; and the style becoming the different characters, where they were of a certain social standing, could not be neglected without prejudice. It has been remarked that it is very difficult in the case of this writer to substitute with advantage an expression or sentence for the one in the text, provided it be what he really wrote. Nothing disturbed the equanimity of Shakespeare

Peacham's
Garden of Eloquence.

or his usual reticence more than the rise of Puritanism ; but

Plays. he did not live to witness the consummation,
Parliamentary which arrived soon after the outbreak of
Closure of the the Civil War, in the total suspension of
Theatres, 1647. Theatrical exhibitions. The Hobby-horse
game celebrated by the Poet, and no doubt often witnessed
by him, is described by Plot as still surviving in Stafford-

Plot's *Oxfordshire* shire within living persons' recollections.
and *Staffordshire*. One of the capital sources of material for
Shakespeare's dramatic purposes was the
English Plutarch, and employed, more probably than not,
in some edition, which left the press about the time when
he commenced the series of Roman plays.

Plutarch's *Lives*. If the copy owned by him should ever
occur, it will probably be the present of 1603, or that
of 1612. In a slighter and less direct measure is the
Gesta Romanorum, a most popular miscellany originally
published by Wynkyn de Worde in the vernacular. It
contains all the current stories going back to the Roman
time, and there is the *Sbylock* incident of "the pound
of flesh."

Luigi da Porto. The favourite story of *Romeo and Juliet*
seems to have owed its first introduction
to general notice to Luigi da Porto. The tragedy belonged
to an epoch in the annals of Verona centuries prior to
Da Porto's day, yet an atmosphere still surrounds the spot,
and they even now show the grave of the Lovers. Shake-
speare, in studying the matter, may have had other and

readier means of obtaining the main thread of the tradition ; but Da Porto's work must always commend itself to our attention alike in the original language and in the English version, which is easily accessible in *Shakespeare's Library*.

Prynne's
Histriomastix. The appearance of Prynne's *Histriomastix*, so disastrous for him, has a critical and literary interest for the Shakespearean student, forasmuch as it shows, according to him, the preference accorded by printers to Play-books over Bibles in the imposing folio form then given to them. Jonson has been so published in 1616, and Shakespeare in 1623, "in the best Crown paper," complains Prynne, "growing from Quarto into Folio." The Second folio of Shakespeare had just left the press, and had perhaps met the writer's eyes.

Raleigh. Those who admire Raleigh will like to have his *History of the World* at their side or on their shelves from the character and position of the author and the feeling that Shakespeare and he must have met, and have been mutually interesting. The familiarity of the Stratford Poet with foreign countries and their peculiarities was improved by Rashgeb. and their successive visits of distinguished Wurtemberg. the successive visits of distinguished travellers to London, of which the most famous was that of the Duke of Wurtemberg and Teck, who appears to have passed under his other title derived from his French fief of Montbeliard, of which the English folks failed to get at the correct form, till it became "Garmombles," *i.e.* *Graf*

Montbeliard. Facilities of this class multiplied while the Poet was at work, and we have occasion to notice several publications apt to awaken his attention. During his lifetime there was very little literature relevant to the Robin Hood tradition to be procured beyond the impressions of the *Little Guest*; but it was one of those national topics, which there could be no difficulty in gleaning from oral communi-

Ritson.
Robin Hood.

cation. Here, however, are several of Ritson's pieces, one of them the *Quip Modest*, and an edition of *Robin Hood's*

Garland. The celebrated Outlaw is inseparably associated with our drama and folklore. Close to him in our Catalogue,

St. Evremond.

yet wholly unconnected in period, is St. Evremond, who in a letter to Madame de Mazarin, written before 1705, was the first Frenchman, it is said, to refer to Shakespeare. It was the Poet's *Henry VIII* which he saw.

Scot's *Witchcraft*,
1584.

Scot's extremely enlightened book on Witchcraft is recommended as an aid in understanding *Macbeth*, and the Poet is said to have had recourse to it. Scot also wrote a treatise against Astrology in the same advanced and courageous spirit; it was never printed, but the precious original Manuscript is here, a quarto of 106 leaves, to which internal evidence assigns the approximate date of 1599. It was pointed out many years since that Scot, in his *Discovery*, prints one of the *Hundred Merry Tales*, only known in a very mutilated state till the Gottingen copy occurred. The

references to heraldic questions in *As You Like It*, licensed Segar's *Booke of Honor and Armes*, 1590. in 1600, reminds us that a few years before this the Shakespeares were discussing at home the expediency of applying for a Grant of Arms, and books touching on that subject were consequently apt to come under notice. The notion did not apparently mature until 1597 or thereabout, and went no further than a preliminary negotiation. It was a juncture when considerable friction arose between the officers of Heralds' College in consequence of a too great readiness to favour applications, perhaps for the sake of the attendant fees.

Portrait of Shakespeare, 1611. Mezzotint of same, 1846. The number of reputed likenesses of the Poet has of late years considerably increased, but the majority of the new claimants are regarded with sceptical eyes. There is one, however, which is apparently above suspicion, and it is known as the Ashbourne portrait. The Catalogue fully describes the large mezzotint of 1846 taken from it, and an impression of which is part of the present Library. More than one independent witness is of opinion that it was painted by Shakespeare's old friend, the actor-artist, Richard Burbage, shortly before the retirement of the Poet from London. It is doubtful if the canvas ever saw Stratford. Even the mezzotint is so rare that the leading London printsellers have never met with it. The frequent allusions to the weather in Shakespeare, and the rural superstitions, appeared to justify the entrance into

the Library of the old *Shepherds' Calendar* with its quaint and characteristic woodcuts. It is a volume constantly reprinted, yet nearly all the issues approach uniqueness. Of Spenser's own works, in a collected form, we have the editions of 1611 and 1679, the former superintended by Gabriel Harvey, Spenser's intimate friend, an eminent Elizabethan man of letters, and the means, by a quite recently found volume, of recording facts of the Poet's personal history previously quite unknown.

Stage-Players' Complaint, 1641.

The prohibition of Dramatic performances at the commencement of the Civil War was carrying out a step, which had been taken as early as 1600, when the licensed playhouses were limited by an order of the Privy Council to two, the "Fortune" and the "Globe." But we have here an excessively rare and important pamphlet, embodying the dissatisfaction and complaint at a temporary suspension of performances in London in consequence of the plague, which then at regular and even short intervals visited the Metropolis. It is in the form of a dialogue in the street between two famous actors of the day, Reed and Cane. It was reprinted in *English Drama and Stage*.

George Steevens.

Under a notice of George Steevens' *Sale Catalogue, 1800*, the most notable entry is the copy of the Second folio Shakespeare, 1632, which had formerly belonged to Charles I. It brought eighteen guineas, and was bought for George III. Charles I also possessed the

First Folio. Stephen's *World of Wonders*, 1607, was a translation from a French book, and much used by English writers ; its aim was to show that all the marvels related by Herodotus were not eclipsed by others which had since occurred. It is a book of which the contemporary reputation was sufficient to induce a Scotch publisher to reprint it in 1608.

Stephen's *World of Wonders.*

John Stow. Stow's *Annals*, of which there were many editions, represents a class of books most likely to have suited the Poet, as it brought together in narrow compass all that he, as a rule, wanted to know. We have here three of four impressions of the volume. It necessarily happens that Stow places on record many incidents parallel to passages in the Plays ; and a similar remark applies to the same industrious compiler's *Survey of London*, which still

Anthony Munday
and Humphrey
Dyson's Edition
of Stow's *Survey*—
*Contemporary
Manuscript.*

remains a standard authority. The edition of 1633 (of which an Original MS. is here) was superintended and enlarged by Anthony Munday and the eminent book-collector Humphrey Dyson, whose library included some of the greatest treasures in early English literature. There are few publications of the Elizabethan era

Stubbes's *Anatomy of Abuses.*

which have been more frequently quoted than the *Anatomy of Abuses*, by Phillip Stubbes, which enjoyed an extensive vogue, and of which in the Original impressions copies are very rarely attainable. Stubbes was a virulent enemy of all popular diversions, and employs in speaking of them no measured

terms of reprobation. Side by side with him, alphabet-wise, there is a very different man, Sir John Suckling, who was an enthusiastic admirer of Shakespeare, a dramatist himself of no inconsiderable mark, and a witty verse-writer. Next stands Sir John Suckling.
Sir Philip Sydney. Sydney's *Arcadia*, where we find ourselves on contemporary ground and in a different atmosphere, and the editors of Shakespeare have shown that the Poet made use of the book. Nahum Tate was one of the numerous authors of plagiarisms of Shakespeare, who found it difficult, it seems, always to reconcile the original language and situations to suit and please the later Stuart audiences.

Taylor, "the Water-Poet." Taylor, known as "the Water-Poet," was a man of as real genius as Shakespeare himself, but of a lower order, and he was evidently, from numerous allusions in his voluminous productions, a warm admirer of the national Poet. Bernard's collective English *Terence*, printed in 1614, may have fallen in the Poet's way; and there are passages in several of the Plays, indicating an acquaintance with the Roman dramatist in his early English dress. Thomas's *Italian Grammar* was only one of the early educational manuals helpful to a worker where Italian was to be introduced. Turberville we have already noticed as a not improbable source of inspiration for hawking terms. Turberville's *Falconry*. Frederic de Vinciolo, the author of the excessively rare work on Lace patterns, was one of the foreign specialists

whose technical information may have been important to the Poet either by a friend who possessed a copy of the original, or by an actual inspection of the version in the vernacular with the same engravings. It is a work cited by the editors of Shakespeare for the expression "point-device." The old translation of the *Æneid*, commenced by Phaer, the physician, and completed by Twyne, was exactly the sort of book to receive a passing perusal by the Poet in one of the numerous impressions which were made of it down to 1620. Shakespeare soon discovered, with the aid of his friends and his enemies, the necessity of not neglecting the leading classics as auxiliaries to his work. If he had "little Latin and less Greek," he made amends by reading Classical authors in approved English translations, and he obtained in that manner all that he substantially required.

Walkington's *The Optic Glass of Humors* contains that queer notion about the man who was affected in a peculiar way when he heard the bagpipe. Webster's *White Devil* illustrates in an unsuspected manner the Italian plays of Shakespeare, since Webster is not less inaccurate than his contemporary in his notions and statements about personages connected with that country. Whitehorne's book on Military tactics, 1588, has been proposed as a likely one to have afforded the Poet hints in this direction, as

he has exhibited his familiarity with the details and vocabulary of warfare and gunnery in several of his plays. No assemblage of Shakespeareana could be complete without a little volume written by one Willis in his 75th year, relating incidents which had happened within his personal knowledge when he was a boy, and especially the performance at Gloucester of a piece no longer known, called the *Cradle of Security*. For various points connected with Logic and Rhetoric, incidentally introduced by the Poet in his very wide range of allusion, there may be slight risk in assuming that

Wilson's *Rbetoric*. he used Wilson, from whose *Rbetoric*, 1562,

Withal's *Dictionary*. it was first discovered that *Gammer Gurton's Needle* was not the earliest comedy in the English language. Of Withal's *Dictionary*,

it may be said that it is of all the books of the kind the most probable one to have been used at Stratford School. It was expressly designed for beginners, and Wotton's *Remains*

Reliquiæ
Wottonianæ. (*Reliquiæ Wottonianæ*) furnish us with much valuable and indeed unique information about the later Shakespeare theatre and about the

destruction of the "Globe" in 1613, just as the Poet was about to leave London. That was one of his latest experiences.

Wright's *Passions*
of the Mind, 1620. In Wright's *Passions of the Mind* there is a notice of Tarlton's theatrical costume, a point of touch with the Poet's earliest

insight into London and theatrical life. It has been amply shown how peculiarly Shakespeare was indebted to Tarlton, a man much his senior, in more than one sense.

In the preceding pages we have dwelt on a few of the leading features of this remarkable and extensive Library of books, autographs, and prints which so admirably illustrates the strenuous and fruitful labours of our national Poet. But it would be impossible within a reasonable compass to attempt to indicate all the valuable contents of these hundreds of volumes of *Shakespeareana*. More especially, it has not been practicable to specify even a portion of the Allusion Books, Books of Reference, and Analogues, in our own and other languages, which belong to Shakespeare's England. Shakespeare was so many years in Blackfriars within easy reach of the booksellers and publishers, and in so favourable a position that he was able to glance at volumes just placed on sale or fresh from the Press. We should bear in mind that a very large proportion of *Shakespeareana* owes its value, for us, in its demonstration of the sources which were available for use in the Poet's time, and which often came to him in sundry casual ways as well as by his personal or direct employment of the absolute volumes in their original form or language. He was a very keen observer but a rather desultory student. The fortunate possessor of such a Shakespearean Library as the present has within his reach an unrivalled means of illustrating or solving the sense of the Poet, and of comparing estimates of him by successive ages and various Schools of Thought. There are Criticisms for him and against him; for the Stage and against it. There are Works from which he derived an ideal or a phrase on a casual survey, and there are others whence he extracted outlines for his famous Plots. Of Shakespeare's

method this is predicable, that he never adopted any Story or any antecedent Drama as a whole ; he treated the material as a mere nucleus, which he filled up and finished in his own way.

It will be apparent to anyone who examines the Library under notice with attention, that it is unusually diversified in its contents and range, and comprises books, tracts, broadsides, autograph letters, signed documents, and prints all concentrating on one single object, and many of the highest rarity and quite unobtainable in these days.

The manifold nature of these stores demonstrates the wide variety of shape which an idea may assume, or to which it may be converted. The romancist, the emblem-writer and engraver, the satirist, the traveller, the compiler of Books of Characters, the fellow Playwright, are only some of the benefactors whom Shakespeare gathered round him, and who served him, some by supplying him with the opportunity of improving on them, others with the opportunity of establishing how difficult it was to reach the height to which he had attained by the strenuous application of an unique genius.

So it results that, from whatever point of view we permit or teach ourselves to regard these Collections, they cannot fail to tell favourably for the great Englishman to whose labours they bear a varied relationship.



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