Fair Play and Foul
Connecting with Shakespeare at UCL

An Exhibition of Material from UCL Special Collections and the Newsam Library and Archives, UCL Institute of Education
February – December 2016
Acknowledgements

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UCL Library Services
Gower Street
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WC1E 6BT

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Preface

Engaging with events marking 400 years since William Shakespeare’s death in 2016, this exhibition considers the playwright’s influence on language and learning, the continuing reinterpretation of his work in the modern curriculum and the perennial fascination with the Bard that gave rise to a cause célèbre in the late 18th century. Shakespeare’s patrons, peers, scholars and imitators are represented in items drawn from our collections and archives, alongside the teaching resources used to introduce new generations of children to his work.
Shakespeare is the global literary brand. On 23 April 2016 it will be 400 years since he died in Stratford-upon-Avon, in his 53rd year – an anniversary that will be marked all over the world. It is entirely fitting that UCL should do so too. Its collections of Shakespeare materials include one of the foremost holdings anywhere of writings by James Orchard Halliwell-Phillipps (1820–1889). He was probably the 19th century’s most influential antiquarian researcher of biographical materials relevant to Shakespeare. Much of what we know about Shakespeare the man in his home town of Stratford-upon-Avon is down to Halliwell-Phillipps’s assiduous transcriptions and cataloguing of some 5,000 documents from Stratford-upon-Avon and Warwickshire. Today these form the core of the collections of the Shakespeare Birthplace Trust’s archives, which moreover holds Halliwell-Phillipps’s personal, extensively annotated 1863 Descriptive Catalogue. UCL also has a copy of this important, Folio-sized book.

Halliwell-Phillipps’s palaeographic skills were remarkable although in his case this did not necessarily translate into respect for the work of others, even when dealing with Early Modern manuscripts and books. For years his reputation was tarnished by the alleged theft of manuscripts from the library of Trinity College, Cambridge, while his cut and paste approach to old books hardly endeared him to bibliophiles. In more recent years, however, Halliwell-Phillipps has emerged again as a force to be reckoned with, even as Stratford-upon-Avon was put back on the map by biographers of Shakespeare. Instead of being a London playwright with a home in Stratford-upon-Avon, Shakespeare is now widely perceived to be our first literary commuter, certainly after he acquired New Place, his home in Stratford, in 1596.

The site of New Place was saved for the nation almost single-handedly by Halliwell-Phillipps. His detailed notes on it were constantly to hand during the ‘Dig for Shakespeare’, the most important archaeological investigation ever of Shakespeare’s mansion house, conducted by Birmingham Archaeology in 2010–12 on behalf of the
Shakespeare Birthplace Trust. New Place will be at the centre of the Shakespeare Birthplace Trust’s own 2016 celebrations of Shakespeare’s life and work. During the ‘Dig for Shakespeare’ Halliwell-Phillipps’s tantalising papers, themselves not yet fully explored, were never far from the minds of the Dig’s steering team of scholars and archaeologists.

For sheer originality and far-reaching impact on research into Shakespeare, Halliwell-Phillipps should be ranked alongside Edmond Malone (1741–1812), a ground-breaking Shakespeare editor and researcher into his life. Unlike Halliwell-Phillipps, Malone never blotted his copybook when it came to archives and records, although he did require a chase from Stratford Corporation for failing to return their records after borrowing them for a (very) prolonged spell. When Malone did post these back in due course, he took care to have them rebound, presumably as a gesture of atonement.

It was also Malone who exposed the most notorious Shakespeare forgeries of all time. These were committed by William Henry Ireland (1775–1835), probably in an attempt to impress his bardolatrous father. Among Ireland’s more egregious forgeries was a supposedly lost love letter by Shakespeare to Anne Hathaway. It starts with ‘Dearesste Anna, As thou haste alwaye founde mee toe mye Worde moste trewe’ and culminates in an ecstatic declaration of love, suitably underpinned by similes:

\[
O \text{ Anna doe I love doe I cheryshe thee … thou arte ass a talle } \\
\text{ Cedarre stretchyng forthe its branches ande succourynege } \\
\text{ the smallere Plants fromme nyppynghe Winneterre orr the } \\
\text{ boysterouse Wyndews Farewelle toe Morrow by tymes I will } \\
\text{ see thee tille thenne Adewe sweete Love.}
\]

It is hard to believe that such clunky imitations of Elizabethan orthography and cadence should ever have fooled anyone. To sound plausibly Elizabethan, Ireland doubled consonants, added redundant ‘e’s, used ‘y’ for ‘i’ (this latter habit is indeed a characteristic of Shakespeare’s longhand as we know from Hand D [Shakespeare’s] of *Sir Thomas More*) and discarded punctuation. Did this really need a 400-page refutation by Malone? It seems that it did. Such was the craving for more and new Shakespeare materials in the years following Garrick’s 1769 Shakespeare Jubilee in Stratford-upon-Avon that the authentic Shakespeare canon
needed champions more than ever. Even Ireland’s extensive published confession (Item 13) failed to persuade some that they had been taken for a ride.

Ireland’s attempt at forging a catalogue of the books that Shakespeare had in his ‘library’ at New Place (Item 10) verges on the inspired. That there was indeed a ‘study of books’ in Shakespeare’s home we know from the will of his son-in-law John Hall, who uses that very phrase. Furthermore, in 1637 New Place was raided by bailiffs on the instructions of one Baldwin Brooks, who was seeking to recover debts from Shakespeare’s daughter and granddaughter. The men walked away with ‘diverse books’ and also ‘other goods of great value’. We know this from the lawsuit subsequently brought against Brooks by Shakespeare’s daughter and her son-in-law Thomas Nash.

That Shakespeare had books and wrote with books open in front of him is accepted as fact, even though we do not, of course, have eyewitness accounts of him doing so. In Act II of Antony and Cleopatra a brief comparison of Enobarbus’s paean to Cleopatra (‘The barge she sat in, like a burnished throne’) to its original in North’s Plutarch proves this beyond a doubt. So does a side-by-side reading of the Salic law speech by the Archbishop of Canterbury in Henry V with the original in Holinshed, which Shakespeare lifted almost verbatim while trying to squeeze it into blank verse. The playwright read and used Ovid, Virgil, Terence, Plautus, Plutarch, Holinshed and many others, including, famously, his near contemporary Montaigne, whose essay on cannibals feeds into the Caliban of The Tempest.

Ireland’s forged catalogue – only seven leaves of which survive – is, like the rest of his invented Shakespeare materials, patently misguided. Nevertheless he put his finger on an important aspect of the Shakespeare story: there certainly were books at New Place, and among them must have been some that Shakespeare is known to have used repeatedly, notably classics such as Ovid, Holinshed and Plutarch. The need for a working library in New Place is rendered more pressing by the emerging consensus among scholars that Shakespeare spent a considerable amount of his time after 1596/7 in New Place. Many of the most famous plays, including Hamlet and the other great tragedies as well as the romances, were probably written in Stratford-upon-Avon, hence the need for books. Moreover, it is inconceivable that Shakespeare and his family did not have copies of his own plays, which were published first in quarto format in his lifetime and then, after his death, in the grand 1623 Folio.

Scholars have long wondered, not unlike Ireland, what happened to the library at New Place. We know the fate of at least one book from it, because it survives in the British
Library. This is the second volume of Shakespeare's son-in-law's medical diary (the first one is now deemed lost). Not only does it exist, but we know who bought it from Shakespeare's daughter Susannah, when he did so, and how he managed to upset her during the purchase. The likeliest fate of the Shakespeare library in New Place is that the books were moved to Abington in Northamptonshire when Shakespeare's granddaughter Elizabeth Hall married Sir John Barnard on 5 June 1649. Some 70 years after her death (17 February 1670) there was 'an old tradition [in Stratford-upon-Avon] that she had carried away with her from Stratford many of her grandfather's papers'. The source of this 'rumour' was none other than the then owner of the former Shakespeare mansion. Some four centuries after her grandfather's death, Elizabeth Barnard may yet hold the key to the Shakespeare books. She and her husband(s) had no children, but who is to say that somewhere out there the Shakespeare family 1623 First Folio and other treasures from the former New Place study are not sitting in a trunk in an Elizabethan loft in the Midlands?

If the 18th century produced forgers such as Ireland, who caused little damage, it also did the longevous John Payne Collier (1789–1883). He was both forger and scholar, a dangerous brew. In his airy attitude to the integrity and ownership of manuscripts, Collier was not that different from his friend Halliwell-Phillipps. Collier’s assiduous archival work is still valuable today, but his devious forgeries and interpolations muddied the waters for generations to come, as for example with the Henslowe papers in Dulwich College. Yet this century of forgers also gifted us the great Samuel Johnson (1709–1784), the towering intellect and literary figure of the era. Inevitably, perhaps, he too, like his friend Malone, turned his hand to Shakespeare. Johnson was born 93 years after Shakespeare’s death in 1616, in the same year that the first ‘life’ of Shakespeare, by Nicholas Rowe, appeared. If the playwright was hardly a contemporary of Johnson’s, it is nevertheless the case that Shakespeare’s granddaughter Elizabeth Hall had died only 39 years before the birth of Johnson. Moreover, the descendants of Shakespeare’s sister Joan continued to live, uninterruptedy, in the Birthplace in Henley Street, under her married name Hart, until the early 19th century.

Johnson, like Rowe and Malone, went on to edit the works of Shakespeare. His edition appeared in 1765, ten years after his Dictionary (Item 8) in which Shakespeare loomed large alongside Milton. Johnson’s 1765 Preface to Shakespeare quickly established itself as a classic. In it he disposed of, once and for all, the neoclassical
unities of time, place and action by pointing out that they were quite irrelevant to Shakespeare’s plays and indeed to any play: plays by their very nature are artifice, and there should be no limit to the scope of art and the imagination. With impeccable taste and judgement Johnson chose *Antony and Cleopatra* to illustrate his points about the merits of Shakespeare’s freewheeling imagination, celebrating the ways in which he transports us from Rome to Egypt and back to Rome, without so much as a ‘by your leave’. The other Jonson, Ben, a friend of Shakespeare’s, had earlier taken him to task for playing fast and loose with neoclassical expectations. Samuel Johnson knew better, however, at least as far as aesthetics were concerned. Shakespeare could, of course, write neoclassical plays when the mood took him: his early masterpiece *The Comedy of Errors* bears eloquent witness to the dramatic unities as described (not prescribed) by Aristotle in the *Poetics*, while his last solo play, *The Tempest*, is a perfect neoclassical drama.

Yet Johnson was not above wanting to ‘improve’ Shakespeare any more than Ben Jonson had been. *King Lear* profoundly exercised the great 18th-century lexicographer. In 1681 Shakespeare’s greatest play had been rewritten by Nahum Tate, providing a happy ending in which Lear survives and Cordelia marries Edgar. This eviscerated version of *King Lear* held the stage for 150 years, while Shakespeare’s original was deemed to be too heartless and bleak. According to Johnson, Shakespeare’s *King Lear* may well be true to life; however, the proper role of art was not to show life as it really is but as it should be. He confessed that he could not bear to re-read Shakespeare’s *King Lear* until he embarked on editing the plays.

It is a fair thought that 400 years from now the Shakespeare story will still be with us, perhaps even more tangibly present than it is today. The fact that his works have reached out to readers and audiences both in time and, more recently, across the globe, would seem to point that way. Perhaps too by 2416 the library from the ‘study of books’ in New Place will have emerged from its hiding place. Would it not be wonderful to have Shakespeare’s own copy of that legendary 1608 ‘Pied Bull’ Quarto of *King Lear*, with perhaps his own marginalia? It is not only forgers who dream about new Shakespeare discoveries.

**Professor René Weis**

*UCL Department of English*
Main Case

Shakespeare in the Schoolroom
(see also Items 17 and 18)


The renowned Shakespearean scholar John Dover Wilson (1881–1969) published *Through Elizabethan eyes* in the late 1930s. It was used in junior schools to introduce students to the social life and customs in England during Shakespeare’s time. Dover Wilson used extracts and illustrations from contemporary sources, including books and pamphlets published during Shakespeare’s lifetime, to enrich students’ understanding of the place and time when the Bard was writing his now famous plays.

This book is from the Historical Textbooks Collection at the Newsam Library. The collection is the largest of its kind in Europe, with approximately 88,000 items; it covers all educational levels from nursery to Sixth Form and all aspects of the curriculum. Most material dates from the late 19th century onwards, with strong holdings from 1920–60. The textbooks come from different sources, including many higher education libraries in the UK.
Vyse, Charles. *The new London spelling-book, or, The young gentlemen and ladies’ guide to the English tongue: containing such a variety of really useful matter as to enable teachers to instruct their scholars to spell and read the English language with propriety, without the assistance of any other book ...* A new ed., with alterations, improvements, and additions. London: Brambles, 1808

*NEWSAM LIBRARY SPECIAL COLLECTIONS MICHAEL 370*

Charles Vyse was a private tutor to the upper classes. His *New London Spelling book*, first published in 1777, ran into many editions as it became one of the most used children’s primers in the 18th century. It was also used in Dame and Common Day Schools. Unlike books that taught pronunciation using a method of classification of sounds – mutes and semi-vowels – Vyse’s book is an example of writers who refrained from trying to describe pronunciation (Michael, 1987, p.57).
Like many primers of the period, Vyse’s *New London Spelling Book* contains much that was designed to develop the child. It has a guide to grammar, rules of moral conduct (morals being the primary aim of education), lessons in natural history, a brief introduction to the arts and sciences, outlines of history and geography and tables. In addition there are fables to interest the child. Vyse also included a speech from Shakespeare’s play *Henry V* (Act 3, scene 1), which is set as a lesson for young learners.

The book remained immensely popular until the late 19th century, when primers such as these began to be considered ‘swaddling bands for the mind’, according to the English reformer, journalist and playwright Henry Mayhew (1812–1887). Mayhew, author of *What to teach and how to teach it: so that the child may become a wise and good man* (London: William Smith, 1842) could not see the connection between teaching children their letters and spellings to developing their moral values: ‘Mavor is no preventive to murder, nor Vyse any corrective of vice’ (Steedman, 2014, p. 555).
Dodd, William. *The beauties of Shakespeare: regularly selected from each play: with a general index, digesting them under proper heads.*
London: J Walker, 1818

William Dodd's (1729–1777) *Beauties of Shakespeare* was so popular that it continued to be published for nearly 200 years, from 1752 to 1940, both in England and in the United States. Cambridge-educated Dodd was a wrangler (an undergraduate who gains first-class honours in the third and final year of the University’s mathematics degree), and he also received his Doctor of Laws from the University. Dodd became an Anglican preacher and a literary hack. He was described as perhaps the most learned clergyman and most eloquent speaker in England, possessed of a melodious voice and dramatic delivery that would often bring women to tears and men to contribute financially to whatever cause he was preaching about (Willoughby, 1954, pp.351–2).

Sadly, despite his success as a writer and a clergyman, Dodd is better remembered today for his flamboyant and extravagant lifestyle (he was called a ‘macaroni pastor’ due to his overly fashionable clothing) which caused him to fall into debt. Using his connections with the aristocracy, he attempted to rectify his situation through devious means and was imprisoned for forging a bill of exchange; this eventually led to the death penalty being imposed upon him. A campaign for mercy was set up with thousands of petitioners and the support of Dr Johnson, but on 27 June 1777 he was hanged at Tyburn.
Dodd published his ‘Beauties’ at the age of 23. The anthology contains selections from Shakespeare’s plays, passages of which became the most read and best known of all Shakespeare’s works. Although Dodd had a genuine love of Shakespeare’s works and was influenced by the great playwright, modern scholars are critical of him for severing individual speeches from their original theatrical context and for influencing generations of students who learned only the selected excerpts (Keymre, 2012, p.128). However, as Dodd states in his preface to the anthology:

> It was my first intention to have considered each play critically and regularly through all its parts but as this would have swelled the work beyond proper bounds, I was obliged to confine myself solely to a collection of his Poetical Beauties… (p. v).

The books by Dodd and Vyse (Item 2) are from the Michael Collection, part of Special Collections at the UCL Institute of Education. Dr Ian Michael was formerly the Deputy Director of the Institute of Education. In 1998 he donated to the Library his collection of books on the teaching of English grammar, together with some associated research materials and papers. The collection consists of approximately 680 works, dating from the 18th and 19th centuries. In addition to 370 original texts, there are a number of facsimile editions, microfilms and photocopies.
Steppat, Margaret. *Shakespeare in the classroom: with an account of preparatory study and exercises in dramatic work which lead up to the reading of the plays*. London: Allen & Unwin, 1933

NEWSAM LIBRARY SPECIAL COLLECTIONS HC490

The 1921 Newbolt Report, generally regarded as the forerunner of child-centred education, stressed the need for English to be enjoyable and promoted the use of drama to encourage imagination and empathy. This emphasis on the child became hugely important in the 1930s, a decade when the progressive education movement was burgeoning. Margaret Steppat’s book is an example of a text from this period, including 13 graphical representations of Shakespeare’s key plot lines. Steppat was an English Lecturer and Tutor at the Maria Grey Training College and her book is written for teachers of junior classes. She explains how a child’s views of the plays would differ from those of an adult, noting that a child:

…lives wholly in his limited present. He has a child’s interests, a child’s power of judgement, a child’s assessment of motive. He has therefore no use whatever for an ‘account of the play’, ‘sources’, ‘examination of the characters’, ‘how it came to be written’. The play exists for him like a phenomenon of nature, and is only of use to him in so far as it can be his own experience. He himself must read it, if possible dramatically, so that he receives a perception of it rather through the senses than the intellect. The conclusions he reaches about it must seem to him his own, however fundamentally he may have been guided by a skilful, not obtrusive teacher (pp.9–10)

Steppat’s book is from the History of Education Collection in the Newsam Library. It is an example of the pedagogical practices employed during the early part of the 20th century by English teachers, bringing Shakespeare into the classroom.
Howard Hayden was the Headmaster of Eckington County School in Derbyshire. In his book, intended for pupils between the ages of 14 and 16, Hayden attempts to introduce excerpts from Shakespeare’s plays by weaving them into the lines of texts that the pupils can perform. The episodes have been chosen to ‘afford widely different examples of his dramatic skill and to broaden the acquaintance of the class with the variety of his work’. Thus humour is represented by *Midsummer Night’s Dream*, tragic atmosphere and intensity by *Macbeth*, humour of situation by the *Merry Wives of Windsor*, rapid action and excitement by *Romeo and Juliet*, the introduction of a lyric by *Much Ado about Nothing*, the universality of characterisation by *Henry V* and the use of soliloquy by *Hamlet* (Hayden, 1936, p.1). The amusing frontispiece photograph is of a classroom scene where ‘The class finds *Twelfth Night* uninspiring’, suggesting that previous teaching methods were less than engaging.

The book is part of the Hayward Collection at the Newsam Library and Archives. F H Hayward was an Inspector of Schools for the London County Council from 1905 to 1937. The Hayward Collection was donated to the Institute’s Library by the Inner London County Council when the Council was abolished in 1990.
The First Folio


UCL SPECIAL COLLECTIONS STRONG ROOM OGDEN FOLIO 92

John Heminge and Henry Condell were fellow actors and friends of Shakespeare who collated the text of this work, now known as the First Folio, and arranged for it to be printed seven years after his death. It was compiled from prompt books, Shakespeare’s working drafts of his plays (otherwise known as ‘foul papers’) and, where possible, the final ‘fair’ manuscript copies of works.
What did Shakespeare look like? The engraving by Martin Droeshout, frontispiece to the First Folio, was considered a good likeness – an opinion endorsed by his contemporary Ben Jonson. However, like all known portraits of Shakespeare, it was made posthumously.
This 19th-century reproduction of the First Folio, made in three volumes for Lionel Booth, has had a number of owners. Among them were the merchant banker Henry Hucks Gibbs who, according to the Oxford Dictionary of National Biography, was a ‘noted bibliophile with a celebrated library’; he established the St James Gazette and edited texts for the Early English Texts Society. Inserted in Volume 1 (The Comedies) are letters between Booth and Gibbs dated 1865 and 1877. After Gibbs’s death the book passed into the hands of his son, the genealogist and gardener Vicary Gibbs.

This, along with Items 7 and 9–15 below, form part of the library of Charles Kay Ogden (1889–1957), the linguistic psychologist, founder of the Orthological Institute and originator of the language system ‘Basic English’. Ogden’s collection of incunabula, early printed books, manuscripts and papers was purchased by UCL in 1953 with a grant from the Nuffield Foundation.
James Orchard Halliwell (Halliwell-Phillipps)

James Orchard Halliwell was born in London in 1820 to relatively prosperous parents. He was well educated and proved something of a prodigy, collecting manuscripts from a young age. He went to Trinity College, Cambridge in 1837, but transferred the following year to Jesus College, where he won a prize in Mathematics and took on the role of Librarian. In 1839 he was made a Fellow of both the Society of Antiquaries and of the Royal Society. In 1841, along with his friend the antiquary Thomas Wright, Halliwell founded the Historical Society of Science; this attracted many scientists of the time, including UCL’s Professor of Mathematics Augustus De Morgan. He was also founder and first secretary of the Cambridge Antiquarian Society. When Halliwell left Cambridge he had no degree, but he had already published at least two books and many articles. He had also printed a catalogue of his own collection of manuscripts, although this had left him in financial straits and he was forced to sell them in 1840.

In 1842 Halliwell met Thomas Phillipps, dubbed the ‘Bibliomaniac Baronet’ owing to the obsessive-compulsive nature of his collecting activities. After a brief courtship, and against Phillipps’ wishes, he married his daughter Henrietta. Thus began a feud that lasted for the next 30 years, with Phillipps even accusing his son-in-law of theft. In 1845 the British Museum also accused Halliwell of theft when they discovered that works sold by him had in fact been stolen from the library of Trinity College, Cambridge. Halliwell protested his innocence, however, saying that he had bought the manuscripts in Soho. He was banned from the Museum while the authorities considered proceedings, but the matter was dropped and he was eventually readmitted to the Museum in 1846.

In the meantime Halliwell kept up his prolific writing, assisted by Henrietta. His focus shifted to more literary subjects, and to Shakespeare in particular; in 1847 he helped to establish the Shakespeare Birthplace Trust, and in the early 1860s he carried out an archaeological dig on the site of New Place in Stratford-upon-Avon, as well as initiating the purchase of properties on the site. Halliwell also helped to establish the Trust’s library and produced a descriptive calendar of their archives, as well as donating many of his own works and correspondence to the collections.
In February 1872 Sir Thomas Phillipps died, stipulating in his will that neither his daughter nor son-in-law should ever be allowed to enter his house in Worcestershire. However, Henrietta was heiress under her grandfather’s will and the Halliwell family duly moved in, adding ‘Phillipps’ to their name. Following an accident that affected Henrietta’s health, they moved into a house near Brighton in 1877/8. Halliwell-Phillipps remarried after Henrietta’s death and devoted himself to studying Shakespeare’s life until he died in 1889.

Halliwell-Phillipps, James Orchard. Scrapbook, 1856–68

This album dated c. 1856–68 consists of papers connected with the Shakespeare Fund, papers by James Orchard Halliwell and manuscript letters and drawings mainly by members of his family, comprising 43 printed items, eight original manuscript letters and 27 other items, mainly juvenile drawings.
Development of Language

Shakespeare’s works are the second largest source of words in the *Oxford English Dictionary (OED)*, after *The Times*. The online *OED* cites quotations from Shakespeare as the first evidence of use for 1,504 words. Although the exact figure may be the subject of debate, his works provide the first published or early occurrence of many words and expressions that have endured and are integral to how English speakers express themselves today.

Dr Samuel Johnson referred to Shakespeare in his *Plan of a dictionary of the English language* (Item 9) and included many citations from the playwright in the final work (Item 8), alongside other canonical writers. Later dictionaries followed suit. For example, the word ‘go-between’, from *The Merry Wives of Windsor*, is listed in Johnson’s dictionary and in all the 18th- and 19th-century English dictionaries displayed here. The *Oxford English Dictionary* added ‘go-between’ in 1900, and continues to cite Shakespeare’s *The Merry Wives of Windsor* (1602) as the earliest evidence of its use.

A selection of four rare dictionaries:

Dublin: W G Jones for Thomas Ewing, 1768
*UCL SPECIAL COLLECTIONS STRONG ROOM E 221 J64*

Fenning, Daniel. The royal English dictionary: or, a treasury of the English language ... to which is prefixed a comprehensive grammar of the English tongue. London: S Crowder, 1761

London: J and P Knapton, 1747

In 1746 Johnson was commissioned by a group of booksellers, headed by Richard Dodsley, to produce a new definitive English dictionary. He signed a contract in June of that year and composed the *Plan* for the intended patron, Philip Dormer, the Earl of Chesterfield. Unfortunately Johnson quarrelled with Chesterfield, which may account for his famous definition of a ‘patron’ as ‘commonly a wretch who supports with insolence, and is paid with flattery’.

The *Dictionary* was published in two folio volumes on 15 April 1755. It was a monumental achievement and became the standard English dictionary almost at once. The definitions, etymology and illustrative examples are all shot through with Johnson’s erudition, wit and personal prejudices. It was printed several times in Johnson’s lifetime, with only the fourth edition of 1773 being much revised. After his death several new editions appeared, and many editors abridged or augmented Johnson’s work.
THE
PLAN
OF A
DICTIONARY
OF THE
ENGLISH LANGUAGE;
Addressed to the Right Honourable
PHILIP DORMER,
Earl of CHESTERFIELD;
One of His MAJESTY's Principal Secretaries of State.

LONDON:
Samuel and William Ireland

William Henry Ireland (1775–1835) was the son of Samuel Ireland, a writer of travelogues and collector of ‘Shakespeariana’. Samuel was desperate to possess a genuine relic of Shakespeare and William sought to fulfil that wish. In December 1794 he told his father that he had discovered a cache of old documents belonging to an acquaintance who wanted to remain unnamed, and that one of them was a deed with a signature of Shakespeare in it. He gave the document (which he had forged himself) to his unsuspecting father.

William Ireland went on to make more manuscript ‘finds’ – a promissory note, a written declaration of Protestant faith, letters to Anne Hathaway (with a lock of hair attached) and to Elizabeth I, a catalogue of the books in Shakespeare’s own library (Item 10) and the ‘original’ manuscripts of Hamlet and King Lear – all supposedly in Shakespeare’s own hand. He also ‘found’ books with the playwright’s notes in the margins (Item 11). The supposed experts of the day authenticated them all.

In December 1795 a lavishly illustrated and expensively produced set of facsimiles and transcriptions of the papers was published (bearing the publication date 1796), Miscellaneous papers and legal instruments under the hand and seal of William Shakspeare [sic] (Item 14). William Ireland was overreaching himself, however, and his ‘discovery’ of an entirely new play, Vortigern and Rowena, was to prove a step too far. The play was produced by Sheridan in April 1796, but it lasted just one performance, when it was booed off. Scholars were now expressing doubts. In 1796 William published An authentic account of the Shakspearian manuscripts, followed by, in 1805, The Confessions of William Henry Ireland (Item 13).

Samuel died in disgrace in 1800 and William fled abroad. He later returned to England, where he died in relative obscurity in 1835.
Ireland, William Henry. Catalogue of Shakespeare’s library, c. 1796

UCL SPECIAL COLLECTIONS MS OGDEN 54/1
Bacon, Francis. *A declaration of the practises & treasons attempted and committed by Robert late Earle of Essex and his complices, against her Maiestie and her kingdoms, and of the proceedings as well at the arraignments & convictions of the said late Earle, and his adherents, as after: together with the very confessions and other parts of the evidences themselves, word for word taken out of the originals.*

London: Robert Barker, 1601

*UCL SPECIAL COLLECTIONS STRONG ROOM OGDEN A 313*

This is a genuine 17th-century copy of Bacon’s famous work on the Earl of Essex’s rebellion in 1601; it contains William Ireland’s annotations, purportedly in Shakespeare’s hand. It has probably been ‘aged’ by Ireland and the signature on the title page, ‘Wm. ShakSpear’, is certainly one of his forgeries.
Ireland, William Henry. [Declaration of forgery], c. 1796

UCL SPECIAL COLLECTIONS MS OGDEN 54/2

Accompanies Item 10.

*UCL SPECIAL COLLECTIONS STRONG ROOM OGDEN A 623/1*
THE
CONFESSIONS
OF
WILLIAM-HENRY IRELAND.
CONTAINING
THE PARTICULARS OF HIS FABRICATION
OF THE
Shakespeare Manuscripts;
TOGETHER WITH
ANECDOTES AND OPINIONS
(Hereinafter unpublish'd)
OF MANY DISTINGUISHED PERSONS
IN THE
Literary, Political, and Theatrical World.

"THE WHOLE TRUTH, AND NOTHING BUT THE TRUTH."

LONDON,
PRINTED BY ELLERTON AND BYWORTH, JOHNSON'S COURT,
FLEET STREET,
FOR THOMAS GODDARD, CORNER OF FALMOUTH AND
THE BAYMARKET.
1803.

(Price, 7s. 6d. in Boards.)
Ireland, William Henry. *Miscellaneous papers and legal instruments under the hand and seal of William Shakspeare: including the tragedy of King Lear, and a small fragment of Hamlet, from the original Mss. in the possession of Samuel Ireland, Of Norfolk Street.* London: Cooper and Graham, 1796

_UCL SPECIAL COLLECTIONS STRONG ROOM OGDEN A 624_

Documents forged by William Henry Ireland, edited by his father Samuel Ireland.
connecting with Shakespeare at UCL | 33

MISCELLANEOUS PAPERS AND
LEGAL INSTRUMENTS

UNDER THE GREAT SEAL OF
WILLIAM SHAKESPEARE:
INCLUDINH THE PROGR.
king Lear,
AND A SMALL ESSAY
ON
HAMLET,
FROM THE ORIGINAL MS.
IN THE POSSESSION OF
S. IRVINE,
OF SHREWSBURY STREET.

Published by Samuel Ireland with material supplied by his son Samuel William Henry Ireland.
The Trevelyon Manuscript is a very rare manuscript volume of the late 16th/early 17th centuries, contemporaneous with Shakespeare and offering an intriguing glimpse into the Elizabethan world. It has only recently been identified as being, in all probability, a previously unknown third and only other copy of the so-called Trevelyon Miscellany of 1608; when the two known existing manuscripts were edited for publication in 2001 and 2007 respectively, neither editor was aware of the existence of the manuscript held at UCL. The most celebrated copy of this work is held in the Folger Shakespeare Library.

This fascinating collection of contemporary textual and illustrative material is thought to have been compiled by Thomas Trevelyon, or Trevilian (born c. 1548), a London craftsman of whom little is known. Probably completed in the first decade of the 17th century, it consists of richly coloured illustrations and texts depicting common preoccupations of the late Elizabethan and early Jacobean period. The content ranges from portraits of the kings and queens of England, including Shakespeare’s patrons Elizabeth I and James I, to depictions of biblical scenes, as well as familiar domestic activities, household proverbs and animal...
husbandry, descriptions of local fairs, representations of Ptolemaic astronomy and popular astrology. These are interleaved with visual interpretations of the Creation myth, alphabet letters in various floral and Celtic-influenced designs and intricate embroidery patterns.

The Trevelyon Manuscript is a highly unusual work, created for the entertainment, education and amusement of close family and friends. It was common for individual leaves to be removed from works of this type so that they could be copied and further shared among such groups. There is no evidence of this having happened to this volume however, making it a rare intact example of its kind.
Guillim, John. A display of heraldry manifesting a more easie access to the knowledge thereof than hath been hitherto published by any, through the benefit of method; whereunto it is now reduced by the study and industry of John Guillim. The fifth edition much enlarged with great variety of bearings. London: R Blome, 1679

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This is considered to be a very important work as it was the first book to explain heraldry to the layperson. It was published in various editions; in the 1724 edition Guillim includes a shield with the image of a tilting spear which he says was granted to William Shakespeare by William Dethick. The book also includes a colour portrait of Charles II, who granted Thomas Killigrew and William Davenant permission to perform Shakespeare’s plays, which had been banned by the Puritans following a general closure of theatres during the Interregnum. Killigrew’s King’s Company performed initially at Gibbon’s Tennis Court, near Lincoln’s Inn Fields, and then later at the King’s Playhouse, now the Theatre Royal Drury Lane. William Davenant’s company performed at Lisle’s Tennis Court under the patronage of Charles’s brother James, then Duke of York, and was therefore known as the Duke’s Company.
OF THE
KING,
OR
MONARCH
OF
Great Britain.

CHAP. II.

MONARCHY is as ancient as
Man. Adam being created Su-
verain Lord of the Universe,
which Office was conferred
upon the whole World, and all Countries
thereunder by the Deity, and his Primacy is in
the right of his Power.

It was established by the
Conquest of the British Isles in the Reign of
William and his two Sons, whose
Right of Succession was
acknowledged by all the
Provinces of the Realms.

The first Kings of England
were

Humboldts upon ancient Rom, and
May
Ole Peter, introduced into the
real
World, and perpetually
subseteq to their progenitors,
and their Grandsons to
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Table Case
(top of stairs)


This collection of documents on Shakespeare’s theatre was originally published in 1972 for Jackdaw Publications, part of a series of collections of documents produced for education and general interest. The *Kit* includes mainly facsimile documents with transcripts, including an inventory of costumes and a contract for building a theatre. It also includes a cut-out model theatre and broadsheets prepared for the pack on subjects such as ‘The Chamberlain’s Men’ and ‘What was a Performance Like?’ In 1981 this edition was adapted by E D Berman for Inter-Action Imprint, the publishing unit of Inter-Action Trust, a community arts and education group. The interior of the wallet containing the documents presents information about the work of Inter-Action including community theatre, city farms, social enterprise and training.

This copy of the *Kit* was originally part of the Resources Library of the Inner London Education Authority (ILEA), which was provided for the use of ILEA teachers and school librarians. It was moved to the Institute of Education in 1990, following the abolition of the Authority. The work is now available in the UCL Institute of Education Library’s Curriculum Resources Collection, the library’s main collection of teaching resources.
Table Case
(corridor)

‘Music for Elizabeth’. Educational teachers’ pack on Elizabethan music and dancing published by the ILEA Learning Materials service, 1980

A resource for teachers from the former Inner London Education Authority (ILEA). This item is from the Gene Adams Archive at the Newsam Library and Archives. Gene Adams was a teacher who became a Museums Education Advisor. After qualifying at the Institute of Education in 1963, she taught art at various London schools. In 1970–74 she was seconded part time to the Geffrye Museum, where she became the Teacher in Charge of the Art Room. Adams was appointed the Art and Museum Education Advisory Teacher at ILEA in 1975. Here she developed educational activities in museums and art galleries, including school visits, holiday activities and in-service training courses for ILEA teachers; she also produced general information leaflets for teachers on museums education, mostly based at the historic houses of the Greater London Council (GLC). In 1978 Adams became the ILEA Museums Education Advisor until the education authority was abolished in 1990.
References


