career. The loss of his mother would be deeply felt by her favourite son, but there was no bitterness in the bereavement, and it even seems to have exerted a tranquillizing, elevating effect on the poet's mind and character. As he laid her in the grave he would recall and realize afresh the early years during which her loving presence and influence were the light and guide of his boyish life. With these vivid and varied family experiences a strong wave of home-yearning seems to have set in, which gradually drew the poet wholly back to Stratford. During the autumn visit connected with his mother's death Shakespeare must have remained several weeks at the New Place, for on the 16th of October he acted as godfather to the infant son of an old personal friend, Henry Walker, who was an alderman of the borough. The child was called William after his godfather, and the poet must have taken a special interest in the boy, as he remembered him in his will.

It seems most probable that soon after the chequered domestic events of this year, as soon as he could conveniently terminate his London engagements, Shakespeare decided on retiring to his native place. He had gained all he cared for in the way of wealth and fame, and his strongest interests, personal and relative, were now centred in Stratford. But on retiring to settle in his native town he had nothing of the dreamer, the sentimentalist, or the recluse about him. His healthy natural feeling was far too strong, his character too manly and well-balanced, to admit of any of the so-called eccentricities of genius. He retired as a successful professional man who had gained a competence by his own exertions and wished to enjoy it at leisure in a simple, social, rational way. He knew that the competence he had gained, the lands and wealth he possessed, could only be preserved, like other valuable possessions, by good management and careful husbandry. And, taught by the sad experience of his earlier years, he evidently guided the business details of his property with a firm and skilful hand, was vigilant and scrupulously just in his dealings, respecting the rights of others, and, if need be, enforcing his own. He sued his careless and negligent debtors in the local court of record, had various commercial transactions with the corporation, and took an active interest in the affairs of the borough. And he went now and then to London, partly on business connected with the town, partly no doubt to look after the administration and ultimate disposal of his own theatrical property, and partly it may be assumed for the pleasure of seeing his old friends and fellow dramatists. Even at Stratford, however, Shakespeare was not entirely cut off from his old associates in arts and letters, his hospitable board being brightened at intervals by the presence, and animated by the wit, humour, and kindly gossip, of one or more of his chosen friends. Two amongst the most cherished of his companions and fellow poets, Drayton and Ben Jonson, had paid a visit of this kind to Stratford, and been entertained by Shakespeare only a few days before his death, which occurred almost suddenly on the 23d of April 1616. After three days' illness the great poet was carried off by a sharp attack of fever, at that time one of the commonest scourges, even of country towns, and often arising then as now, only more frequently then than now, from the neglect of proper sanitary precautions. According to tradition the 23d of April was Shakespeare's birthday, so that he died on the completion of the 52d year of his age. Three days later he was laid in the chancel of Stratford church, on the north wall of which his monument, containing his bust and epitaph, was soon afterwards placed, most probably by the poet's son-in-law, Dr John Hall. Shakespeare's widow, the Anne Hathaway of his youth, died in 1623, having survived the poet seven years, exactly the same length of time that his mother Mary Arden had outlived her husband. Elizabeth Hall, the poet's grandchild, was married twice, first to Mr Thos. Nash of Stratford, and in 1649, when she had been two years a widow, to Mr afterwards Sir John Barnard of Abington in Northamptonshire. Lady Barnard had no family by either husband, and the three children of the poet's second daughter Judith (who had married Richard Quiney of Stratford, two months before her father's death) all died comparatively young. At Lady Barnard's death in 1670 the family of the poet thus become extinct. By his will made a few weeks before his death Shakespeare left his landed property, the whole of his real estate indeed, to his eldest daughter Mrs Susanna Hall, under strict entail to her heirs. He left also a substantial legacy to his second daughter and only remaining child Mrs Judith Quiney, and a remembrance to several of his friends, including his old associates at the Blackfriars theatre, Burbage, Heminge, and Condell,—the two latter of whom edited the first collection of his dramas published in 1623. The will also included a bequest to the poor of Stratford.

Summary of life and character

From this short sketch it will be seen that all the best known facts of Shakespeare's personal history bring into vivid relief the simplicity and naturalness of his tastes, his love of the country, the strength of his domestic affections, and the singularly firm hold which the conception of family life had upon his imagination, his sympathies, and his schemes of active labour. He had loved the country with ardent enthusiasm in his youth, when all nature was lighted with the dawn of rising passion and kindled imagination; and after his varied London experience we may well believe that he loved it still more with a deeper and calmer love of one who had looked through and through the brilliant forms of wealthy display, public magnificence, and courtly ceremonial, who had scanned the heights and sounded the depths of existence, and who felt that for the king and beggar alike this little life of feverish joys and sorrows is soothed by natural influences, cheered by sunlight and green shadows, softened by the perennial charm of hill and dale and rippling stream, and when the spring returns no more is rounded with a sleep. In the more intimate circle of human relationships he seems clearly to have realized that the sovereign elixir against the ills of life, the one antidote of its struggles and difficulties, its emptiness and unrest, is vigilant charity, faithful love in all its forms, love of home, love of kindred, love of friends, love of everything simple, just, and true. The larger and more sacred group of those serene and abiding influences flowing from well-centred affections was naturally identified with family ties, and it is clear that the unity and continuity of family life possessed Shakespeare's imagination with the strength of a dominant passion and largely determined the scope and direction of his practical activities. As we have seen, he displayed from the first the utmost prudence and foresight in securing a comfortable home for his family, and providing for the future welfare of his children. The desire of his heart evidently was to take a good position and found a family in his native place. And if this was a weakness he shares it with other eminent names in the republic of letters. In Shakespeare's case the desire may have been inherited, not only from his father, who had pride, energy, and ambition, but especially from his gently descended mother, Mary Arden of the Asbies. But, whatever its source, the evidence in favour of this cherished desire is unusually full, clear, and decisive. While the poet had no doubt previously assisted his father to retrieve his position in the world, the first important step in building up the family name was the grant of arms or armorial bearings to John Shakespeare in the year 1596. The

father, it may be assumed, had applied to the heralds' college for the grant at the instance and by the help of his son. In this document, the draft of which is still preserved, the grounds on which the arms are given are stated as two:—(1) because John Shakespeare's ancestors had rendered valuable services to Henry VII.; and (2) that he had married Mary, daughter and one of the heirs of Robert Arden of Wilmcote, in the said county, gentleman. In the legal conveyances of property to Shakespeare himself after the grant of arms he is uniformly described as "William Shakespeare of Stratford-upon-Avon, gentleman." He is so described in the midst of his London career, and this sufficiently indicates that Stratford was even then regarded as his permanent residence or home. In the following year another important step was taken towards establishing the position of the family. This was an application by John and Mary Shakespeare to the Court of Chancery for the recovery of the estate of the Asbies, which, under the pressure of family difficulties, had been mortgaged in 1578 to Edward Lambert. The issue of the suit is not known, but, as we have seen, the pleadings on either side occupy a considerable space and show how resolutely John Shakespeare was bent on recovering his wife's family estate.

Turning to the poet himself, we have the significant fact that during the next ten years he continued, with steady persistency, to build up the family fortunes by investing all his savings in real property,—in houses and land at Stratford. While many of his associates and partners in the Blackfriars company remained on in London, living and dying there, Shakespeare seems to have early realized his theatrical property for the sake of increasing the acreage of his arable and pasture land in the neighbourhood of Stratford. In 1598, the year after the purchase of New Place, his family are not only settled there, but he is publicly ranked among the most prosperous and well-to-do citizens of Stratford. In that year, there being some anticipation of a scarcity of corn, an official statement was drawn up as to the amount of wheat in the town. From the list contained in this document of the chief householders in Chapel Ward, where New Place was situated, we find that out of twenty holders of corn enumerated only two have more in stock than William Shakespeare. Other facts belonging to the same year, such as the successful appeal of a fellow-townsman for important pecuniary help, and the suggestion from an alderman of the borough that, for the sake of securing certain private and public benefits, he should be encouraged to complete a contemplated purchase of land at Shottery, show that Shakespeare was now recognized as a local proprietor of wealth and influence, and that he had so far realized his early desire of taking a good position in the town and neighbourhood. It will be noted, too, that all the leading provisions of Shakespeare's will embody the same cherished family purpose. Instead of dividing his property between his two daughters, he left, as we have seen, the whole of his estate, the whole of his real property indeed, to his eldest daughter Mrs Susanna Hall, with a strict entail to the heirs of her body. This indicates in the strongest manner the fixed desire of his heart to take a permanent position in the locality, and, if possible, strike the family roots deeply into their native soil. That this purpose was realized in his own case seems clear from the special respect paid to his memory. He was buried, as we have seen, in the chancel of the parish church, where as a rule only persons of family and position could be interred. His monument, one of the most considerable in the church, holds a place of honour on the north wall of the chancel, just above the altar railing. While this tribute of marked official respect may be due in part, as the epitaph intimates, to his eminence as a poet, it was no doubt, in a country district like Stratford, due still more to his local importance as a landed proprietor of wealth and position. Indeed, as a holder of the great tithes he was by custom and courtesy entitled to burial in the chancel.

If there is truth in the early tradition that Shakespeare originally left Stratford in consequence of the sharp prosecution of Sir Thomas Lucy, who resented with narrow bitterness and pride the presumption and audacity of the high-spirited youth found trespassing on his grounds, the victim of his petty wrath was in the end amply avenged. After a career of unexampled success in London Shakespeare returned to his native town crowned with wealth and honours, and, having spent the last years of his life in cordial intercourse with his old friends and fellow townsmen, was followed to the grave with the affectionate respect and regret of the whole Stratford community. This feeling was indeed, we may justly assume, fully shared by all who had ever known the great poet. His contemporaries and associates unanimously bear witness to Shakespeare's frank, honourable, loving nature. Perhaps the most striking expression of this common feeling comes from one who in character, disposition, and culture was so different from Shakespeare as his friend and fellow-dramatist Ben Jonson. Even his rough and cynical temper could not resist the charm of Shakespeare's genial character and gracious ways. "I loved the man," he says, "and do honour his memory on this side idolatry as much as any. He was indeed honest, and of an open and free nature, had an excellent phantasy, brave notions, and gentle expressions." As the genius of Shakespeare united the most opposite gifts, so amongst his friends are found the widest diversity of character, endowment, and disposition. This is only another way of indicating the breadth of his sympathies, the variety of his interests, the largeness and exuberant vitality of his whole nature. He touched life at so many points, and responded so instinctively to every movement in the complex web of its throbbing activities, that nothing affecting humanity was alien either to his heart or brain. To one so gifted with the power of looking below the surface of custom and convention, and perceiving, not only the deeper elements of rapture and anguish to which ordinary eyes are blind, but the picturesque, humorous, or pathetic varieties of the common lot, every form of human experience, every type of character, would have an attraction of its own. In the view of such a mind nothing would be common or unclean. To Shakespeare all aspects of life, even the humblest, had points of contact with his own. He could talk simply and naturally without a touch of patronage or condescension to a hodman on his ladder, a costermonger at his stall, the tailor on his board, the cobbler in his combe, the hen-wife in her poultry-yard, the ploughman in his furrow, or the base mechanicals at the wayside country inn. He could watch with full and humorous appreciation the various forms of brief authority and petty officialism, the bovine stolidity and empty consequence of the local Dogberries and Shallows, the strange oaths and martial swagger of a Pistol, a Bardolph, or a Parolles, the pedantic talk of a Holofernes, the pragmatical saws of a Polonius, or the solemn absurdities of a self-conceited Malvolio. On the other hand he could seize from the inner side by links of vital affinity every form of higher character, passionate, reflective, or executive,—lover and prince, duke and captain, legislator and judge, counsellor and king,—and portray with almost equal ease and with vivid truthfulness men and women of distant ages, of different races, and widely sundered nationalities.

As in his dramatic world he embraces the widest variety of human experience, so in his personal character he may

be said to have combined in harmonious union the widest range of qualities, including some apparently the most opposed. He was a vigilant and acute man of business, of great executive ability, with a power of looking into affairs which included a thorough mastery of tedious legal details. But with all his worldly prudence and foresight he was at the same time the most generous and affectionate of men, honoured and loved by all who knew him, with the irresistible charm that belongs to simplicity and directness of character, combined with thoughtful sympathy and real kindness of heart. And, while displaying unrivalled skill, sagacity, and firmness in business transactions and practical affairs, he could promptly throw the whole burden aside, and in the exercise of his noble art pierce with an eagle's wing the very highest heaven of invention. That indeed was his native air, his true home, his permanent sphere, where he still rules with undisputed sway. He occupies a throne apart in the ideal and immortal kingdom of supreme creative art, poetical genius, and dramatic truth. (T. S. B.)

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B.—*Special Works on Separate Plays, &c., with Dates of Early Quartos.*

ALL'S WELL THAT ENDS WELL (1st ed. in F.1, 1623): H. v. Hagen, *Ueb. die altfranzös. Vorstufe des Lustspieles*, Halle, 1879, 8vo. ANTONY AND CLEOPATRA (1st ed. in F.1). AS YOU LIKE IT (1st ed. in F.1): W. Whiter, *Specimen of a Commentary*, 1794, 8vo; A. O. Kellogg, *Jacques*, Utica, 1865, 8vo; C. Sheldon, *Notes*, 1877, 8vo; T. Stothard, *S.'s Seven Ages Illustrated*, 1799, folio; J. Evans, *S.'s Seven Ages*, 3d ed. 1834, 12mo; J. W. Jones, *Origin of the Division of Man's Life into Stages*, 1861, 4to. COMEDY OF ERRORS (1st ed. in F.1). CORIOLANUS (1st ed. in F.1): F. A. Leo, *Die Delius'sche Ausgabe kritisch beleuchtet*, Berlin, 1861, 8vo. CYMBELINE (1st ed. in F.1). HAMLET (Q.1, 1603; Q.2, 1604; Q.3, 1605; Q.4, 1608; Q.5, 1611; Q.6, n.d.; Q.7, 1637): L. Theobald, *S. Restored*, 1726, 4to, devoted to Hamlet; Sir T. Hanmer, *Some Remarks on Hamlet*, 1736, 8vo, reprinted 1863, sm. 8vo; J. Plumptre, *Observations on Hamlet, and Appendix*, 1796–7, 2 pts. 8vo; F. L. Schmidt, *Sammlung der besten Urtheile über Hamlet*, Quedl., 1808, 8vo; A. G. Barante, *Sur Hamlet*, 1824, 8vo; P. Macdonnell, *Essay on Hamlet*, 1843, 8vo; Sir E. Strachey, *S.'s Hamlet*, 1848, 8vo; H. K. S. Causton, *Essay on Mr Singer's Wormwood*, 1851, 8vo; L. Noiré, *Hamlet, zwei Vorträge*, Mainz, 1856, 16mo; M. W. Rooney, *Hamlet, First Edition* (1603), 1856, 8vo; *S.'s Hamlet, 1603 and 1604, with Bibliographical Preface*, by S. Timmins, 1860, 8vo; A. Gerth, *Der Hamlet v. S.*, Leip., 1861, 8vo; J. Conolly, *A Study of Hamlet*, 1863, sm. 8vo; H. v. Friesen, *Briefe üb. S.'s Hamlet*, Leipsic, 1865, 8vo; A. Flir, *Briefe üb. S.'s Hamlet*, Innsbruck, 1865, 8vo; W. D. Wood, *Hamlet from a Psychological Point of View*, 1870, 8vo; R. H. Horne (editor), *Was Hamlet Mad? a Series of Critiques*, 1871, 8vo; G. F. Stedefeld, *Hamlet ein Tendenzdrama*, Berlin, 1871, 8vo; A. Meadows, *Hamlet: an Essay*, 1871, 8vo; R. G. Latham, *The Hamlet of Saxo Grammaticus and S.*, 1872, 8vo; F. A. Marshall, *Study of Hamlet*, 1875, 8vo; H. v. Struve, *Hamlet eine Charakterstudie*, Weimar, 1876, 8vo; H. Baumgart, *Die Hamlet Tragödie u. ihre Kritik*, Königsb., 1877, 8vo; A. Zinzow, *Die Hamlet Sage*, Halle, 1877, 8vo; A. Büchner, *Hamlet le Danois*, 1878, 8vo; M. Moltke, *S.'s Hamlet Quellen*, 1881, 8vo; E. P. Vining, *The Mystery of Hamlet*, Philad., 1881, sm. 8vo [Hamlet a woman]; H. Besser, *Zur Hamlet Frage*, 1882, 8vo; E. Stenger, *Der Hamlet Charakter*, 1883, 8vo; A. Brereton, *Some famous Hamlets*, 1884, 8vo. HENRY IV. (Pt. i.: Q.1, 1598; Q.2, 1599; Q.3, 1604; Q.4, 1608; Q.5, 1613; Q.6, 1622; Q.7, 1632; Q.8, 1639. Pt. ii.: Q.1 and Q.2, 1600): E. A. Struve, *Studien zu S.'s Henry IV.*, Kiel, 1851, 4to. HENRY V. (Q.1, 1600; Q.2, 1602; Q.3, 1608): G. A. Schmeding, *Essays on S.'s Henry V.*, 1874, 8vo. HENRY VI. (Pt. i. 1st ed. in F.1. Pt. ii. 1st ed. in F.1. *Contention, &c.*: Q.1, 1594; Q.2, 1600; Q.3, 1619. Pt. iii. 1st ed. in F.1. *Richard of Yorke*: Q.1, 1595; Q.2, 1600): E. Malone, *Dissertation on Henry VI.*, 1792, 8vo; G. L. Rives, *Authorship of Henry VI.*, 1874, 8vo. HENRY VIII. (1st ed. in F.1). JULIUS CÆSAR (1st ed. in F.1): G. L. Craik, *The English of S. Illustrated*, 3d ed. 1866, sm. 8vo; H. Gomont, *Le César de S.*, 1874, 8vo; W. G. Moberly, *Hints for S. Study exemplified in Julius Cæsar*, 1881, 8vo. KING JOHN (1st authentic ed. in F.1. *Troublesome Raigne*, spurious: Q.1, 1591; Q.2, 1611; Q.3, 1622). KING LEAR (Q.1, Q.2, Q.3, 1608; Q.4, 1655): [C. Jennens], *King Lear Vindicated*, 1772, 8vo; H. Neumann, *Ueber Lear u. Ophelia*, Breslau, 1866, 8vo; J. R. Seeley, W. Young, and E. A. Hart, *Three Essays on Lear*, 1851, 8vo, Beaufoy prize essays. LOVE'S LABOUR'S LOST (Q.1, 1598; Q.2, 1631). MACBETH (1st ed. in F.1): [Dr S. Johnson], *Miscellaneous Observations on Macbeth*, 1745, 12mo; J. P. Kemble, *Macbeth and Richard III.*, 1817, 8vo; C. W. 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Boyle, *On Wilkins's Share in Pericles*, 1882, 8vo. RICHARD II. (Q.1, 1597; Q.2, 1598; Q.3, Q.4, 1608; Q.5, 1615; Q.6, 1634): Riechelmann, *Zu Richard II. S. u. Holinshed*, Plauen, 1860, 8vo. RICHARD III. (Q.1, 1597; Q.2, 1598; Q.3, 1602; Q.4, 1605; Q.5, 1612; Q.6, 1622; Q.7, 1624; Q.8, 1629; Q.9, 1634): M. Beale, *Lecture on the Times and Play of Richard III.*, 1844, 8vo; I F Schoene, *Ueber den Charakter Richard III. bei S.*, 1856, 8vo; L. Möser, *Observations on S.'s Richard III.*, Hertford, 1869, 8vo. ROMEO AND JULIET (Q.1, 1597; Q.2, 1599; Q.3, 1609; Q.4, n. d.; Q.5, 1637): J. C. Walker, *Historical Memoir on Italian Tragedy*, 1799, 4to; G. Pace Sanfelice, *The Original Story of Romeo and Juliet, by L. da Porto*, 1868, 8vo; T. Straeter, *Die Komposition S.'s Romeo u. Julia*, Bonn, 1861, 8vo; C. R. E. Hartmann, *Romeo u. Julia*, Leipsic, 1874, 8vo, a critical essay; M. F. Guenther, *Defence of S.'s Romeo and Juliet*, 1876, 8vo; R. Gericke, *Romeo u. Julia nach S.'s MS.*, 1880, 8vo. TAMING OF THE SHREW (1st ed. in F.1). TEMPEST (1st ed. in F.1): J. Holt, *Remarks on the Tempest*, 1750, 8vo; E. Malone, *Incidents from which S.'s Tempest was derived*, 1808–9, 2 pts. 8vo; G. Chalmers, *Another Account, &c.*, 1815, 8vo; Rev. J. Hunter, *Disquisition on the Tempest*, 1839, 8vo; P. Macdonnell, *Essay on the Tempest*, 1840, 8vo; *Notes of Studies on the Taming of the Shrew*, S. Society of Philadelphia, 1866, 4to, with bibliography of the Tempest; J. Meissner, *Untersuchungen üb. S.'s Sturm*, Dessau, 1872, 8vo; D. Wilson, *Caliban, the Missing Link*, 1873, 8vo; C. C. Hense, *Das Antike in S.'s Dramen: D. Sturm*, 1879, 8vo. TIMON OF ATHENS (1st ed. in F.1): A. Mueller, *Ueber die Quellen aus denen S. den Timon v. Athen entnommen hat*, Jena, 1873, 8vo. TITUS ANDRONICUS (Q.1, 1594, no copy known; Q.2, 1600; Q.3, 1611). TROILUS AND CRESSIDA (Q.1, Q.2, 1609): *Annotations by S. Johnson, G. 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FALSTAFF: C. Morris, *True Standard of Wit, with Character of Sir J. Falstaff*, 1744, 8vo; W. Richardson, *Essays on Character of Sir J. Falstaff*, 1788, 8vo; M. Morgan, *Essay on Sir J. Falstaff*, 1777, new edition 1825, 8vo, vindicates his courage; J. H. Hackett, *Falstaff*, 1840, 8vo; J. O. Halliwell Phillipps, *On the Character of Falstaff in Henry IV.*, 1841, 8vo; E. Schueler, *Don Quixote und Falstaff*, Berlin, 1858, 8vo; G. W. Rusden, *Character of Falstaff*, Melbourne, 1870, 8vo. FEMALE CHARACTERS: W. Richardson, *On S.'s Female Characters, &c.*, 1788, 8vo; A. M. Jameson, *Characteristics of Women*, 1832, 2 vols. 12mo, illustrated; C. Heath, *The Heroines of S.*, 1848, large 4to, illustrated, and *The S. Gallery, containing the Principal Female Characters*, 1836, large 8vo, plates reproduced in H. L. Palmer's *Stratford Gallery*, N.Y., 1859, large 8vo; M. C. Clarke, *Girlhood of S.'s Heroines*, 1850–2, 3 vols. 8vo; H. Heine, *Englische Fragmente und S.'s Mädchen und Frauen*, Hamburg, 1861, sm. 8vo; F. A. Leo, *S.'s Frauenideale*, Halle, 1868, 8vo; F. M. v. Bodenstedt, *S.'s Frauencharaktere*, 2d ed., Berlin, 1876, 8vo; M. Summer, *Les Héroines de Kalidasa et les Héroines de S.*, 1879, sm. 8vo; Lady Martin, *On some of S.'s Female Characters*, 1885, 8vo; Mrs M. Elliott, *S.'s Garden of Girls*, 1885, 8vo. HUMOUR: J. Weiss, *Wit, Humour, and S.*, Boston, 1876, 16mo; J. R. Ehrlich, *Der Humor S.'s*, Vienna, 1878, 8vo.

V. LANGUAGE, INCLUDING GRAMMARS AND GLOSSARIES.

T. Edwards, *Supplement to Mr Warburton's Edition, being the Canons of Criticism and Glossary*, 1748, 8vo, 7th ed. 1765; R. Warner, *Letter on a Glossary to S.*, 1768, 8vo; R. Nares, *Glossary*, 1822, 4to, new edition 1859, 2 vols. 8vo; J. M. Jost, *Erkl. Worterbuch*, Berlin, 1830, sm. 8vo; J. O. Halliwell Phillipps, *Dictionary of Archaic and Provincial Words*, 1846–7, 2 vols. 8vo, and *Hand-Book Index to the Works*, 1866, 8vo, phrases, manners, &c.; J. Hilgers, *Sind nicht in S. noch manche Verse wiederherzustellen in Prosa?* Aix-la-Chapelle, 1852, 4to; N. Delius, *S. Lexikon*, Bonn, 1852, 8vo; W. S. Walker, *S.'s Versification*, 1854, 8vo, and *Examination of the Text of S., with Remarks on his Language*, 1860, 3 vols. 8vo; C. Bathurst, *S.'s Versification at different Periods*, 1857, sm. 8vo; S. Jervis, *Dictionary of the Language of S.*, 1868, 4to; G. Helmes, *The English Adjective in S.*, Bremen, 1868, 8vo; A. J. Ellis, *On Early English Pronunciation*, 1869–75, 4 vols. 8vo; W. L. Rushton, *S.'s Euphuism*, 1871, 8vo; D. Rohde, *Die Hülfszeitwort "To do" bei S.*, Göttingen, 1872, 8vo; E. A. Abbott, *Shakespearian Grammar*, new edition 1873, sm. 8vo; K. Seitz, *Die Alliteration im Engl. vor u. bei S.*, 1875, 4to; F. Pfeffer, *Die Anredepronomina bei S.*, 1877, 8vo.; P. A. Bronisch, *Das neutrale Possessivpronom bei S.*, 1878, 8vo; O. W. F. Lohmann, *Die Auslassung des Relativpronomens, &c.*, 1879, 8vo; A. Dyce, *Glossary*, new edition, 1880, 8vo; C. Deutschbein, *S. Grammatik f. Deutsche*, 1882, 8vo A. Lummert, *Die Orthographie der ersten Folioausgabe*, 1883, 8vo; C. Mackay, *Obscure Words and Phrases in S.*, 1884, 8vo; G. H. Browne, *S.'s Versification*, Boston, 1884, 12mo, includes bibliography: L. Kellner, *Zur Syntax des Engl. Verbums*, Vienna, 1885, 8vo; J. H. Siddons, *Shakespearian Referee*, Washington, 1886, 8vo, encyclopædic glossary.

VI. QUOTATIONS.

C. Gildon, *Shakespeariana*, in his *Complete Art of Poetry*, 1718, 12mo, the first of the class; Dr W. Dodd, *The Beauties of S.*, 1752, 2 vols. 12mo, reprinted (in various forms) more frequently than any similar work; C. Lofft, *Aphorisms from S.*, 1812, 12mo; T. Dolby, *The Shakespearian Dictionary*, 1832, 8vo; *A Thousand Shakespearian Mottoes*, 1856, 32mo; Mrs M. C. Clarke, *S. Proverbs*, 1847, sm. 8vo, reprinted; J. B. Marsh, *Familiar, Proverbial, and Select Sayings from S.*, 1864, 8vo; E. Routledge, *Quotations from S.*, 1867, 8vo; C. W. Stearns, *The S. Treasury*, N.Y., 1869, 12mo; Capt. A. F. P. Harcourt, *The S. Argosy*, 1874, sm. 8vo; G. S. Bellamy, *New Shakespearian Dictionary*, 1877, 8vo; A. A. Morgan, *The Mind of S.*, 1880, 8vo, quotations in alphabetical order; C. Arnold, *Index to Shakespearian Thought*, 1880, 8vo.

VII. CONCORDANCES.

A. Becket, *Concordance*, 1787, 8vo, the earliest; S. Ayscough, *Index*, 1790, large 8vo, 2d ed. enlarged, 1827, useful; F. Twiss, *Complete Verbal Index*, 1805, 2 vols. 8vo; M. Cowden Clarke, *Complete Concordance*, 1844, 8vo, deals only with the plays (no complete one exists); Mrs H. H. Furness, *Concordance to Poems*, Philadelphia, 1874, 8vo, completing Mrs C. Clarke's; A. Schmidt, *S. Lexikon*, Berlin, 1874–5, 2 vols. large 8vo, in English, both concordance and dictionary; C. and M. C. Clarke, *The S. Key*, 1879, 8vo, companion to the *Concordance*; J. Bartlett, *The S. Phrase Book*, 1881, 8vo; W. H. D. Adams, *Concordance to Plays*, 1886, 8vo.

VIII. PROBABLE SOURCES.

Mrs C. Lennox, *S. Illustrated*, 1753–4, 3 vols. 12mo, dedication by Johnson, many of the observations also said to be by him; T. Hawkins, *The Origin of the English Drama*, 1773, 3 vols. 8vo; J. Nichols, *The Six Old Plays on which S. founded Measure for Measure, &c.*, 1779, 2 vols. 12mo; T. Echtermeyer, L. Henschel, and K. Simrock, *Quellen des S.*, Berlin, 1831, 3 vols. 16mo; L. Tieck, *S.'s Vorschule*, Leipsic, 1823–9, 2 vols. 8vo; J. P. Collier, *S.'s Library* [1843], 2 vols. 8vo, 2d ed. [by W. C. Hazlitt] 1875, 6 vols. 8vo; W. C. Hazlitt, *S.'s Jest Books*, 1864, 3 vols. 8vo; W. W. Skeat, *S.'s Plutarch*, 1875. 8vo; F.

[1] This is an attempt to supply the want of a select classified bibliography of the literature connected with Shakespeare. Great compression has been necessary. Articles in periodicals not issued separately, and modern critical editions of single plays are not included; and only those of the plays usually contained in the collective editions are noticed. The name, in its various spellings (Shakespeare, Shakspeare, Shakespear, Shakspere, &c.), is usually represented by the initial *S.*

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IX. Special Knowledge.

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XIX. Payne Collier Controversy.

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XXI. Bibliography.

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SHALLOT. See Horticulture, vol. xii. p. 288.

SHAMANISM is the name commonly given to the type of religion which once prevailed among all the Ural-Altaic peoples,—Tungus, Mongol, and Turkish,—and which still lives in various parts of northern Asia in spite of the progress of Mohammedanism, Buddhism, and Christianity. The shaman himself (in Turkish, *kam*) is a wizard-priest, closely akin to the medicine-men of savage tribes in other parts of the world. Outsiders often describe Shamanism as pure devil-worship, but in reality the shaman or *kam* deals with good as well as with evil spirits, especially with the good spirits of ancestors (*cf.* Religion, vol. xx. p. 363). Among the Altaians, for example, the practices of the sorcerers rest on an elaborate cosmogony and a developed doctrine of good and evil powers, the friends and enemies of man. The *kam* has the power of influencing these by magic ritual, and his gift is hereditary,—his own ancestors, now good spirits, being the great assistants of his work. His two chief functions are to perform sacrifice, with which is conjoined the procuring of oracles, and to purify houses after a death, preventing the dead man from continuing his injurious presence among the living; see the full accounts of Radloff, *Aus Siberien*, 1884, vol. ii. In his magical apparatus a drum (*tüngür*) holds the chief place. The ceremonies have a dramatic character, the wizard acting an ascent to the heavens or a descent to the under-world, and holding colloquy with their denizens in scenes of great excitement ending in ecstasy and physical collapse. The epithet of devil-worship as applied to the Altaian Shamanism is so far justified that the great enemy of man, Erlik, the king of the lower world, from whom death and all evils come, is much courted, addressed as father and guide, and propitiated with offerings. He is not, however, a power co-ordinate with the highest good god Kaira Kan, but is the creature of the latter, who banished him underground for his evil deeds.

SHAMMAI, a Jewish rabbi, sometimes called הַזָּקֵן, "the elder," was the contemporary of Hillel (*q.v.*) and the head of a rival school. The pair are twelfth in order in the *Pirke Aboth*, where we are informed that Shammai enjoined his disciples to make a special business of the study of the law, to promise little and perform much, and to receive every one in a friendly spirit. Of his personal history nothing is known. The tendency of Shammai and his school is represented as having been towards a more scrupulously and burdensomely literal construction of the law than was thought necessary by Hillel; but their differences so far as known turned upon very trifling minutiæ. One example of his rigour will suffice. It is related of him in the *Mishnah* that a grandson having been born to him during the feast of tabernacles he caused the ceiling to be removed and the bed to be canopied with branches, in order that the child also might observe the solemnity according to the law.

SHAMOKIN, a post borough of the United States, in Northumberland county, Pennsylvania, 20 miles south-east of Sunbury, is a great centre of the coal-trade, and had a population in 1881 of 8184.

SHANGHAI, a city of China. The native city of Shanghai is situated in 31° 15′ N. lat. and 121° 27′ E. long., and stands on the left or western bank of the Hwang-p'u river, about twelve miles from the point where that river empties itself into the estuary of the Yang-tsze-kiang. The walls which surround it are about 3½ miles in circumference, and are pierced by seven gates. The streets and thoroughfares may be said to illustrate all the worse