

**SHAKESPEAREAN INFLUENCE IN THE EIGHTEENTH AND
NINETEENTH CENTURIES**

An Undergraduate Research Scholars Thesis

by

JILLIAN LUNA

Submitted to the LAUNCH: Undergraduate Research office at
Texas A&M University
in partial fulfillment of requirements for the designation as an

UNDERGRADUATE RESEARCH SCHOLAR

Approved by
Faculty Research Advisors:

Dr. Margaret Ezell
Dr. Heidi Craig

May 2021

Major:

English

Copyright © 2021. Jillian Luna.

RESEARCH COMPLIANCE CERTIFICATION

Research activities involving the use of human subjects, vertebrate animals, and/or biohazards must be reviewed and approved by the appropriate Texas A&M University regulatory research committee (i.e., IRB, IACUC, IBC) before the activity can commence. This requirement applies to activities conducted at Texas A&M and to activities conducted at non-Texas A&M facilities or institutions. In both cases, students are responsible for working with the relevant Texas A&M research compliance program to ensure and document that all Texas A&M compliance obligations are met before the study begins.

I, Jillian Luna, certify that all research compliance requirements related to this Undergraduate Research Scholars thesis have been addressed with my Research Faculty Advisors prior to the collection of any data used in this final thesis submission.

This project did not require approval from the Texas A&M University Research Compliance & Biosafety office.

TABLE OF CONTENTS

	Page
ABSTRACT.....	1
ACKNOWLEDGEMENTS.....	3
INTRODUCTION	4
1. BEAUTIES OF SHAKESPEARE.....	6
1.1 Eighteenth Century Beauties	6
1.2 Nineteenth Century Beauties	9
2. SHAKESPEARE AND THEATER	13
2.1 Theaters	13
2.2 Plays.....	13
3. SHAKESPEARE AND WOMEN	15
3.1 Plays and Characters.....	15
4. SHAKESPEARE AND LITERATURE.....	21
4.1 Poetry.....	21
4.2 Novels.....	23
4.3 Children’s Literature.....	26
CONCLUSION.....	30
REFERENCES	32

ABSTRACT

Shakespearean Influence in the Eighteenth and Nineteenth Centuries

Jillian Luna
Department of English
Texas A&M University

Research Faculty Advisor: Dr. Margaret Ezell
Department of English
Texas A&M University

Research Faculty Advisor: Dr. Heidi Craig
Department of English
Texas A&M University

My research looks at how the influence and importance of Shakespeare has changed throughout the eighteenth and nineteenth centuries by reviewing the popularity of works and phrases. Many studies have focused specifically on performances of Shakespeare or influences of Shakespeare throughout the eighteenth and nineteenth centuries. By looking at the “beauties” and commonplace books curated in the eighteenth and nineteenth centuries, the project considers what phrases were important and why they were significant in their time. While analyzing which values were emphasized in the “beauties” by looking at the “Commonplace headings,” this project explores how the literature, theater, and artists of the eighteenth and nineteenth century tapped into the same themes and shaped Shakespeare’s popularity and impression on society. By noting what authors and poets such as Jane Austen, Samuel Coleridge, John Keats, and others chose to imitate or incorporate from Shakespeare’s works, I was able to determine why these

passages were chosen and how the changes affect the way that Shakespeare was read or used in that time. This enriches our current understanding of the drastic evolution of Shakespeare's status and audience over the eighteenth and nineteenth centuries, which continues to effect how we now read and analyze Shakespearean texts.

ACKNOWLEDGEMENTS

Contributors

I would like to thank my faculty advisors, Dr. Ezell and Dr. Craig, for their guidance and support throughout the course of this research.

Thanks also go to my friends, colleagues, and the department faculty and staff for making my time at Texas A&M University a great experience.

Finally, thanks to my friends and family for their encouragement and, especially, to my parents for their patience, support, and love.

All other work conducted for the thesis was completed by the student independently.

Funding Sources

No funding was received.

INTRODUCTION

Throughout the eighteenth and nineteenth century, Shakespeare's already considerable popularity was further increased through the direct influence of his works on other editors, authors, and artists' original works. By looking at the appearance of Shakespeare in "beauties" collections, literature, and theater in the eighteenth and nineteenth century, we can better understand the intricacies of how Shakespeare was repurposed centuries after his death.

A popular new type of publication in the eighteenth century was collections of passages called "beauties." These were compilations of short extracts from Shakespeare's plays and poetry consisting of what the editors saw as the most "beautiful" moments in Shakespeare. In addition to being a collection of elegant writing and poetic inspiration, these Shakespearean "beauties" also offer insight into the educational and moral benefits which are highlighted through their "commonplace headings" announcing the significance and use of the passages. Publishers and editors combed through each play for what was considered most beautiful and instructive, and in most cases, the choices reveal what the eighteenth and nineteenth-century audiences found useful or edifying as well as entertaining. Headings pointed the reader to lessons for love, justice, honor, marriage, and much more.

Many of the entries deploy Shakespeare for the purpose of female instruction, as we see from headings such as, "Advice for Young Women" or a "Wife's Duty to Her Husband." These headings suggest how young women of the eighteenth and nineteenth century were encouraged to see good examples of behavior in Shakespeare's female characters, such as Beatrice, Juliet, Portia, and Imogen. From the encouragement of guidebooks to literary allusions, these female characters were upheld as the epitome of proper female behavior—compassionate, courageous, gentle, and more.

Not only was literature a source of female instruction, but it also reveals how Shakespeare was used by the poets to interact with imagery of nature and the sublime. We see a direct movement from Shakespeare as a literary icon to a literary inspiration for various poets and authors of the eighteenth and nineteenth century, who focused especially on *King Lear* and *Hamlet* for inspiration.

Finally, Shakespeare was reworked for early readers, used as a source for children's literature. Charles and Mary Lamb revolutionized the adaptation of Shakespeare into prose for children for the purpose of education and developing virtuous members of society, who were built upon the morals and themes of Shakespeare's plays. Because this literature was expressly aimed at children, the discussions of Shakespeare's themes and characters act as a foundational, introduction to culture in the eighteenth and nineteenth centuries.

1. BEAUTIES OF SHAKESPEARE

1.1 Eighteenth Century Beauties

Throughout the eighteenth century, various editors chose to compile selections from plays and poems into collections called “Beauties”. These focused on the passages that were “beautiful” in the eyes of the eighteenth century, English audiences. Editors, such as Alexander Pope, William Warburton, and William Dodd, also provide footnotes and annotations along with the various selected sections that offer explanations or context for these choices. These “beauties,” and the “Commonplace headings” (defined below) within, provide insight into what editors found most beautiful and give an idea of what meaning that the readers should take from the passages—headings like “Advice to young Girls” indicate Shakespeare was used as a model of gendered behavior. Because Shakespeare, in many other ways, was an icon for English literature and even used for educational purposes in the time, his works are a clear candidate for this in-depth compilation of beautiful passages.

1.1.1 *Commonplace Headings*

Not only do these beauties point out the beautiful passages of Shakespeare within the 1700s, but they also give insight into the readers of Shakespeare in that time by highlighting the values of the eighteenth-century Shakespearean audience through the use of “Commonplace headings”. The term “Commonplace headings” comes from the “commonplace book” in the 16th century, “a collection of humanist-inspired extracts from classical writers arranged under topic headings” or “an unstructured compilation of verse and prose passages” (Burke, 153). Commonplace headings offer a look into the minds of editors and readers within this era, and aids in the understanding of how they were deemed important or noteworthy. Commonplace

headings also announce important subjects or values displayed in the following passage—such as “Courage”, “Honor”, “Marriage”, and more. Through these “Commonplace headings,” the eighteenth and nineteenth -century readers of Shakespeare could understand which values that the following passage would denote. Not only does it inform the reader of the passage’s significance, but it also informs the current-day reader of which values that the eighteenth-century editors chose as most important and educational—and of Shakespeare’s continuing influence and authority in matters of morality and virtue.

The beauties of Shakespear (1752), compiled by William Dodd, focuses on values like virtue, gratitude, love, and honor. It notes passages with characteristics and qualities that women should strive to emulate. By heading the passages with specific values that were important to eighteenth- and nineteenth-century culture, it reveals a sense of moral analysis—normative morality—of each section of text; it quite literally announces to the reader which ethical values that they should take away when reading the passage. Additionally, the annotations below the passages discuss the meanings and significance of the passage and, sometimes, compare the passage to similar text. The example below in Figure 1.1 from *Hamlet* highlights the discussion around what we know as the famous soliloquy that Hamlet delivers.

King. O, 'tis too true:
How smart a lash that speech doth give my conscience!
The harlot's cheek beautied with plastring art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word.

SCENE II. *Life and Death weigh'd.*

(20) To be or not to be? that is the question;—
Whether 'tis nobler in the mind to suffer
The stings and arrows of outrageous fortune,
(21) Or to take arms against a sea of troubles,

And

(20) “For a particular instance of the difference betwixt the poet and the genius, let us go to two speeches upon the very same subject by those two authors; I mean the two famous soliloquies of *Cato* and *Hamlet*. The speech of the first is that of a scholar, a philosopher, and a man of virtue: all the sentiments of such a speech are to be acquired by instruction, by reading, by conversation; *Cato* talks the language of the porch and academy. *Hamlet*, on the other hand, speaks that of the human heart, ready to enter upon a deep, a dreadful, a decisive act. His is the real language of mankind, of its highest to its lowest order; from the king to the cottager; from the philosopher to the peasant. It is a language which a man may speak without learning; yet no learning can improve, nor philosophy mend it. This cannot be said of *Cato's* speech. It is dictated from the head rather than the heart; by courage rather than nature. It is the speech of pre-determined resolution, and not of human infirmity: it is the language of uncertainty, not of perturbation; it is the language of doubting; but of such doubts, as the speaker is prepared to cut a sunder if he cannot resolve them. The words of *Cato* are not like those of *Hamlet*, the emanations of the soul; they are therefore improper for a soliloquy, where the discourse is supposed to be held with the heart, that fountain of truth. *Cato* seems instructed as to all he doubts: while irresolute, he appears determined; and bespeaks his quarters, while he questions whether there is lodging. How different from this is the conduct of *Shakespeare* on the same occasion!” See *Gothie's Essay on Tragedy*, p. 25, 26. & p. 97. Vol. II.

(21) *Or is, &c.*] The critics, greatly disgusted at the impropriety of *Shakespeare's* metaphors, and not conceiving what he could mean by taking arms against a sea, have either inferred in their texts, or proposed, *affair* or *affairs*, and the like: but there is *non se frigida* a reader of *Shakespeare*, as to admit such alterations. Propriety in his metaphors, was never one of the concerns of our author

Figure 1.1: The famous soliloquy from *Hamlet* in Dodd's *The beauties of Shakespear* (1752).

In Dodd's discussion of the soliloquy above in Figure 1.1, titled “Life and Death weigh'd,” he compares it to a similar passage from *Cato*—another tragedy written in 1712 by Joseph Addison (Addison). The speech in *Cato* relays more academic tone whereas *Hamlet* delves into the intricacies of the human heart and the human condition. Dodd speaks of the speech in *Cato*, saying, “It is dictated from the head rather than the heart; by courage rather than nature” (Dodd, 237). Perhaps this precedes the nineteenth-century fixation on nature and the sublime within nature. The connection with something deeper around them fixated the artists and authors of that time. The comparison provides context that is contemporary for the eighteenth-century readers; they have a well-known text with which they can relate Shakespeare's words.

1.2 Nineteenth Century Beauties

In the nineteenth century, publishers continued to print the beauties of Shakespeare. In Alexander Campbell's *Beauties of Shakespeare* (1840), the focus of the beauties relies heavily on the commonplace headings, rather than the annotations as Dodd did. Dodd ties the passages to outside sources—seen in the Hamlet soliloquy—and goes in-depth on the values listed in the “Commonplace headings”. Additionally, the chosen excerpts are much shorter than the eighteenth-century beauties. While Dodd chose to include long passages from each play, Campbell's beauty is very selective in what is included—most of the passages are only a fraction of a page. This is seen in a selection from *Othello*, entitled “A Lover's Exclamation,” which says, “Excellent wretch! perdition catch my soul, /But I do love thee, and when I love thee not, /Chaos is come again” (Campbell, 112). This could reflect on the readers of that time, but also could just be an act of refinement on Campbell's part. He may have wanted his beauty to only represent the most superlative lines of the “important” passages.

1.2.1 *Commonplace Headings*

Within Alexander Campbell's compilations of *Beauties of Shakespeare*, the commonplace headings focus on themes of love, life, marriage, and womanly virtues—with a side-interest in fairies. A majority of the headings described a type of love or actions of a lover. This shows us that the consumption of Shakespeare focused on love, lovers, and marriage during that time. The fairies and the supernatural are often used to move along the plots or romances within Shakespeare's plays so that might be why there is such an emphasis on the magical elements of Shakespeare. This could also simply denote an interest in the supernatural itself.

A LOVELY WOMAN.

Fair, lovely woman, young and affable,
 More clear of hue, and far more beautiful,
 Than precious sardonyx, or purple rocks
 Of amethysts, or glittering hyaciath:—
 —Sweet Catharine, this lovely woman—
Cath. Fair, lovely lady, bright and crystalline;
 Beauteous and stately as the eye-train'd bird;
 As glorious as the morning wash'd with dew,
 Within whose eyes she takes the dawning beams,
 And golden summer sleeps upon thy cheeks.
 Wrap up thy radiations in some cloud,
 Lest that thy beauty make this stately town,
 Unhabitable as the burning zone,
 With sweet reflections of thy lovely face.

THE WIFE'S DUTY TO HER HUSBAND.

Fie! fie! unknit that threat'ning, unkind brow,
 And dart not scornful glances from those eyes,
 To wound thy lord, thy king, thy governor.
 It blots thy beauty, as frost bites the meads;
 Confounds thy fame, as whirlwinds shake fair buds;
 And in no sense is meet or amiable.
 A woman mov'd is like a fountain troubled,
 Muddy, ill-seeming, thick, bereft of beauty;
 And while it is so, none so dry or thirsty
 Will dain to sip, or touch one drop of it.
 Thy husband is thy lord, thy life, thy keeper,
 Thy head, thy sovereign; one that cares for thee,
 And for thy maintenance; commits his body
 To painful labour both by sea and land!
 To watch the night in storms, the day in cold,
 While thou ly'st warm at home, secure and safe,
 And craves no other tribute at thy hands,
 But love, fair looks, and true obedience;
 Too little payment for so great a debt.
 Such duty as the subject owes the prince,

Figure 1.2: An excerpt from *Taming of the Shrew on marriage and wifely traits in Beauties of Shakespeare (1840)*.

In the passage in Figure 1.2 at the end of *Taming of the Shrew*, the text exemplifies Katherine's transformation from a shrew to model wife. The passage reads, "Fie! Fie! unknit that threat'ning, unkind brow, /And dart not scornful glances from those eyes, /To wound they lord, thy king, thy governor. /It blots thy beauty, as frost bites the meads.../While thou ly'st warm at home, secure and safe,/And craves no other tribute at thy hands,/But love, fair looks, and true obedience" (41). After talking about her loveliness and beauty, it then states how her "unkind brow" and "scornful glances" mar that beauty, showing the reader that they are undesirable traits in a wife. It then goes on to describe the attribute of a perfect wife— "love, fair looks, and true obedience"—as an example for young women of the nineteenth century. Looking at these selected passages in addition to the handbooks that were made for young women, it seems as

though this advice was to be taken seriously. Young women were supposed to see Katherine's character shift as a good development—one to aspire to.

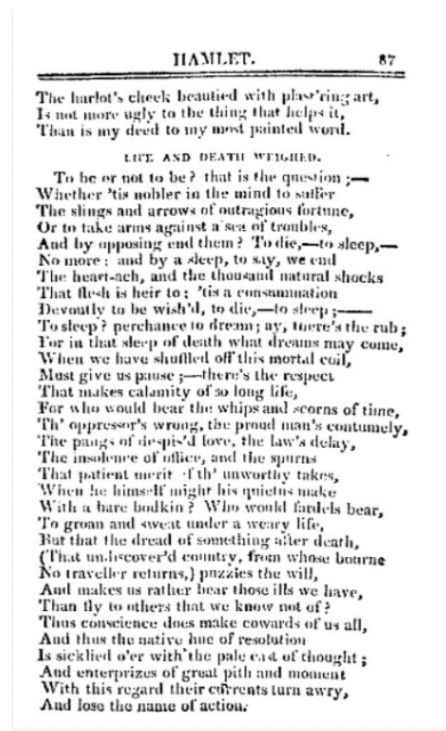


Figure 1.3: The famous soliloquy from Hamlet in Campbell's Beauties of Shakespeare (1840).

In the example above, in Figure 1.3, the Hamlet's famous soliloquy is titled "Life and Death Weighed," just as the eighteenth-century version had been. However, Campbell chose not to compare the passage to other works of a similar nature like William Dodd had in the eighteenth century; he left the text alone with no commentary. Instead, Campbell left the passage on its own to speak for itself, only using the heading to point to the purpose of the passage rather than the sublimity of human nature and the human condition. Campbell allows the reader to glean the meaning of the passage through the direction of the heading and the reader's own interpretation of the individual words and phrases of the passage.

This specific look at the beauties of Shakespeare gives an idea of what individual passages and lines were considered beautiful. But, in looking at the plays, we get a better

understanding of which works were most popular, informing us about which themes or overall tones were important to eighteenth and nineteenth-century audiences.

2. SHAKESPEARE AND THEATER

2.1 Theaters

This section focuses on the Shakespearean theater of the eighteenth and nineteenth centuries in England. From the eighteenth century into the nineteenth century, there was “a radical change in perceptions about the theatre of particular relevance to the West End: the shift from a theatre that prided itself on its national relevance to one whose concerns and policies were primarily commercial” (Davis, 170). Instead of theater as a shared experience or one that concerned itself about “national relevance,” the primary concern of the theater-owners was now money. This contradicts the “Beauties” that were more concerned with the sublimity of Shakespeare and the lessons in humanity that his works have to offer. But, it does tie in with the plays that were staged. Catering to themes that the audience found fascinating or important resulted in a higher profit for theater-owners.

2.2 Plays

By looking at the plays in select years within the eighteenth and nineteenth centuries, this section displays the popularity of certain plays and how that might have affected alternate forms of media—novels, poetry, plays, children’s literature—in the same years. By determining years that were abundant in Shakespearean references, I was able to establish how the theater might have affected these other art forms and the creators themselves.

2.2.1 1790s

For this section, I specifically looked at the year 1798 since much of the poetry alluding to Shakespeare or with direct reference to Shakespeare was published in this same year. In London, during 1798, *Hamlet* outnumbered any other Shakespearean production on the stage (The

London Stage, 1275-2298). The themes of melancholy and sublime within the play matches up with the Romantic era of poetry and fiction. As seen in the Poetry subsection, in the same year, there was a heavy influence of *Hamlet* within many poets' works—both allusions and direct quotations.

The next most popular Shakespearean play on the London stage that year was *Romeo and Juliet*—another tragedy. As seen in the nineteenth century beauties, there was a move towards consuming material about the young love, and the bloom of first love, within *Romeo and Juliet*. This may have begun the move towards that focus and inspired the publishers to choose the passages of love, lovers, and marriage for the beauties published later.

2.2.2 1890s

A century later, the theater, in terms of Shakespeare performances, looked much different. Unlike the eighteenth century, there was no clear play that was highlighted as most popular. Instead, there was an overall even spread of Shakespearean works being performed on the nineteenth-century English stage.

It may be that the beauties and the Lambs' adaptation (discussed below) changed the way that Shakespeare was consumed by the end of the nineteenth century. Since the beauties incorporate most of Shakespeare's plays, if not every play, and the Lambs' pushed for their readers to find the educational and moral value in all of Shakespeare's works, this might have influenced the spectrum of Shakespeare's works that were performed. Instead of focusing on a few plays, the nineteenth-century stage portrayed anything from *A Midsummer Night's Dream* to *Richard III* to *Romeo and Juliet*.

3. SHAKESPEARE AND WOMEN

3.1 Plays and Characters

There is an interesting relationship between the female characters within Shakespeare's plays and the expectations for the women of the eighteenth and nineteenth centuries. While Shakespeare's characters offer an example for eighteenth and nineteenth-century women—within the beauties and the handbooks made for young women, there was also an ongoing tension between the fates of Shakespeare's characters and the agency of the more modern women of the 1700s and 1800s.

This relationship between Shakespearean characters with eighteenth and nineteenth-century women appears in the literature of that time. While Jane Austen incorporates elements of Beatrice and Benedick's love story from *Much Ado About Nothing* into *Pride and Prejudice*, there is a shift away from a direct reference to Benedick and Beatrice's romance; instead, her character, Elizabeth, employs more agency than Beatrice in the ending of the story within her marriage (Gay, 90). By looking at the popularity of the works and characters, one can see how the reader of the eighteenth and nineteenth century might have a complicated relationship with these works. While Shakespeare's female characters, such as Beatrice, Juliet, Portia, and Imogen, offer many moral and domestic examples for the eighteenth and nineteenth-century women, there was a departure from the roles that women played in the Elizabethan era, which were outdated in the eighteenth and nineteenth century. Instead of following the plot structure and character development that Shakespeare had written in the sixteenth century, these new portrayals of the characters shifted what their happy endings looked like or, more subtly, gave their characters more agency as Jane Austen did.

This section also explores the many women within the eighteenth and nineteenth centuries that critiqued or imitated Shakespearean literature. Among these women are authors such as Mary Montagu, Anna Larpent, Jane Austen, Charlotte and Emily Brontë, and Mary Lamb. Within the rigid social structure of the eighteenth and nineteenth centuries, “[Shakespeare] seems to have given women the license to voice aspects of their lives otherwise unspoken, and often to have enabled them thereby to critique men and the society in which they lived” (Marshall, 101). Many female authors connect to Shakespeare through themes, allusions, and blatant references in their own works—either sticking closely to Shakespeare’s original work or adding a more modern flare to his characters and plotlines as Austen did.

3.1.1 Instruction

In the eighteenth century, Shakespeare was a powerful tool of education, but also of refinement. From a young age, “girls and young women were encouraged to read Shakespeare as a way of improving the mind, but they were also provided with essays and books about Shakespeare’s heroines in order to improve their own characters” (Ziegler, 11). Since, by the eighteenth century, Shakespeare was an English cultural staple, and since Shakespearean women were considered an example of what English domesticity and refinement looked like—with their courage, virtue, and compassion, the more that women emulated their character traits, the more that they were considered a domestic English young lady. Even though Shakespeare’s characters are not necessarily English, Shakespeare, himself, is such an icon of English nationality that they are an English standard by association. An “emphasis on what constitutes Englishness finds its natural counterpart in the yoking of Shakespeare, considered that most English of all authors, with the moral development of England’s women” (Ziegler, 14). To be considered accomplished, Shakespeare was a necessary part of that polishing—the becoming of a true English young lady.

Not only were the productions available for viewing, but the fiction that young women read focused on Shakespeare as well. Mary Cowden Clarke represents an important example in this regard. Her *The Girlhood of Shakespeare's Heroines* “represents the theatrical taste of the mid nineteenth century, and includes those heroines most likely to appear in other contexts as epitomizing young womanhood for the Victorians, such as Juliet, Portia, and Imogen” (Marshall, 109). The girls of the nineteenth century, quite literally, had a handguide to proper feminine behavior through the examples of Shakespeare’s characters. Not only, did the advice come from the characters, but from the text itself.

Additionally, the “Beauties” of Shakespeare also exemplified what behavior was appropriate for an eighteenth-century woman. As seen in the following image, in the excerpt from *All's Well that Ends Well*, one of the “Commonplace headings” is called “Advice to young Girls” and describes how a young woman should act. There are many similar passages throughout *The beauties of Shakespear*.

The passage in Figure 3.1, “Advice to young Girls”, it advises girls to “beware of...their promises, enticements, oaths, tokens, and all those engines of lust.” Although the beauty only relates a passage from *All's Well That Ends Well*, it also serves as a warning for young women reading the text. The protection of female “virtue” (that is, chastity) continued to be highly valued in this time period; “Female chastity... matters to men because it guarantees patrilinear legitimacy and therefore the legitimacy of patrimony: the virgin girl will seamlessly transition into the chaste wife and bear her husband’s legitimate heirs” (Harol, 1). Instead of falling prey to the untrustworthy advances of young men, the young women are charged with keeping guard over their reputation and purity, which are greatly esteemed in the marriage market of both the eighteenth and nineteenth century because of this value placed upon legitimacy.

Whence honour but of danger wins a fear,
 As oft it loses all. I will be gone:
 My being here it is, that holds thee hence.
 Shall I stay here to do it? No, no, although
 The air of *Paradise* did fan the house,
 And angels offic'd all; I will be gone;
 That pitiful rumour may report my flight,
 To console thine ear.

SCENE VII. *A Maid's Honour.*

The honour of a maid is her name, and no legacy
 is so rich as honesty.

Advice to young Girls.

(10) Beware of them, *Dianna*; their promises, enticements, oaths, tokens, and all those engines of lust, are not the things they go under; many a maid hath been seduced by them; and the misery is, example, that so terrible shews in the wreck of maidenhood, cannot for all that dissuade succession, but that they are limed with the twigs that threaten them. I hope, I need not to advise you further. But, I hope, your own grace will keep you where you are, tho' there were no further danger known, but the modesty which is so lost.

—This military art

I grant to be the noblest of professions:
 And yet (I thank my stars for't) I was never
 inclin'd to learn it, since this *bubble Honour*
 (Which is indeed the *nothing* soldiers fight for,
 With the loss of limbs or life) is in my judgment,
 Too dear a purchase.

Maffinger's Fifture, Act 1. Sc. 2.

(10) *Beware, &c.*] The reader will find a good explanation of, and comment on this passage in *Hamlet*, where *Laertes* is counselling *Opheelia* on the love of *Hamlet*. See Act 1. Sc. 3. “*Be not the things they go under,*” they, doubtless refers to things, and then the meaning is, “these things [their promises, &c.] are not the real things whose names they go under: they are not true and sincere, they are not what they seem, nor any other than appearances.” Sir *Thomas Hamor* and Mr. *Partridge*, thinking *they* refer'd to the *persons*, not the *things*, alter'd the passage; the one leaving out *us*, the other changing it to *us*.

B +

ACT

Figure 3.1: An excerpt of *The beauties of Shakespear* by William Dodd (1752)

3.1.2 References

Not only were Shakespeare’s works examples of proper, womanly virtue, but various works of literature depicted versions of Shakespeare’s characters that were considered exemplary. Jane Austen’s character, Jane Bennet, from *Pride and Prejudice*, “is undoubtedly a variation on Shakespeare’s Hero. Though she is older and wiser than Hero, she is no more outgoing in making her preference known, and is thus easily misread by the young men who are charmed by her beauty but unable to get to know her in any by a superficial manner” (Gay, 80). It is her sister, “Elizabeth, like Beatrice, who speaks out to challenge the calumny against her sister (that she does not love Bingley). In due course, the man who loves her—Darcy, like Benedick—acts to rescue the honour of her family and is rewarded with her acknowledgement of him” (Gay, 80). Both of these examples serve almost as a lesson to young women—Elizabeth’s

bravery is rewarded, and Jane's silence is not. As in the blatantly instructional Shakespearean texts for young women, *Pride and Prejudice* spells out the rewards of emulating the behavior of Shakespearean characters.

Not only could Shakespeare's female characters provide a model of what captured a husband, but Shakespeare's characters could also be used as an example of someone who maintained agency and ownership in their roles. "Rosalind was one of the favorite roles of the late eighteenth century's two premier comediennes, Dorothy Jordan and Frances Abington" (Gay, 166). Instead of the husband-hunting ladies, Rosalind claimed her role in society, and this transformed literature of the eighteenth century because by "the late eighteenth century it was almost invariably the fashion to see 'the lady'—the principal comedienne—speak the epilogue, taking a position that was hers by right, as the centre of the play's energy and emotional interest" (Gay, 166). This is quite different from Austen's eighteenth-century novels. Instead, the female, Shakespearean characters chosen as role models move towards a more active and involved role.

Another Shakespearean heroine to emulate appears "in Mary Ward's 1884 novel *Miss Bretherton*, the eponymous heroine, who was inspired by Mary Anderson, also plays Juliet...Shakespeare plays a crucial part within this propagandistic novel, as he acts as the vehicle for the promulgation of a peculiarly natural form of theatricality" (Marshall, 106). By the late eighteenth century, the focus in literature moved away from the over-the-top theatricality of Jane Austen towards a more natural approach. "One thing is unchanged by [Isabel Bretherington's] training, and that is the 'sweetness and spontaneity of [her] rich womanly nature', and it is through Shakespeare that Ward chooses to advertise her natural and very English form of acting" (Marshall, 107). There is a return to docility, but at the same time, there is still the strength of character and "nature". This depiction of Juliet combines the two natures

that we have seen previously—Austen’s gentleness and wit with boldness and courage of the late eighteenth century.

4. SHAKESPEARE AND LITERATURE

4.1 Poetry

Many of the Romantic era poets, like Bowles, Wordsworth, Coleridge, Keats, Byron, Tennyson, Browning, and Kemble, alluded to, or directly wrote about, Shakespeare or his works. During this time, “the Romantics thus came to regard the legacy of the ‘Sovereign Master’ as a source of inspiration rather than a cause of anxiety” (Shaw and Marshall, 113). The conversation around Shakespeare in the early nineteenth century shifted to imitations and inspirations from Shakespeare rather than regarding his works and the author, himself, as some lofty pinnacle of creative work. This understanding of Shakespeare’s influence upon poetry during this era informs the discussion of eighteenth- and nineteenth-century British culture. Two major Shakespearean works that have influenced eighteenth-century poetry are *King Lear* and *Hamlet*. The tragedy of both plays lend to the melancholy of the poets works and the general tone of the era of poetry. Both *King Lear* and *Hamlet*, while dealing with the similar universal themes as other Shakespearean plays, deal with complicated familial relationships and betrayals. Arguably, they both have some of the biggest theatrical ups-and-downs within Shakespeare’s repertoire.

4.1.1 Eighteenth Century

In the late eighteenth century, the influence of both *King Lear* and *Hamlet* are clear through several works of Romantic poetry—written by John Keats, Samuel Coleridge, Lord Byron, William Wordsworth, Percy Shelley, and more—in the depictions of nature and tragedy. In the poem, ‘Michael’ (1798) by Wordsworth, “the influence of Shakespeare’s tragedy is detectable in the descriptions of the father’s blind love’, in the ‘grief’, which ‘broke from him, to his heart’, and in the winds and storms which mirror his suffering” (Shaw and Marshall, 114).

This echoes the “cliff” scene between Gloucester and Edmund. The heightened imagery of the nature around them reflecting the feelings within their hearts appeals to the late eighteenth-century poets, who focused on the beauty and sublime within nature. Not only does this imagery appear in ‘Michael’ (1798), but “elements of Lear are present also in *The Borderers* (1797) and *The Ruined Cottage* (1798)” by Coleridge and Wordsworth, respectively (Shaw and Marshall, 114). It is interesting that many of these authors reference plays of such tragedy, but in looking at the other mainstream literature of that time, the tragic seems to play into the concept of what was beautiful for the eighteenth- and nineteenth-century authors.

Regarding Hamlet, “there are clear allusions to [it] in” Wordsworth’s other works—“‘Tintern Abbey’ (1798) and the ‘Ode: Intimations of Immortality’ (1804)” (Shaw and Marshall, 114). More specifically, “in ‘Tintern Abbey’ the ability to restore a sense of continuity between time and eternity, mind and nature, is similarly dependent on the intuition of a ‘sense sublime’ impelling all ‘thinking things’ and ‘all objects of thought’. The ‘sad perplexity’ with which the mind revives the ‘gleams of half-extinguished thought’ is an echo of Hamlet’s melancholy and a reminder of the speaker’s ineluctable alienation from the ‘glad animal movements’ of his youth” (Shaw and Marshall, 114). The reflection and rumination of *Hamlet* strikes a chord within eighteenth-century poets as many of their poems reflect on nature and the world around us. This is clear as “from the alienated observers of Coleridge’s ‘This Lime-Tree Bower My Prison’ (1797), ‘Frost at Midnight’ (1798) and ‘The Rime of the Ancyent Marinere’ (1798), and again from the solipsism of Shelley’s ‘Alastor’ (1815) to the agonized self-reflectivity of Keats’ ‘Ode to a Nightingale’ (1819), Hamlet’s extreme self-consciousness provides Romantic writing with a powerfully suggestive precedent” (Shaw and Marshall, 114). As seen in *King Lear* as well, the reflective nature of both of the poems resonates deeply with the late eighteenth-century poets.

4.1.2 Nineteenth Century

In the early nineteenth century, both *Hamlet* and *King Lear* continued to fascinate the poets of the time. The references become more specific as “in [‘Ode: Intimations of Immortality’], for instance, the celebration of ‘High instincts, before which or mortal Nature / did tremble like guilty Thing surpriz’d’ alludes to the ghost of Hamlet’s father who ‘started like a guilthing’” (Shaw and Marshall, 114). The supernatural begins to enter the picture more and more. As seen in the nineteenth-century, romantic era literature, readers readily consumed stories of ghosts, curses, and monsters, such as *Frankenstein* by Mary Shelley.

The allusions are more obvious as the poets cite lines from Shakespeare’s plays within their poetry. In Byron’s work, “*Don Juan*, Canto 14, stanzas 4-6, for example, an allusion to Hamlet’s contemplation of suicide— ‘A sleep without dreams, after a rough day / Of toil, is what we covet most’—paves the way for an extended meditation on the attractiveness of the abyss...” (Shaw and Marshall, 119). Even *King Lear* comes into play since, as he was composing “On Sitting Down to Read King Lear Once Again,” “Keats seems to have found in *King Lear* a bracing alternative to the cloying escapism of his earlier poems” (Shaw and Marshall, 117). In many of these works, there is a type of indirect confrontation with difficult subjects or feelings that are dealt with through the use of Shakespeare’s plays. By buffering these difficult subjects, such as death, suicide, betrayal, and more, with beautiful words—whether they be Shakespeare’s or the nineteenth-century poet’s, the subject matter is softened and more palatable, allowing the topics to be processed in an easier manner.

4.2 Novels

In many eighteenth and nineteenth-century novels, traces of Shakespeare appear throughout in themes, allusions, and references. In looking at specific authors, and their

audiences, we can better understand the scope of Shakespeare's influence in these centuries and what they valued as important.

4.2.1 *Style*

In mainstream fiction in the eighteenth and nineteenth centuries, there was a theatrical quality and staging of literature that was borrowed from Shakespeare, specifically Shakespearean adaptations. For her revolutionization of the Shakespearean stage into prose, Jane Austen is considered an eighteenth-century "prose Shakespeare" by many critics, namely George Lewes, for translating the drama monologue into novel-form through the use of free indirect discourse (Taylor, 106). She "built on [the Lamb's] techniques in *Mansfield Park*, *Emma*, and *Persuasion* to fuse her character's voices with her narrator's. Thus, the style we call free indirect discourse, a signal achievement of novelistic representation, is linked to a means for representing Shakespeare in narrative form" (Pollack-Pelzner, 765). Austen's ability to turn Shakespeare's monologues into a version of prose—free indirect discourse—that conveys the same meaning revolutionized literature. By doing this, Austen earned the title "prose Shakespeare" while also allowing a staple of drama to be translated effectively into a written narrative.

This is evident in all of Jane Austen's works, but more specifically *Pride and Prejudice*, *Mansfield Park*, and *Sense and Sensibility*. In *Pride and Prejudice*, "very few scenes between [Elizabeth and Darcy] take place without this 'onstage audience' to remind us of the essentially theatrical quality of the daily life of the gentry" (Gay, 80). Comparing the novel to *Much Ado About Nothing*, Penny Gay notes that "not even offstage villains—Don John, Lady Catherine—can now disturb the profound happiness of these lovers who have found each other despite all the signs that their prickly personalities would not allow it" (Gay, 90). Like Shakespeare's works,

there is a built-in audience and villains that are lurking in the shadows—not always present, but always a threat.

Going deeper into a character-level of comparison, Jane Austen also directly draws similarities between Shakespeare's characters and her own. At the end of *Pride and Prejudice*, there is an important moment as “the heroine does not, as Congreve's Millamant fears for herself, ‘dwindle into a wife’, nor is her mouth stopped with a masterful kiss as Beatrice's is: Elizabeth retains her ‘lively, sportive, manner of talking to’ Darcy—thereby providing the next female generation's representative, Georgiana, with an example of the world which perhaps not even Shakespeare imagine” (Gay, 90). Not only do these similarities appear in *Pride and Prejudice*, but “*Sense and Sensibility* (1811) is ‘comically the world of King Lear with its vicious or obtuse Gonerils, Regans, and Gloucesters transformed and made funny by an admirer of Shakespeare's burlesques’” (Marshall, 101). While changing the overall setting and format, Austen retains the essential characteristics of these roles and their effect within her novels. Even in *Mansfield Park*, there are direct comparisons as “Austen, like Shakespeare, ensures that we recognize the Vice's ancestry in the biblical figure of Satan and his avatars...Like the medieval and Shakespearean Vice figures, Henry is an excellent impersonator and equally an accomplished card-player and gambler” (Gay, 101). While his faults are more subtle than that of a Shakespearean villain, Henry's character follows the typical role and brings chaos into the Bertram household.

Jane Austen certainly is not the only author during this time to emulate Shakespeare, but, unlike Austen's looser approach to Shakespeare, George Eliot—another author who is well-known for her links to Shakespeare—engages more directly with his works for her own purposes. “George Eliot's fiction, and her most theatrical novel, *Daniel Deronda*, in particular,

rather engage with the possibilities and problematics of such appropriation through her analysis of how her characters self-consciously use Shakespeare, and his performance opportunities, for their own ends” (Marshall, 107). There were many forms of imitations, “such as we find in Charles Dickens’s *Great Expectations* (1860), where Pip is positioned as a latter-day Hamlet, or in Anthony Trollope’s *He Knew He was Right* (1869), which resituates Othello’s disastrous jealousy in Victorian England” (Marshall, 108). These more direct references to Shakespeare show us that his works infiltrated many facets of nineteenth-century literature while also providing insight into which plays remained relevant to nineteenth-century audiences. In these clear connections to Shakespeare, we are able to see how Shakespeare’s works were reused in a different form, written narratives. Whether outright or subtle, it is obvious that Shakespeare heavily influenced the style, characters, and narrative development of eighteenth- and nineteenth-century fiction.

4.3 Children’s Literature

Mary and Charles Lamb became renowned for their adaptation, *The Tales from Shakespeare*, pictured in Figure 4.1, of Shakespeare’s plays into children’s stories in the early nineteenth century. This transformed the way that Shakespeare was consumed and the audience of his works. His plays were now turned into children’s fables, teaching children lessons of the world. “The fictionalization of the plays effectively enabled nineteenth-century authors to rewrite Shakespeare to fit their own age, to twist his plays to provide a moral specific to the times” (Marshall, 109). This morality that the Lambs insert into their adaptations of the play is present in the preface of their novel.

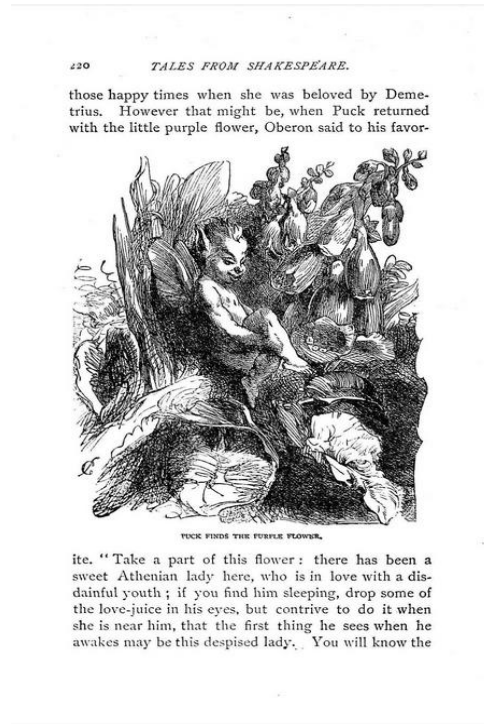


Figure 4.1: An illustration from The Tales of Shakespeare by Charles and Mary Lamb

The particular values of the nineteenth century appear in what the Lambs wanted their readers to take away from Shakespeare's works in their early life and later into adulthood. The preface states: "What these tales shall have been to the young readers, that and much more it is the writers' wish that the true Plays of Shakespeare may prove to them in older years—enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honourable thoughts and actions, to teach courtesy, benignity, generosity, humanity: for of examples, teaching these virtues, his pages are full" (Lamb, vii). Not only are these virtues a benefit to the children when they are young, but they will also be able to glean these lessons of virtue as they grow older—it "may prove to them in older years" the advantages and teachings of Shakespeare. While the Lambs reference their adaptation as "tales," it is clear that they intend the reader to take away much more than just a story. The way that the Lambs discuss Shakespeare's catalog resembles the way that the Bible is often spoken about; this

resemblance places the role of Shakespeare near God, which speaks to his iconicity in eighteenth and nineteenth-century England. It also changes the role that this Shakespeare adaptation takes on. Not only is it a collection of stories, but a book of edification.

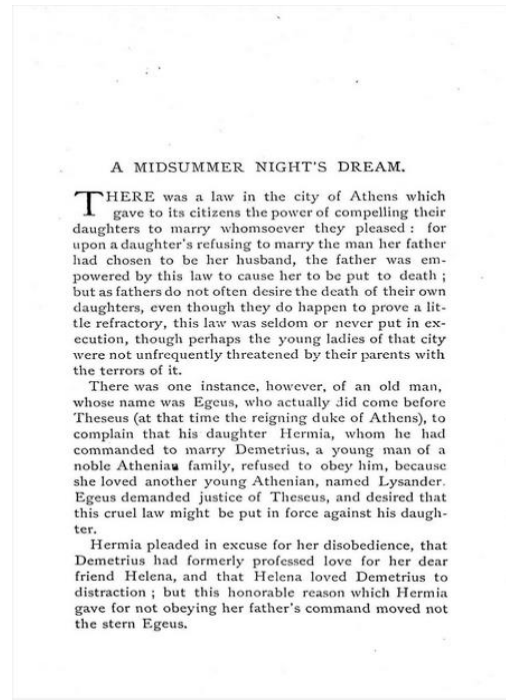


Figure 4.2: An excerpt of *A Midsummer Night's Dream* from *The Tales of Shakespeare* by Charles and Mary Lamb.

At the end of *A Midsummer Night's Dream*—the play pictured above in Figure 4.2, the Lambs reiterate Puck's closing speech, saying, "if any are offended with this story of fairies and their pranks, as judging it incredible and strange, they have only to think that they have been asleep and dreaming, and that all these adventures were visions which they saw in their sleep: and I hope none of my readers will be so unreasonable as to be offended with a pretty harmless *Midsummer Night's Dream*" (Lamb, 26). Although in the original narrative, Puck is the speaker; in this fable-like adaptation, the author, or rather authors, feel more like ones speaking in this passage. We see this when it says, "I hope none of my readers," addressing the readers directly and using the possessive pronoun, "my." By doing this, the Lambs take back the authority of

giving the final lesson to their reader rather than leaving it to the story and characters themselves.

CONCLUSION

Exploring each of these different facets of Shakespeare's "beauties" in the eighteenth and nineteenth century enriches our understanding of the cultural value his works carried and the popularity of repurposing of Shakespeare's plays. This is apparent in the literal "beauties", poetry, novels, children's literature, theater, allusions, and references to specific characters.

Looking at the excerpts selected for Shakespearean "beauties," we can understand the values that were important to the eighteenth- and nineteenth-century publishers and readers. These values did not remain the same from the eighteenth century to the nineteenth century: in the eighteenth century, readers were more concerned with courage, honor, and justice while the nineteenth-century beauties primarily focused on love and marriage. The themes announced by the "Commonplace headings" change throughout the centuries and annotations are no longer present in the nineteenth-century text. However, it is significant to note that the advice for young women and wifely duty did not change throughout the centuries. Instead, the educational value of Shakespeare's work for young women was consistently asserted. The influence of female-driven literature that was filled with Shakespearean character references most likely spurred this on in the "beauties."

However, the educational value of Shakespeare was not reserved only for young women, but for children as well. Shakespeare was not only an educational tool for young children but was also intended to guide nineteenth-century readers for their lifetime. Charles and Mary Lamb made it clear that their adaptations were intended to educate and develop a new generation of virtuous men and women, using the themes and morals of Shakespearean plays. This education

could be enhanced and reinforced through reading the beauties, which list the values and morals within Shakespeare's works as well.

Adapting Shakespeare for children was just one of the ways that the period's literature was infused with Shakespearean references and allusions. As highlighted in the beauties with their double interest in literary aesthetics and moral instruction, eighteenth- and nineteenth-century poets and authors drew a great deal of inspiration from the universal themes of Shakespeare and the way that his settings reflected the emotions of his plots. The eighteenth- and nineteenth-century fixation on the sublime and the vastness of existence and nature intertwined the Shakespearean drama into its core.

Two hundred years after Shakespeare wrote them, his words and characters continued to please and inspire readers throughout the eighteenth and nineteenth century. From their educational value to being an inspiration for new art to an appreciation of beauty, a detailed knowledge of his plays and poems were considered to be essential to English readers.

REFERENCES

- 20 Poems on Affairs of State, from the Year 1620. to the Year 1707. Many of Them by the Most Eminent Hands, Viz. Mr. Shakespear, Mr. Waller, Duke of Devonshire, Mr. Dryden, Mr. Walsh, Mr. D-y, Dr. Wild, Dr. Brady, Mr. Tate, Mr. Hughes, Mr. Manning, Mr. Arwaker, &c. Several of Which Were Never before Publish'd. To Which Is Added, A Collection of Some Satyrical Prints against the French King, Elector of Bavaria, &c. Curiously Engraven on Copper-Plates. Vol. 4, London: Printed for Thomas Tebb and Theoph. Sanders in Little-Britain Edw. Symon, at the Black Bull in Cornhill and Francis Clay, at the Bible without Temple-Bar, M.DCC.XVI, 1716. Eighteenth Century Collections Online, find.gale.com/srv/proxy1.library.tamu.edu/ecco/infomark.do?&source=gale&prodId=ECCO&userGroupName=txshracd2898&tabID=T001&docId=CW111927345&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE.05, doi:10.1353/ltr.2005.0015.
- Addison, Joseph. *Cato: A Tragedy, and Selected Essays*. None ed. Liberty Fund, 2012. Project MUSE muse.jhu.edu/book/18114.
- Burke, Victoria E.. "Recent Studies in Commonplace Books." *English Literary Renaissance*, vol. 43, no. 1, 2013, pp. 153–177., www.jstor.org/stable/43607607. Accessed 6 Apr. 2021.
- Campbell, Alexander. *Beauties of Shakespeare*. London: Tegg and Castelman, 1804. Eighteenth Century Collections Online, https://go-gale-com.srv-proxy2.library.tamu.edu/ps/retrieve.do?tabID=Monographs&resultListType=RESULT_LIST&searchResultsType=SingleTab&hitCount=72&searchType=BasicSearchForm¤tPosition=1&docId=GALE%7CLPRVRL370251706&docType=Collection&sort=Relevance&contentSegment=ZCEM&prodId=NCCO&pageNum=1&contentSet=GALE%7CLPRVRL370251706&searchId=R3&userGroupName=txshracd2898&inPS=true.
- Davis, Jim and Victor Emeljanow. "Part Four: 'Theatrical Tourists' and the West End." *Reflecting the Audience: London Theatregoing, 1840-1880*. University of Iowa Press, 2001. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=114412&site=eds-live.
- Gay, Penny. *Jane Austen and the Theatre*. Penny Gay. Cambridge University Press, 2002.

- Harol, Corrinne. *Enlightened Virginity in Eighteenth-Century Literature*. by Corrinne Harol. Palgrave Macmillan US, 2006. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=cat03318a&AN=tamug.5310255&site=eds-live.
- Lamb, Charles, and Mary Lamb. *Tales from Shakespeare*. by Charles and Mary Lamb; Pictures by R. Farrington Elwell. Houghton Mifflin, 1925.
- Miles, Robert. "The Original Misfit: The Shakespeare Forgeries, Herbert Croft's Love and Madness, and W. H. Ireland's Romantic Career." *Romantic Misfits*, edited by Robert Miles, Palgrave Macmillan UK, 2008, pp. 19–61. LibCat, link-springer-com.srv-proxy2.library.tamu.edu/book/10.1057%2F9780230582279#about.
- Montagu, Elizabeth Robinson. *An Essay on the Writings and Genius of Shakespear, Compared with the Greek and French Dramatic Poets: With Some Remarks upon the Misrepresentations of Mons. de Voltaire. The Fourth Edition. To Which Are Now First Added, Three Dialogues of the Dead*. By Mrs. Montagu. Printed for Edward and Charles Dilly, 1777. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=cat03318a&AN=tamug.5496341&site=eds-live.
- Pollack-Pelzner, Daniel. "Jane Austen, the Prose Shakespeare." *Studies in English Literature, 1500-1900*, vol. 53, no. 4, 2013, pp. 763-792, www.jstor.org/stable/24510718.
- Ritchie, Fiona. "Anna Larpent and Shakespeare." *ABO: Interactive Journal for Women in the Arts*, vol. 8, no. 1, 2018. Directory of Open Access Journals, scholarcommons-usf-edu.srv-proxy1.library.tamu.edu/abo/vol8/iss1/2/.
- Shakespeare, William. *The beauties of Shakespear: regularly selected from each play. With a general index, digesting them under proper heads. Illustrated with explanatory notes, and similar passages from ancient and modern authors*. By William Dodd, B.A. Late of Clare-Hall, Cambridge. 2 Vols., T. Waller, 1757. Eighteenth Century Collections Online.
- Shakespeare, William. *The Beauties of the English Stage: Consisting of the Most Affecting and Sentimental Passages,...in the English Plays, Ancient and Modern....The Third Edition,...In Three Volumes....Vol. 3*, London: Printed for E. Withers, and A. and C. Corbett, 1756. Eighteenth Century Collections Online, find.gale.com.srv-proxy1.library.tamu.edu/ecco/infomark.do?&source=gale&prodId=ECCO&userGroupName=txshracd2898&tabID=T001&docId=CW110141127&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE.

Shakespeare, William. *The Works of Shakespear. In Which the Beauties Observed by Pope, Warburton, and Dodd, Are Pointed out. Together with the Author's Life; a Glossary; Copious Indexes; and, a List of the Various Readings. In Eight Volumes. 8 Vols., Sands, Murray, and Cochran, 1753.* Eighteenth Century Collections Online, find.gale.com.srv-proxy1.library.tamu.edu/ecco/infomark.do?&source=gale&prodId=ECCO&userGroupName=txshracd2898&tabID=T001&docId=CW109718715&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE.

Shakespeare, William. *The Poems of Shakespear. Containing Venus and Adonis. Tarquin and Lucrece. And Mr. Shakespear's Miscellany Poems. To Which Is Prefix'd An Essay on the Art, Rise and Progress of the Stage, in Greece, Rome, and England. And a Glossary of the Old Words Us'd in These Works. The Whole Revis'd and Corrected, with a Preface, by Dr. Sewell. Dublin: Printed by and for George Grierson, in Essex-Street, and for George Ewing, in Dames-Street, MDCCXXVI, 1726.* Eighteenth Century Collections Online, find.gale.com.srv-proxy1.library.tamu.edu/ecco/infomark.do?&source=gale&prodId=ECCO&userGroupName=txshracd2898&tabID=T001&docId=CW114065217&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE.

“Shakespeare and Fiction.” *Shakespeare in the Nineteenth Century*, by Gail Marshall, Cambridge University Press, 2012, pp. 96–112.

“Shakespeare and Poetry.” *Shakespeare in the Nineteenth Century*, by Gail Marshall and Philip Shaw, Cambridge University Press, 2012, pp. 113-127.

The London Stage, 1660-1800: a Calendar of Plays, Entertainments & Afterpieces, Together with Casts, Box-receipts And Contemporary Comment. [1st ed.] Carbondale: Southern Illinois University Press.

Taylor, Megan. "Jane Austen and 'Banal Shakespeare,'" *Eighteenth Century Fiction*, vol. 27, no. 1, Fall 2014, pp. 105-125.

Shaw, Bernard. *Our Theatres in the Nineties.* by Bernard Shaw. Constable and company, 1932.

Ziegler, Georgianna, et al. *Shakespeare's Unruly Women.* Georgianna Ziegler; with Frances E. Dolan and Jeanne Addison Roberts. Folger Shakespeare Library, 1997.