French and of the Italian drama, indeed we may say of the Greek, the dialogue proceeds always by independent speeches, replying indeed to each other, but never modified in its several openings by the momentary effect of its seve­ral terminal forms immediately preceding. Now, in Shak­speare, who first set an example of that most important in­novation, in all his impassioned dialogues, each reply or re­joinder seems the mere rebound of the previous speech. Every form of natural interruption, breaking through the re­straints of ceremony under the impulses of tempestuous pas­sion ; every form of hasty interrogative, ardent reiteration when a question has been evaded ; every form of scornful repetition of the hostile words ; every impatient continua­tion of the hostile statement ; in short, all modes and for- mulæ by which anger, hurry, fretfulness, scorn, impatience, or excitement under any movement whatever, can disturb or modify or dislocate the formal bookish style of commence­ment,—these are as rife in Shakspeare’s dialogue as in life itself ; and how much vivacity, how profound a verisimili­tude, they add to the scenic effect as an imitation of human passion and real life, we need not say. A volume might be written illustrating the vast varieties of Shakspeare’s art and power in this one field of improvement; another vo­lume might be dedicated to the exposure of the lifeless and unnatural result from the opposite practice in the foreign stages of France and Italy. And we may truly say, that were Shakspeare distinguished from them by this single feature of nature and propriety, he would on that account alone have merited a great immortality. (w. **w. w.)**

The dramatic works of Shakspeare generally acknow­ledged to be genuine consist of thirty-five pieces. The following is the chronological order in which they are sup­posed to have been written, according to Mr Malone as given in his second edition of Shakspeare, and by Mr George Chalmers in his Supplemental Apology for the Believers in the Shakspeare Papers.

Chalmers. Malone.

1. The Comedy of Errors, 1591 1592

2. Love’s Labour’s Lost, 1592 1594

3. Romeo and Juliet, 1592 1596

4. Henry VI. the First Part, 1593 1589

5. Henry VI. the Second Part, 1595 1591

6. Henry VI. the Third Part, 1595 1591

7. The two Gentlemen of Verona, 1595 1591

8. Richard III. 1596 1593

9. Richard II. 1596 1593

10. The Merry Wives of Windsor, 1596 1601

11. Henry IV. the First Part, 1597 1597

12. Henry IV. the Second Part, 1597 1599

13. Henry V. 1597 1599

14. The Merchant of Venice, 1597 1594

15. Hamlet, 1598 1600

16. King John, 1598 1596

17. A Midsummer-Night’s Dream, 1598 1594

18. The Taming of the Shrew, 1599 1596

19. All’s Well that Ends Well, 1599 1606

20. Much Ado about Nothing, 1599 1600

21. As You Like It, 1602 1599

22. Troilus and Cressida, 1610 1602

23. Timon of Athens, 1611 1610

24. The Winter’s Tale, 1601 1611

25. Measure for Measure, 1604 1603

26. King Lear, 1605 1605

27. Cymbeline, 1606 1609

28. Macbeth, 1606 1606

29. Julius Csesar, 1607 1607

30. Antony and Cleopatra, 1608 1608

31. Coriolanus, 1619 1610

32. The Tempest, 1613 1611

33. The Twelfth Night, 1613 1607

34. Henry VIII. 1613 1603

35. Othello, 1614 1604

Pericles and Titus Andronicus, although inserted in all

the late editions of Shakspeare’s Plays, are omitted in the above list, both by Malone and Chalmers, as not being Shakspeare’s.

The first edition of the Works was published in 1623, in a folio volume entitled Mr William Shakspeare’s Come­dies, Histories, and Tragedies. The second edition was published in 1632, the third in 1664, and the fourth in 1685, all in folio ; but the edition of 1623 is considered the most authentic. Rowe published an edition in seven vols. 8vo in 1709. Editions were published by Pope, in six vols. 4to, in 1725 ; by Warburton, in eight vols. 8vo, in 1747 ; by Dr Johnson, in eight vols. 8vo, in 1765; by Stevens, in four vols.8vo, in 1766; by Malone, in ten vols. Hvo, in 1789 ; by Alexander Chalmers, in nine vols. 8vo, in 1811 ; by Johnson and Stevens, revised by Isaac Reed, in twenty-one vols. 8vo, in 1813; and the Plays and Poems, with notes by Malone, were edited by James Boswell, and published in twenty-one vols. 8vo, in 1821. Besides these, numerous editions have been published from time to time.

SHALLOP, Shalloop, or Sloop, is a light vessel, with only a small main-mast and fore-mast, and lug-sails, to haul up and let down on occasion. Shallops are com­monly good sailers, and are therefore often used as tenders upon men-of-war.

SHAMANS are wizards or conjurers, in high repute among several idolatrous nations inhabiting different parts of Russia. By their enchantments they pretend to cure dis­eases, to divert misfortunes, and to foretell futurity. They are great observers of dreams, by the interpretation of which they judge of good or bad fortune. They pretend likewise to chiromancy, and to foretell a man’s good or ill success by the lines of his hand. By these and such like means they have a very great ascendency over the under­standings, and a great influence on the conduct, of those people.

SHAMBLES, among miners, a sort of niches or land­ing places, left at such distances in the adits of the mines, that the shovel-men may conveniently throw up the ore from shamble to shamble, till it comes to the top of the mine.

SHAMLY, a town of Hindustan, in the province of

Delhi. It is about two miles in circumference, and con­tains many handsome houses, with a large bazaar, and the remains of a mint. The streets intersect each other at right angles, and have separate gates, which are shut at night. It is sixty miles north by east from Delhi. Long. 77. 10. E. Lat. 29. 33. N.

SHAMOIS, or Chamois a kind of leather, either dress­ed in oil or tanned, much esteemed for its softness and pliancy. It is prepared from the skin of the chamois, or shamois, a kind of wild goat, called also isard, inhabiting the mountains of Dauphiné, Savoy, Piedmont, and the Py­renees. Besides the softness and warmth of the leather, it has the faculty of bearing soap without damage, which ren­ders it very useful on many accounts.

SHANAVAZ, a town of the Afghan territories, in the province of Mooltan, seventy-eight miles east from the city of Mooltan. Long. 72. 39. E. Lat. 30. 4L N.

SHANDORAH, a town of Hindustan, in the province of Delhi, 120 miles from the city of Delhi. Long. 77. E. Lat. 30. 26. N.

SHANK’S Island, in the South Pacific Ocean, about