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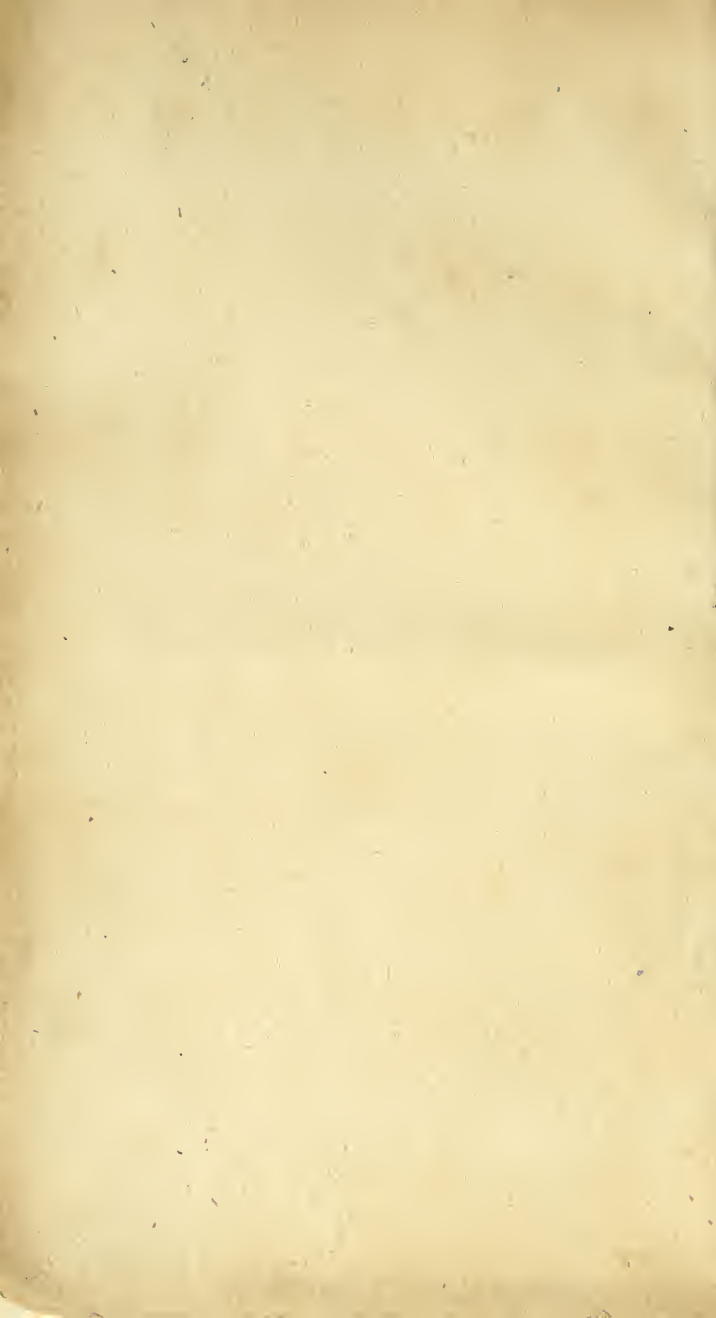
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Dictionaries. - Drama. X

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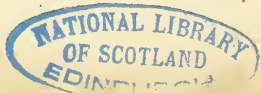
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INTRODUCTION.

A brief View of the Rise and Progress of the ENGLISH STAGE.

IT is well observed by the Author of a late Dissertation on the Theatres, that dramatic Compositions have ever been esteemed amongst the greatest Productions of human Genius ; and that the Exhibition of them on the public Stage, has, by some of the wisest and best Men, in all Ages, been countenanced, as highly serviceable to the Cause of Virtue.

Nothing is more certain than that Example is the strongest and most effectual Manner of enforcing the Precepts of Wisdom ; and that a just Theatrical Representation is the best Picture of human Nature : with this peculiar Advantage, that in this humanizing and instructing Academy, the young Spectator may learn the Manners of the World, without running through the Perils of it.

The same Writer observes, that as Pleasure is the Pursuit of the greatest Part of Mankind, (and most justly so, while this Pursuit is continued under the Guidance of REASON) all well regulated States have judged it proper, both in a political and moral Sense, to have some public Exhibitions, for the Entertainment of the People. And, indeed, what Entertainment, what Pleasure so rational, as that which is afforded by a well-written and well-acted Play ; whence the Mind may receive at once

its fill of Improvement and Delight? — Thus thought the wise and letter'd Sages of ancient Greece; the Romans adopted the same Sentiments, and every polished Nation in Europe hath received and cultivated the Dramatic Art. In this respect our British Islands have been most eminent; having produced admirable Actors, and excellent Authors, both in the Comic and Tragic Style; and sometimes also noble Patrons, who have done Honour to themselves, by becoming the Friends and Protectors of Men of Genius.

It is well known to the Learned, at what Expence the Athenians supported their Theatres, and how often, from among their Poets; they chose Governors of their Provinces, Generals of their Armies, and Guardians of their Liberties.—Who were more jealous of their Liberties than the Athenians? Who better knew that Corruption and Debauchery are the greatest Foes to Liberty?—Who better knew, than they, that the Freedom of the Theatre (next to that of the Senate) was the best Support of Liberty, against all the undermining Arts of those who wickedly might seek to sap its Foundation?

If it be asked, How came the Athenians to lay out an hundred thousand Pounds upon the Decorations of one single Tragedy of *Sophocles*? May we not answer, It was not merely for the Sake of exhibiting a pompous Spectacle for Idleness to gaze at, but because it was the most rational, most instructive, and most delightful Composition, that human Wit had yet arrived at; and consequently, the most worthy to be the Entertainment of a wise and warlike Nation:—And it may still be a Question,—Whether this public Spirit inspired *Sophocles*, or, whether *Sophocles* inspired this public Spirit?

The

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The divine *Socrates* assisted *Euripides*, in his Compositions. The wise *Solon* frequented Plays, even in his Decline of Life; and, *Plutarch* informs us, he thought Plays useful to polish the Manners, and instil the Principles of Virtue.

As Arts and Sciences encreased in *Rome*, when Learning, Eloquence and Poetry flourished, *Lelius* improved his social Hours with *Terence*; and *Scipio* thought it not beneath him to make one in so agreeable a Party. *Cæsar*, who was an excellent Poet as well as Orator, thought the former Title an Addition to his Honour; and ever mentioned *Terence* and *Menander* with great Respect. *Augustus*, found it easier to make himself Sovereign of the World, than to write a good Tragedy: He began a Play called *Ajax*, but could not finish it. *Brutus*, the virtuous, the moral *Brutus*, thought his Time not misemployed in a Journey from *Rome* to *Naples*, only to see an excellent Troop of Comedians; and was so pleased with their Performance, that he sent them to *Rome*, with Letters of Recommendation to *Cicero*, to take them under his Patronage:—This too was at a Time when the City was under no small Confusion from the Murder of *Cæsar*; yet, amidst the Tumults of those Times, and the Hurry of his own Affairs, he thought the having a good Company of Actors of too much Consequence to the Public to be neglected. And in such Estimation was *Roscius* held by *Cicero*, that in pleading the Cause of the Poet *Archias*, he makes the most honourable Mention of that Actor.

In the Days of *Augustus*, when dramatic Entertainments were the common public Diversions of the People through all the Provinces of that spacious Empire; had they been deemed immoral, could they have passed uncensured by all our Apostles,

stles, who at that Time went forth by divine Command to convert all Nations? No Vice, no Impiety escaped them; not only crying Sins provoked their Censure,—they even reprov'd the Indecencies of Dress, and Indelicacies of Behaviour. In many Places they must certainly meet with Theatres. — But we hear not of one Poet or Actor who received any reprimand from them. On the contrary, we meet with several Passages in the Writings of *St. Paul*, in which he refers to the dramatic Poets, citing their Expressions, in Confirmation of his own Sentiments. But to come nearer our own Times,—the truly pious and learned Archbishop *Tillotson*, speaking of Plays, gives this Testimony in their Favour, that “ They might be so framed, and governed by such Rules, as not only to be innocently diverting, but instructive and useful, to put some Follies and Vices out of Countenance, which cannot perhaps be so decently reprov'd, nor so effectually expos'd and corrected any other way.”

It is generally imagin'd, that the *English* Stage rose later than the rest of its Neighbours. Those who hold this Opinion, will, perhaps, wonder to hear of Theatrical Entertainments almost as early as the Conquest; and yet nothing is more certain, if you will believe an honest Monk, one *William Stephanides* or *Fitz Stephen*, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus; “ London, “ instead of common Interludes belonging to the “ Theatre, has Plays of a more holy Subject: “ Representations of those Miracles which the holy “ Confessors wrought, or of the Sufferings where- “ in the glorious Constancy of the Martyrs did “ appear.” This Author was a Monk of *Canterbury*, who wrote in the Reign of *Henry II.* [and died in that of *Richard I.* 1191: And as he does

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not mention these Representations as Novelties to the People, (for he is describing all the common Diversions in use at that time) we can hardly fix them lower than the Conquest; and this, we believe, is an earlier Date than any other Nation of *Europe* can produce for their Theatrical Representations. About 140 Years after this, in the Reign of *Edward III*, it was ordained by Act of Parliament, that a Company of Men called *Vagrants*, who had made Masquerades thro' the whole City, should be whipt out of *London*, because they represented scandalous Things in the little Alehouses, and other Places where the Populace assembled. What the Nature of these scandalous Things were, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the Word *Masquerade* has an ill Sound, and, we believe, they were no better in their Infancy than at present. 'Tis true, the *Mysteries of Religion* were soon after this Period made very free with all over *Europe*, being represented in so stupid and ridiculous a Manner, that the Stories of the *New Testament* in particular, were thought to encourage *Libertinism* and *Infidelity*. In all probability therefore the Actors last mentioned were of that Species called *Mummers*; these were wont to stroll about the Country, dress'd in an antick Manner, dancing, mimicking, and shewing Postures. This Custom is still continued in many Parts of *England*; but it was formerly so general, and drew the common People so much from their Business, that it was deemed a very pernicious Custom: And as these *Mummers* always went masked and disguised, they were but too frequently encouraged to commit violent Outrages; and were guilty of many lewd Disorders. However, as bad as they were, they seem to be the true original Comedians

x INTRODUCTION.

medians of *England*; and their Excellence altogether consisted, as that of their Successors does in part still, in Mimickry and Humour.

In an Act of Parliament made in the 4th Year of *Henry IV*, mention is made of certain *Wastors*, *Master-Rimours*, *Minstrels*, and other Vagabonds, who infested the Land of *Wales*; And it is enacted, that no Master-Rimour, Minstrel, or other Vagabond, be in any wise sustained in the Land of *Wales*, to make Commoiths or Gatherings upon the People there. What these *Master-Rimours* were, which were so troublesome in *Wales* in particular, we cannot tell; possibly they might be the degenerate Descendants of the antient Bards. It is also difficult to determine what is meant by their making *Commoiths*. The Word signifies, in *Welch*, any District, or part of a Hundred or Cantred, containing about one half of it; that is, fifty Villages; and might possibly be made use of by these *Master-Rimours* when they had fixed upon a Place to act in, and gave Intimation thereof for ten or twelves Miles round, which is a Circuit that will take in about fifty Villages. And that this was commonly done, appears from *Carew's Survey of Cornwall*, which was wrote in Queen *Elizabeth's* Time. Speaking of the Diversions of the People, "The *Guary Miracle* (says he) in *English* a *Miracle Play*, is "a kind of Interlude compiled in *Cornish*, out of "some Scripture History. For representing it they "raise an Amphitheatre in some open Field, having "the Diameters of its inclosed Plain, some forty "or fifty Foot. The Country People flock from "all Sides many Miles off, to see and hear it; for "they have therein Devils and Devices to delight "as well the Eye as the Ear." Mr. *Carew* has not been so exact, as to give us the Time when these *Guary Miracles* were exhibited in *Cornwall*; but,

but, by the Manner of it, the Custom seems to be very antient.

The Year 1378 is the earliest Date, we can find, in which express mention is made of the Representation of Mysteries in *England*. In this Year the Scholars of *Paul's School* presented a Petition to *Richard II.* praying his Majesty, "to prohibit some unexpert People from presenting the History of the Old Testament, to the great Prejudice of the said Clergy, who have been at great Expence in order to represent it publickly at *Christmas*." About twelve Years afterwards, viz. in 1390, the Parish-Clerks of *London* are said to have played Interludes at *Skinner's Well*, July 18, 19 and 20. And again, in 1409, the tenth Year of *Henry IV.*, they acted at *Clerkenwell* (which took its Name from this Custom of the Parish-Clerks acting Plays there) for eight Days successively, a Play concerning the Creation of the World: at which were present most of the Nobility and Gentry of the Kingdom. These Instances are sufficient to prove that we had the Mysteries here very early. How long they continued to be exhibited amongst us, cannot be exactly determined. This Period one might call the dead Sleep of the Muses. And when this was over, they did not presently awake, but, in a kind of Morning Dream, produced the *Moralities* that followed. However, these jumbled Ideas had some Shadow of Meaning. The Mysteries only represented, in a senseless Manner, some miraculous History from the Old or New Testament: But in these *Moralities* something of Design appeared, a Fable and a Moral; something also of Poetry, the Virtues, Vices, and other Affections of the Mind being frequently personified. But the *Moralities* were also very often concerned wholly in religious Matters. For Religion then was every one's Concern,

cern, and it was no Wonder if each Party employ-
ed all Arts to promote it. Had they been in Use
now, they would doubtless have turned as much
upon Politicks. Thus, the *New Custom*, was cer-
tainly intended to promote the Reformation, when
it was revived in the Reign of *Queen Elizabeth*.
And in the more early Days of the Reformation, it
was so common for the Partizans of the old Doc-
trines (and perhaps also of the new) to defend and
illustrate their Tenets this Way, that in the 24th
of *Henry VIII*, in an Act of Parliament made for
the promoting true Religion, we find a Clause re-
straining all Rimors or Players from singing in Songs,
or playing in Interludes, any thing that should con-
tradict the established Doctrines. It was also cus-
tomary at this time to act these moral and religious
Dramas in private Houses, for the Edification and
Improvement, as well as the Diversion, of well-
disposed Families: And for this Purpose the Appear-
ance of the Persons of the Drama were so disposed,
as that five or six Actors might represent twenty
Personages.

What has been said of the Mysteries and Morali-
ties, it is hoped will be sufficient just to shew the
Reader what the Nature of them was. We should
have been glad to be more particular; but where
Materials are not to be had, the Building must be
deficient. And, to say the Truth, a more parti-
cular Knowledge of these Things, any farther than
as it serves to shew the Turn and Genius of our
Ancestors, and the progressive Refinement of our
Language, was so little worth preserving, that the
Loss of it is scarce to be regretted. We proceed
therefore with our Subject. The Muse might now
be said to be just awake when she began to trifle in
the old Interludes, and aimed at something like
Wit and Humour. And for these *John Heywood*
the

the Epigrammist undoubtedly claims the earliest, if not the foremost Place. He was Jester to King *Henry VIII*, but lived till the Beginning of Queen *Elizabeth's* Reign. *Gammer Gurton's Needle*, which is generally called our first Comedy, and not undeservedly, appeared soon after the Interludes: It is indeed altogether of a Comic Cast, and wants not Humour, tho' of a low and sordid Kind. And now Dramatic Writers, properly so called, began to appear, and turn their Talents to the Stage. *Henry Parker*, Son of Sir *William Parker*, is said to have wrote several Tragedies and Comedies in the Reign of *Henry VIII*; and one *John Hoker*, in 1535, wrote a Comedy called *Piscator*, or the *Fisher caught*. Mr. *Richard Edwards*, who was born in 1523, (and in the Beginning of Queen *Elizabeth's* Reign was made one of the Gentlemen of her Majesty's Chapel, and Master of the Children there) being both an excellent Musician, and a good Poet, wrote two Comedies, one called *Palæmon* and *Arcite*, in which a Cry of Hounds, in hunting, was so well imitated, that the Queen and the Audience were extremely delighted: The other called *Damon* and *Pithias*, the two faithfullest Friends in the World. After him came *Thomas Sackville*, Lord *Buckhurst*, and *Thomas Norton*, the Writers of *Gorboduc*, the first Dramatic Piece of any Consideration in the *English* Language. Of these and some others, hear the Judgment of *Puttenham*, in his *Art of Poetry*, written in the Reign of Queen *Elizabeth*: "I think, says he, that for
 " Tragedy the Lord of *Buckhurst*, and Maister
 " *Edward Ferrys*, for such doings as I have seen
 " of theirs, do deserve the highest Price: The
 " Earl of *Oxford*, and Maister *Edwards* of her
 " Majesty's Chapel, for Comedy and Interlude."
 And in another Place he says,—“ But the principal
 b “ Man

“ Man in this Profession (of Poetry) at the same
 “ Time (*viz.* *Edward VI.*) was Maister *Edward*
 “ *Ferrys*, a Man of no less Mirth and Felicity
 “ than *John Heywood*, but of much more Skill
 “ and Magnificence in his Metre, and therefore
 “ wrote for the most Part to the Stage in Tragedy,
 “ and sometimes in Comedy or Interlude; wherein
 “ he gave the King so much good Recreation, as
 “ he had thereby many good Rewards.” Of this
Edward Ferrys, so considerable a Writer, I can
 find no Remains, nor even the Titles of any
 Thing he wrote. After these followed *John Lillie*,
 famous in his Time for Wit, and having greatly
 improved the *English* Language, in a Romance
 which he wrote, entitled, *Eupheus and his Eng-*
land, or the *Anatomy of Wit*; of which it is said
 by the Publisher of his Plays, “ Our Nation are
 “ in his Debt for a new *English* which he taught
 “ them, *Eupheus and his England* began first that
 “ Language. All our Ladies were then his Scho-
 “ lars, and that Beauty in Court who could not
 “ *parle Euphuism*, was as little regarded, as she
 “ which now there speaks not *French*,” This ex-
 traordinary Romance, so famous for its Wit, so fa-
 shionable in the Court of Queen *Elizabeth*, and
 which is said to have introduced so remarkable a
 Change in our Language, we have seen and read.
 It is an unnatural affected Jargon, in which the
 perpetual Use of Metaphors, Allusions, Allegories,
 and Analogies, is to pass for Wit; and stiff Bom-
 bast for Language. And with this Nonsense the
 Court of Queen *Elizabeth* (whose Times afforded
 better Models for Stile and Composition, than almost
 any since) became miserably infected, and greatly
 helped to let in all the vile Pedantry of Language in
 the following Reign. So much Mischief the most
 ridiculous Instrument may do, when it is proposed,
 by

by deviating from Nature, to improve upon her Simplicity.

Though Tragedy and Comedy began now to lift up their Heads, yet they could do no more for some time than bluster and quibble; and how imperfect they were in all Dramatic Art, appears from an excellent Criticism, by Sir *Philip Sidney*, on the Writers of that Time. Yet they seem to have had a Disposition to do better had they known how, as appears by the several Efforts they used to lick the Lump into a Shape: For some of their Pieces they adorned with dumb Shews, some with Choruses, and some they introduced and explained by an Interlocutor. Yet imperfect as they were, we have made a far better Progress at this Time than our Neighbours, the *French*: The *Italians* indeed, by early Translations of the old Dramatic Writers, had arrived to greater Perfection, but we were at least upon a Footing with the other Nations of *Europe*.

But now, as it were, all at once (as it happened in *France*, though in a much later Period) the true Drama received Birth and Perfection from the creative Genius of *Shakespear*, *Fletcher* and *Johnson*, whose several Characters are so well known, that it would be superfluous to say any more of them.

Having thus traced the Dramatic Muses thro' all her Characters and Transformations, till she had acquired a reasonable Figure, let us now return and take a more particular View of the Stage and the Actors. The first Company of Players we have any Account of in History, are the Children of *Paul's* in 1578, already mentioned. About twelve Years afterwards the Parish Clerks of *London* are said to have acted the Mysteries at *Skinner's Well*. Which of these two Companies may have been the earliest, is not certain, but as the Chil-

dren of *Paul's* are first mentioned, we must in Justice give the Priority to them. It is certain, the *Mysteries* and *Moralities* were acted by these two Societies many Years before any other regular Companies appeared. And the Children of *Paul's* continued to act long after *Tragedies* and *Comedies* came in vogue, even till the Year 1618, when a *Comedy* called *Jack Drum's Entertainment* was acted by them. 'Tis believed, the next Company regularly established was, the Children of *The Royal Chapel*, in the Beginning of *Queen Elizabeth's* Reign; the Direction of which was given to *Mr. Richard Edwards* before-mentioned; And some few Years afterwards, as the Subject of the Stage became more gay and ludicrous, a Company was formed under the Denomination of *The Children of the Revels*. The Children of the Chapel and of the Revels became very famous, and all *Lillie's* Plays, and many of *Shakespear's*, *Johnson's*, and others, were first acted by them. Nay, so great was their Vogue and Estimation, that the common Players, as may be gathered from a Scene in *Hamlet*, grew jealous of them. However, they served as an excellent Nursery for the Theatres, many who afterwards became approved Actors, being educated among them.

It is surprizing to consider what a Number of Playhouses were supported in *London* about this Time. From the Year 1570 to the Year 1629, when the Playhouse in *White Friars* was finished, no less than seventeen Playhouses had been built. The Names of most of them may be collected from the Title Pages of old Plays. And as the Theatres were so numerous, the Company of Players were in Proportion. Besides the Children of the Chapel, and of the Revels, we are told that *Queen Elizabeth*, at the Request of *Sir Francis Walsingham*,

Walsingham, established in handsome Salaries twelve of the principal Players of that Time, who went under the Name of her Majesty's Comedians and Servants. But exclusive of these, many Noblemen retained Companies of Players, who acted not only privately in their Lord's Houses, but publicly under their License and Protection. Agreeable to this is the Account which *Stow* gives us—"Players
 " in former Times, says he, were Retainers to
 " Noblemen, and none had the Privilege to act
 " Plays but such. So in Queen *Elizabeth's* Time,
 " many of the Nobility had Servants and Retainers
 " who were Players, and went about getting their
 " Livelihood that Way. The Lord Admiral had
 " Players, so had Lord *Strange*, that played in the
 " City of *London*. And it was usual on any Gentleman's Complaint of them for indecent Reflections in their Plays, to have them put down. Thus once the Lord Treasurer signified to the Lord Mayor to have these Players of Lord Admiral and Lord *Strange* prohibited, at least for some time, because one Mr. *Tilney* had for some Reason disliked them. Whereupon the Mayor sent for both Companies, and gave them strict Charge to forbear playing till farther Orders. The Lord Admiral's Players obeyed; but the Lord *Strange's*, in a contemptuous Manner, went to the *Cross Keys*, and played that Afternoon. Upon which the Mayor committed two of them to the *Compter*, and prohibited all playing for the future, till the Treasurer's Pleasure was farther known. This was in 1589." And in another Part of his Survey of *London*, speaking of the Stage, he says, "This which was once a Recreation, and used therefore now and then occasionally, afterwards by Abuse became a Trade and Calling, and so remains to this Day."

“ In those former Days, ingenious Tradesmen,
 “ and Gentlemen’s Servants, would sometimes ga-
 “ ther a Company of themselves, and learn Inter-
 “ ludes, to expose Vice, or to represent the noble
 “ Actions of our Ancestors. These they played at
 “ Festivals, in private Houses, at Weddings or
 “ other Entertainments, but in Process of Time
 “ it became an Occupation; and these Plays being
 “ commonly acted on *Sundays* and Festivals, the
 “ Churches were forsaken, and the Playhouses
 “ thronged. Great Inns were used for this Pur-
 “ pose, which had secret Chambers and Places, as
 “ well as open Stages and Galleries. Here Maids
 “ and good Citizens Children were inveigled and
 “ allur’d to private and unmeet Contracts; here
 “ were publickly utter’d popular and seditious Mat-
 “ ters, unchaste, uncomely, and shameful Speeches,
 “ and many other Enormities. The Considera-
 “ tion of these Things occasioned, in 1574, Sir
 “ *James Hawes* being Mayor, an Act of Common
 “ Council, wherein it was ordained, That no
 “ Play should be openly acted within the Liberty
 “ of the City, wherein should be uttered any
 “ Words, Examples or Doings of any Unchastity,
 “ Sedition, or such like unfit and uncomely Mat-
 “ ter, under the Penalty of five Pounds, and four-
 “ teen Days Imprisonment. That no Play should
 “ be acted till first perused and allowed by the
 “ Lord Mayor and Court of Aldermen; with many
 “ other Restrictions. Yet it was provided that
 “ this Act should not extend to Plays showed in
 “ private Houses, the Lodgings of a Nobleman,
 “ Citizen or Gentleman, for the Celebration of
 “ any Marriage, or other Festivity, and where no
 “ Collection of Money was made from the Au-
 “ ditors. But these Orders were not so well ob-
 “ served as they should be; the lewd Matters of
 “ Plays

“ Plays encreased; and they were thought dan-
 “ gerous to Religion, the State, Honesty and Man-
 “ ners, and also for Infection in the Time of
 “ Sickness. Wherefore they were afterwards for
 “ some Time totally suppressed. But upon Ap-
 “ plication to the Queen and Council they were
 “ again tolerated, under the following Restrictions.
 “ That no Plays be acted on *Sundays* at all, nor
 “ on any other Holidays till after Evening Prayer.
 “ That no playing be in the Dark; nor continue
 “ any such Time, but as any of the Auditors may
 “ return to their Dwellings in *London* before Sun-
 “ set, or at least before it be dark. That the
 “ Queen’s Players only be tolerated, and of them
 “ their Number and certain Names to be notified
 “ in the Lord Treasurer’s Letters to the Lord
 “ Mayor, and to the Justices of *Middlesex* and
 “ *Surry*. And those her Players not to divide
 “ themselves in several Companies. And that for
 “ breaking any of these Orders, their Toleration
 “ cease. But all these Prescriptions were not suf-
 “ ficient to keep them within due Bounds, but
 “ their Plays, so abusive oftentimes of Virtue, or
 “ particular Persons, gave great Offence, and oc-
 “ casioned many Disturbances: When they were
 “ now and then stopped and prohibited.” ’Tis
 hoped this long Quotation from *Stow* will be ex-
 cused, as it serves not only to prove several Facts, but
 to shew the Customs of the Stage at that Time,
 and the early Depravity of it. But that the Plays
 not only of that Age, but long before, were some-
 times personal Satires, appears from a Manuscript
 Letter from Sir *John Hallies* to the Lord Chancel-
 lor, *Burlcigh*, found amongst some Papers belonging
 to the House of Commons, in which the Knight
 accuses his Lordship of having said several disho-
 nourable Things of him and his Family, particu-
 larly

larly that his Grandfather, who had then been dead seventy Years, was a Man so remarkably covetous, that the common Players represented him before the Court with great Applause.

Thus we see the Stage no sooner began to talk than it grew scurrilous: And its first Marks of Sense were seen in Ribaldry and Lasciviousness. This occasioned much Offence; the Zeal of the Pulpit, and the Gravity of the City equally concurred to condemn it. Many Pamphlets were wrote on both Sides. *Stephen Gasson*, in the Year 1579, published a Book, entituled, *The School of Abuse, or, a pleasant Invektive against Poets, Pipers, Players, Jesters, and such like Caterpillars of the Commonwealth*: Dedicated to Sir *Philip Sidney*. He also wrote, *Plays confuted in five Actions*: Proving that they are not to be suffered in a Christian Commonwealth: Dedicated to Sir *Francis Walsingham*. The Defendants in this Controversy were *Thomas Lodge*, who wrote an old Play, called, *A Looking-Glass for London and England*, and that voluminous Dramatic Writer, *Thomas Heywood*.

But to proceed: The Stage soon after recovered its Credit, and rose to a higher Pitch than ever. In 1603, the first Year of King *James's* Reign, a License was granted under the Privy Seal to *Shakespeare, Fletcher, Burbage, Hemmings, Condel*, and others, authorizing them to act Plays not only at their usual House, the *Globe* on the *Bank-side*, but in any other Part of the Kingdom, during his Majesty's Pleasure. And now, as there lived together at this time many eminent Players, it may not be amiss just to set down what we can collect, which will be but very little, of the most considerable of them, with regard to their Talents and Abilities. And first, "who is of more Report, says the Author of the *Return from Parnassus*, than *Dick*"
 " *Burbage*

“ *Burbage* and *Will Kempe* ? He is not counted a Gentleman that knows not *Dick Burbage* and *Will Kempe*: There’s not a Country Wench that can dance *Sellenger’s Round*, but can talk of *Dick Burbage* and *Will Kempe*.” *Burbage* was the *Betterton*, and *Kempe* the *Nokes* of that Age. *Burbage* was the Original *Richard* the Third, and greatly distinguished himself in that Character: *Kempe* was inimitable in the Part of a Clown.

Thomas Green was famous for performing the Part of a Clown with great Propriety and Humour ; and from his excellent Performance of the Character of *Bubble*, in a Comedy written by Mr. *John Cooke*, the Author called it after his Name, *Green’s Tu Quoque*. “ There was not an Actor, says *Heywood*, of his Nature, in his Time, of better Ability in his Performance, more applauded by the Audience, of greater Grace at Court, or of more general Love in the City.”

Hemmings and *Condel* were two considerable Actors in most of *Shakespear’s*, *Johnson’s* and *Fletcher’s* Plays ; the first in Tragedy, the last in Comedy: But they are better known for being the first Editors of *Shakespear’s* Works in Folio, in the Year 1623, seven Years after his Death.

And now the Theatre seems to have been at its Height of Glory and Reputation. Dramatic Authors abounded, and every Year produced a Number of new Plays: Nay, so great was the Passion at this time for Shew or Representation, that it was the Fashion for the Nobility to celebrate their Weddings, Birth-Days, and other Occasions of Rejoicing, with Masques and Interludes, which were exhibited with surprizing Expence ; that great Architect *Inigo Jones* being frequently employed to furnish Decorations with all the Magnificence of his Invention. The King and his Lords, the
Queen

Queen and her Ladies, frequently performed in these Masques at Court, and all the Nobility in their own private Houses: In short, no publick Entertainment was thought compleat without them; and to this Humour it is we owe, and perhaps 'tis all we owe it, the inimitable Masque at *Ludlow-Castle*. For the same universal Eagerness after Theatrical Diversions continued during the whole Reign of King *James*, and great Part of *Charles* the First, till Puritanism, which had now gathered great Strength, openly opposed them as wicked and diabolical. But Puritanism, from a Thousand concurrent Causes every Day increasing, in a little Time overturned the Constitution; and, amongst their many Reformatations this was one, the total Suppression of all Plays and Playhouses.

From Queen *Elizabeth's* Time, to the breaking out of the Civil War in 1641, the Number of Playhouses was seldom less than eight, and sometimes double that Number; though *London* and *Westminster* were then scarcely a tenth Part so large as at present.

Soon after the Restoration, the Theatres revived, and two Patents were granted to King *Charles* the Second, one to form a Company to be called the King's, the other the Duke's:—They were severally granted to Sir *William Davenant*, and Mr. *Killigrew* —But both these Patentees found it prudent to take some principal Actors into Shares with them. Accordingly *Mobun*, *Hart*, *Kynaston*, and other Actors, became Partners with *Killigrew*; as did *Betterton*, *Smith*, *Harris*, *Underhill*, and others, with Sir *William Davenant*.

But these Patents became afterwards branched out into different Hands, and were purchased in Parcels, by the indolent and ignorant, who so oppressed

pressed the Actors, that on their just Complaints made to the Earl of *Dorset*, then Lord Chamberlain, he not only heard, but redressed their Grievances: He took the most effectual Method for their Relief. The Learned of the Law were advised with, who then (as many have since) gave it as their Opinion, that if acting of Plays were *malum in se* (in itself criminal) no Royal Sanction ought, or could, protect them; but, as neither Law nor common Sense, had ever deemed them so, Patents, and Licences, were thought proper Grants from the Crown; and that no Patent, from any former King, could tie up the Hands of a succeeding Prince from granting the like Authorities.

On this Representation, King *William* granted a Licence to Mess. *Betterton*, *Kynaston*, *Dogget*, *Bowman*, *Underhill*, Mrs. *Barry*, Mrs. *Bracegirdle*, and others, to form a Company, and act for themselves. And

A voluntary Subscription was soon raised to build them a Theatre, which they opened, on *Easter Monday*, 1695, with that admirable Comedy (then a new one) called *Love for Love*. There they continued about ten Years, till a Licence from Queen *Anne*, being granted to Sir *John Vanbrugh*, and Mr. *Congreve*, these forementioned Actors were influenced, by hopes of large Rewards, to act under these new Managers; but, in two Seasons, those Gentlemen, though Men of great Parts, Wit and Sense, from their Inexperience, and Want of Knowledge in the various Branches of Stage Management, soon found themselves disappointed not only in their flattering Prospect of Gain, but were unable to make good their Contracts.—It was then that the late Mr. *Swinny* agreed with Sir *John* for the Use of his House, Cloaths, Scenes, &c. at a certain Rent; this was no sooner done, than the

Actors

Actors flew from their ignorant Tyrant of *Drury-Lane* (who had got the Patents, by unaccountable Methods, into his Hands) and played under Mr. *Swinny*, who took Mr. *Wilks*, Mr. *Cibber*, and Mr. *Dogget*, into the Management with him. The Theatre again revived, and the Actors began to know the Sweets of being honestly and regularly paid their Due. It is said, that in one Season, they received two hundred Days Pay.

The Royal Patents being again sold out in several Parcels, became the Property of Gentlemen who were too much attached to their Pleasures, to allow so much Time, and Attention, as was necessary for carrying on the Business of the Theatre. The Patents being united, the Proprietors of them, to save themselves trouble, deputed an Agent to act for them. He was, perhaps, one of the most dull, yet cunning Mortals, that ever by Stupidity spoiled a good Project, or by Craft and Chicanery got the better of unguarded Men of superior Parts.

Mr. *Cibber*, in his Apology, observes, that this good Master was as sly a Tyrant as ever was at the Head of a Theatre; for he gave the Actors more Liberty, and fewer Days Pay, than any of his Predecessors; he would laugh with them over a Bottle, and trick them in their Bargains; he kept them poor, that they might not be able to rebel; and sometimes merry, that they might not think of it.

This was the Net the Actors were held in for several Years; but, no wonder the Actors were Dupes, while their Master was a Lawyer; and he often shewed the Proprietors (who entrusted him with the Management of their Patent) that he knew enough of the wrong Side of the Law to lead them a long Dance in Chancery, for many Years together.

together. Thus did he perplex, and embroil their Affairs, till he tired them out, and got the Power into his own Hands.

There being then but one Company, the Actors found themselves all reduced in their Salaries (low enough before) and an Indulto was laid of one third of the Profits of their Benefits, for the Use of the Patentee.

These, and other his repeated Acts of Injustice, and stupid Tyranny, made the Actors join in a Body to appeal for Redress to the Lord Chamberlain. They again were heard, and again found redress; and an Order came from that Office to supersede the Power of the Patentee; whose Authority no longer subsisting, the confederate Actors walked out of the House; to which they never returned till they became Tenants and Masters of it.

After the Superseas of the Patent, the Power of acting Plays was, by a Court Licence, and a Court Interest, shifted into different Hands, during the latter Part of Queen *Anne's* Reign. But the nominal Director (appointed by the Court) leaving the Management thereof intirely to Mess. *Wilks*, *Gibber* and *Dogget*, contented himself with the Certainty of receiving an annual Income of seven hundred Pounds. No inconsiderable Stipend for doing nothing.

On the Accession of *George* the First to the Crown of *Great Britain*, Sir *Richard Steel* obtained a Patent, as Governor of his Majesty's Company of Comedians, and Mess. *Wilks*, *Gibber* and *Booth*, were made joint Directors and Sharers with him: During their Administration (which lasted near twenty Years) the Business of the Stage was so well conducted, that Authors, Actors and Managers, had never enjoyed

more mutual Content, or a more general Prosperity.

Then it was, that the polite World, by their generous Encouragement of Authors, and Actors, shewed, that the Stage, under a due Regulation, was capable of being, what the wisest Ages thought it might be, the most rational Scheme that human Wit could possibly form, to alleviate the Cares of Life; to allure the ill-disposed, from less innocent Amusements, and to give the Hours of Leisure from Business, an instructive and delightful Recreation.

The Patent granted to Sir *Richard Steele* was for his Life, and to his Assigns for three Years after. He died in 1729; and in 1732 a new Patent was granted to Mess. *Cibber*, *Wilks* and *Booth*. The latter, whose Illness had for some Years past deprived the Stage of one of its chief Ornaments, soon after sold a Moiety of his Share: And not long after, the Stage suffered an irreparable Loss, by Mr. *Wilks's* Death. His Widow took a nominal Partner into her Share; and Mr. *Cibber's* Share was farmed by his Son, the unfortunate *Theophilus*; till the Father sold it. Mr. *Booth* did not long survive Mr. *Wilks*. As these great Performers were as deservedly as universally admired, it is no wonder that their Loss was so universally lamented: They left the judicious Lovers of the Theatre in despair of ever seeing their equals.

Soon after this, Mr. *Fleetwood* bought the Patent, and theatrical Stock, at an easy Price; and the Actors listed under his Banner on advantageous Terms to both Parties.—For a while, however, the Manager reaped a plenteous yearly Harvest. It were invidious to dwell on the Errors of this Manager; which threw the Stage again into
Confu-

Confusion, and so reduced his own Affairs, that he found it necessary to retire to *France*; where he died: At which Time, to satisfy a Mortgage by a Decree in Chancery, his Patent was sold to the best Bidder, and became the Property of Mess. *Green* and *Amber*, who admitted Mr. *Lacy* as a third Sharer, and invested him with the whole Power. — The Purchasers (who were Bankers) failed soon after; on which, then Mr. *Lacy* not only purchased their Shares, but obtained a new Patent, the old one being near expiring. To a joint Share in this Patent he admitted Mr. *Garrick*; of whose Abilities, both as an Actor, and as Manager, it were superfluous to say any thing in this Place: the Editor having sufficiently intimated his Sentiments concerning this astonishing Genius, in the short Inscription which he has taken the Liberty (unknown to Mr. *Garrick*) of prefixing to these imperfect Sheets.

Critical Reflections on the Old ENGLISH Dramatick Writers. Extracted from a Prefatory Discourse to the new Edition of MASSINGER'S Works, printed in 1761; and addressed to DAVID GARRICK, Esq;

THERE is perhaps no Country in the World more subordinate to the Power of Fashion, than our own. Every Whim, every Word, every Vice, every Virtue in its Turn becomes the Mode, and is followed with a certain Rage of Approbation for a Time. The favourite Stile in all the polite Arts, and the reigning Taste

in Letters, are as notoriously Objects of Caprice as Architecture and Dress. A new Poem, or Novel, or Farce, are as inconsiderately extolled or decried as a Ruff or a *Chinese* Rail, a Hoop or a Bow Window. Hence it happens, that the Publick Taste is often vitiated: Or if, by Chance, it has made a proper Choice, becomes partially attached to one Species of Excellence, and remains dead to the Sense of all other Merit, however equal, or superior.

I think I may venture to assert, with a Confidence, that on Reflection it will appear to be true, that the eminent Class of Writers, who flourished at the Beginning of this Century, have almost entirely superseded their illustrious Predecessors. The Works of *Congreve*, *Vanburgh*, *Steele*, *Addison*, *Pope*, *Swift*, *Gay*, &c. &c. are the chief Study of the Million: I say, of the Million, for as to those few, who are not only familiar with all our own Authors, but are also conversant with the Antients, they are not to be circumscribed by the narrow Limits of the Fashion. *Shakespeare* and *Milton* seem to stand alone, like first-rate Authors, amid the general Wreck of old *English* Literature. *Milton* perhaps owes much of his present Fame to the generous Labours and good Taste of *Addison*. *Shakespeare* has been transmitted down to us with successive Glories; and you, Sir, have continued, or rather increased, his Reputation. You have, in no fulsome Strain of Compliment, been stiled the best Commentator on his Works: But have you not, like other Commentators, contracted a narrow, exclusive, Veneration of your Author? Has not the Contemplation of *Shakespeare's* Excellencies almost dazzled and extinguished your Judgment, when directed to other Objects, and made you blind to the Merit of his Cotemporaries?

ries? Under your Dominion, have not *Beaumont* and *Fletcher*, nay even *Jonson*, suffered a kind of theatrical Disgrace? And has not *Massinger* been permitted to languish in Obscurity, and remain almost entirely unknown?

To this perhaps it may be plausibly answered, nor indeed without some Foundation, that many of our old Plays, though they abound with Beauties, and are raised much above the humble Level of later Writers, are yet, on several Accounts, unfit to be exhibited on the modern Stage; that the Fable, instead of being raised on probable Incidents in real Life, is generally built on some foreign Novel, and attended with romantick Circumstances; that the Conduct of these extravagant Stories is frequently uncouth, and infinitely offensive to that dramattick Correctness prescribed by late Criticks, and practised, as they pretend, by the *French* Writers; and that the Characters, exhibited in our old Plays, can have no pleasing Effect on a modern Audience, as they are so totally different from the Manners of the present Age.

These, and such as these, might once have appeared reasonable Objections: But you, Sir, of all Persons, can urge them with the least Grace, since your Practice has so fully proved their Insufficiency. Your Experience must have taught you, that when a Piece has any striking Beauties, they will cover a Multitude of Inaccuracies; and that a Play need not be written on the severest Plan, to please in the Representation. The Mind is soon familiarized to Irregularities, which do not sin against the Truth of Nature, but are merely Violations of that strict Decorum, of late so earnestly insisted on. What patient Spectators are we of the Inconsistencies that confessedly prevail in our darling *Shakespeare!*

speare! What critical Catcall ever proclaimed the Indecency of introducing the Stocks in the Tragedy of *Lear*? How quietly do we see *Gloster* take his imaginary Leap from *Dover* Cliff! Or to give a stronger Instance of Patience, with what a Philosophical Calmness do the Audience dose over the tedious, and uninteresting Love-Scenes, with which the bungling Hand of *Tate* has coarsely pieced and patched that rich Work of *Shakespeare!* — To instance further from *Shakespeare* himself, the Grave-diggers in *Hamlet* (not to mention *Polonius*) are not only endured, but applauded; the very Nurse in *Romeo* and *Juliet* is allowed to be Nature; the Transactions of a whole History are, without Offence, begun and compleated in less than three Hours; and we are agreeably waffed by the Chorus, or oftener without so much Ceremony, from one End of the World to another.

It is very true, that it was the general Practice of our old Writers, to found their Pieces on some foreign Novel; and it seemed to be their chief Aim to take the Story, as it stood, with all its appendant Incidents of every Complexion, and throw it into Scenes. This Method was, to be sure, rather inartificial, as it at once overloaded and embarrassed the Fable, leaving it destitute of that beautiful Dramatick Connection, which enables the Mind to take in all its Circumstances with Facility and Delight. But I am still in doubt, whether many Writers, who come nearer to our own Times, have much mended the Matter. What with their Plots, and Double-Plots, and Counter-Plots, and Under-Plots, the Mind is as much perplexed to piece out the Story, as to put together the disjointed Parts of our ancient Drama. The Comedies of *Congreve* have, in my Mind, as little to boast of Accuracy in their Construction,

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as the Plays of *Shakespeare*; nay, perhaps, it might be proved, that amidst the most open Violation of the lesser critical Unities, one Point is more steadily pursued, one Character more uniformly shewn, and one grand Purpose of the Fable more evidently accomplished in the Productions of *Shakespeare* than of *Congreve*.

These Fables (it may be further objected) founded on romantick Novels, are unpardonably wild and extravagant in their Circumstances, and exhibit too little even of the Manners of the Age in which they were written. The Plays too are in themselves a kind of heterogeneous Composition; scarce any of them being, strictly speaking, Tragedy, Comedy, or even Tragi-Comedy, but rather an indigested Jumble of every Species thrown together.

This Charge must be confessed to be true: But upon Examination it will, perhaps, be found of less Consequence than is generally imagined. These Dramatick Tales, for so we may best stile such Plays, have often occasioned much Pleasure to the Reader and Spectator, which could not possibly have been conveyed to them by any other Vehicle. Many an interesting Story, which, from the Diversity of its Circumstances, cannot be regularly reduced either to Tragedy or Comedy, yet abounds with Characters, and contains several affecting Situations: And why such a Story should lose its Force, dramatically related and assisted by Representation, when it pleases, under the colder Form of a Novel, is difficult to conceive. Experience has proved the Effect of such Fictions on our Minds; and convinced us, that the Theatre is not that barren Ground, wherein the Plants of Imagination will not flourish. *The Tempest, the Midsummer Night's Dream, the Merchant of Venice, As you like it, Twelfth*

Twelfth Night, the Faithful Shepherdess of Fletcher, (with a much longer List that might be added from *Shakespeare, Beaumont and Fletcher*, and their Contemporaries, or immediate Successors) have most of them, within all our Memories, been ranked among the most popular Entertainments of the Stage. Yet none of these can be denominated Tragedy, Comedy, or Tragi-Comedy. The Play Bills, I have observed, cautiously stile them Plays: And Plays indeed they are, truly such, if it be the End of Plays to delight and instruct, to captivate at once the Ear, the Eye, and the Mind, by Situations forcibly conceived, and Characters truly delineated.

There is one Circumstance in Dramatick Poetry, which, I think, the chastised Notions of our modern Criticks do not permit them sufficiently to consider. Dramatick Nature is of a more large and liberal Quality, than they are willing to allow. It does not consist merely in the Representation of Real Characters, Characters acknowledged to abound in common Life; but may be extended also to the Exhibition of imaginary Beings. To create, is to be a Poet indeed; to draw down Beings from another Sphere, and endue them with suitable Passions, Affections, Dispositions, allotting them at the same Time proper Employment; to *body forth*, by the Powers of Imagination, *the Forms of Things unknown*, and to *give to airy Nothing a local Habitation and a Name*, surely requires a Genius for the Drama equal, if not superior, to the Delineation of Personages in the ordinary Course of Nature. *Shakespeare* in particular is universally acknowledged never to have soared so far above the Reach of all other Writers, as in those Instances, where he seems purposely to have transgressed the Laws of Criticism. He appears to have disdained

to put his free Soul *into Circumscription and Confinement*, which denied his extraordinary Talents their full Play, nor gave Scope to the Boundlessness of his Imagination. His Witches, Ghosts, Fairies, and other imaginary Beings, scattered through his Plays, are so many glaring Violations of the common Table of Dramatick Laws. What then shall we say? Shall we confess their Force and Power over the Soul, shall we allow them to be Beauties of the most exquisite Kind, and yet insist on their being expunged? And why? except it be to reduce the Flights of an exalted Genius, by fixing the Standard of Excellence on the Practice of inferior Writers, who wanted Parts to execute such great Designs; or to accommodate them to the narrow Ideas of small Criticks, who want Souls large enough to comprehend them?

Our old Writers thought no Personage whatever, unworthy a Place in the Drama, to which they could annex what may be called a *Scity*; that is, to which they could allot Manners and Employment peculiar to itself. The severest of the Antients cannot be more eminent for the constant Preservation of Uniformity of Character, than *Shakespeare*; and *Shakespeare*, in no Instance, supports his Characters with more Exactness, than in the Conduct of his ideal Beings. The Ghost in *Hamlet* is a shining Proof of this Excellence.

But, in consequence of the Custom of tracing the Events of a Play minutely from a Novel, the Authors were sometimes led to represent a mere human Creature in Circumstances not quite consonant to Nature, of a Disposition rather wild and extravagant, and in both Cases more especially repugnant to modern Ideas. This indeed required particular Indulgence from the Spectator, but it was an Indulgence, which seldom missed of being
 amply

amply repaid. Let the Writer but once be allowed, as a necessary *Datum*, the Possibility of any Character's being placed in such a Situation, or possess'd of so peculiar a Turn of Mind, the Behaviour of the Character is perfectly natural. *Shakespeare*, though the Child of Fancy, seldom or never dress up a common Mortal in any other than the modest Dress of Nature: But many shining Characters in the Plays of *Beaumont* and *Fletcher* are not so well grounded on the Principles of the Human Heart; and yet, as they were supported with Spirit, they were received with Applause. *Shylock's* Contract, with the Penalty of the Pound of Flesh, though not *Shakespeare's* own Fiction, is perhaps rather improbable; at least it would not be regarded as a happy Dramatick Incident in a modern Play; and yet, having once taken it for granted, how beautifully, nay, how *naturally*, is the Character sustained! — Even this Objection therefore, of a Deviation from Nature, great as it may seem, will be found to be a Plea insufficient to excuse the total Exclusion of our antient Dramatists from the Theatre. *Shakespeare*, you will readily allow, possess'd Beauties more than necessary to redeem his Faults; Beauties, that excite our Admiration, and obliterate his Errors. True. But did no Portion of that divine Spirit fall to the Share of our Old Writers? And can their Works be suppressed, or concealed, without Injustice to their Merit?

But if any Arguments can induce the Critick to allow the Excursions of Fancy on the Theatre, let him not suppose that he is here advised to submit to the Perversion of Nature, or to admire those who over-leap the modest Bounds, which she has prescribed to the Drama. I will agree with him, that Plays, wherein the Truth of Dramatick Character

racter is violated, can convey neither Instruction nor Delight. *Shakespeare, Jonson, Beaumont and Fletcher, Massinger, &c.* are guilty of no such Violation. Indeed the Heroick Nonsense, which overruns the Theatrical Productions of *Dryden,* Howard*, and the other illustrious Prototypes of *Bayes* in the *Rehearsal*, must nauseate the most indulgent Spectator. The temporary Rage of false Taste may perhaps betray the Injudicious into a foolish Admiration of such Extravagance for a short Period: But how will these Plays stand the Brunt of critical Indignation, when the Personages of the Drama are found to resemble no Characters in Nature, except, perhaps, the disordered Inhabitants of *Bedlam*?

If then it must be confessed both from Reason and Experience, that we can not only endure, but attend with Pleasure to Plays, which are almost merely Dramatick Representations of roman-tick Novels; it will surely be a further Inducement to recur to the Works of our Old Writers, when we find among them many Pieces written on a severer Plan; a Plan, more accommodated to real Life, and approached more nearly to the modern Usage. The *Merry Wives of Windsor* of

* Nobody can have a truer Veneration for the Poetical Genius of *Dryden*, than the Writer of these Reflections; but surely that Genius is no where so much obscured, notwithstanding some transient Gleams, as in his Plays; of which He had Himself no great Opinion, since the only Plea He ever urged in their Favour, was, that the Town had received with Applause Plays *equally bad*. Nothing, perhaps, but the absurd Notion of Heroick Plays, could have carried the immediate Successors to the Old Class of Writers into such ridiculous Contradictions to Nature. That I may not appear singular in my Opinion of *Dryden's* Dramatick Pieces, I must beg Leave to refer the Reader to *the Rambler*, N^o 125. where that judicious Writer has produced divers Instances from *Dryden's* Plays, *sufficient* (to use *the Rambler's* own Language) *to awaken the most torpid Risibility.*

Shake-

Shakespeare, the Fox, the Alchymist, the Silent Woman, Every Man in his Humour of Jonson, the New Way to pay old Debts, the City Madam of Massinger, &c. &c. all urge their Claim for a Rank in the ordinary Course of our Winter-Evening Entertainments, not only clear of every Objection made to the abovementioned Species of Dramatick Composition, but adhering more strictly to antient Rules, than most of our later Comedies.

In Point of Character (perhaps the most essential Part of the Drama) our Old Writers, far transcend the Moderns. It is surely needless, in support of this Opinion to recite a long List of Names, when the Memory of every Reader must suggest them to himself. The Manners of many of them, it is true, do not prevail at present. What then? Is it displeasing or uninstruative to see the Manners of a former Age pass in Review before us? Or is the Mind undelighted at recalling the Characters of our Ancestors, while the Eye is confessedly gratified at the Sight of the Actors dress in their antique Habits? Moreover, Fashion and Custom are so perpetually fluctuating, that it must be a very accurate Piece indeed, and one quite new and warm from the Anvil, that catches the *Damon* or *Cynthia* of this Minute. Some Plays of our latest and most fashionable Authors are grown as obsolete in this Particular, as those of the first Writers; and it may with Safety be affirmed, that *Bobadill* is not more remote from modern Character, than the ever admired and every-where-to-be-met-with *Lord Foppington*. It may, also, be further considered, that most of the best Characters in our old Plays are not merely fugitive and temporary. They are not the sudden Growth of Yesterday or Today, sure of fading or withering To-morrow; but they were the Delight of past Ages, still continue

continue the Admiration of the present, and (to use the Language of true Poetry)

—To Ages yet unborn appeal,
And latest Times th'ETERNAL NATURE feel.

The ACTOR.

There is one Circumstance peculiar to the Dramatick Tales, and to many of the more regular Comedies of our old Writers, of which it is too little to say, that it demands no Apology. It deserves the highest Commendation, since it hath been the Means of introducing the most capital Beauties into their Compositions, while the same Species of Excellence could not possibly enter into those of a later Period. I mean the Poetical Stile of their Dialogue. Most Nations, except our own, have imagined mere Prose, which, with *Moliere's Bourgeois Gentilhomme*, the meanest of us have talked from our Cradle, too little elevated for the Language of the Theatre. Our Neighbours, the *French*, at this Day write most of their Plays, Comedies as well as Tragedies, in Rhime; a *Gothick* Practice, which our own Stage once admitted, but long ago wisely rejected. The *Græcian* Iambick was more happily conceived in the true Spirit of that elegant and magnificent Simplicity, which characterized the Taste of that Nation. Such a Measure was well accommodated to the Expressions of the Mind, and though it refined indeed on Nature, it did not contradict it. In this, as well as in all other Matters of Literature, the Usage of *Greece* was religiously observed at *Rome*. *Plautus*, in his richest Vein of Humour, is numerous and poetical. The Comedies of *Terence*, though we cannot agree to read them after Bishop *Hare*, were evidently not written without Regard to Measure; which is the invincible Reason, why all Attempts to render them into downright Prose have always

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proved,

proved, and ever must prove, unsuccessful. The *English* Heroick Measure, or, as it is commonly called, Blank Verse, is perhaps of a more happy Construction even than the *Græcian* Iambick; elevated equally, but approaching nearer to the Language of Nature, and as well adapted to the Expression of Comick Humour, as to the *Pathos* of Tragedy.

The mere modern Critick, whose Idea of Blank Verse is perhaps attached to that empty Swell of Phraseology, so frequent in our late Tragedies, may consider these Notions as the Effect of Bigotry to our old Authors, rather than the Result of impartial Criticism. Let such an one carefully read over the Works of those Writers, for whom I am an Advocate. There he will seldom or ever find that Tumour of Blank Verse, to which He has been so much accustomed. He will be surpris'd with a familiar Dignity, which, though it rises somewhat above ordinary Conversation, is rather an Improvement than Perverſion of it. He will soon be convinced, that Blank Verse is by no Means appropriated solely to the Buskin, but that the Hand of a Master may mould it to whatever Purposes he pleases; and that in Comedy, it will not only admit Humour, but heighten and embellish it. Instances might be produced without Number. It must however be lamented, that the Modern Tragick Stile, free, indeed from the mad Flights of *Dryden*, and his Cotemporaries, yet departs equally from Nature. I am apt to think it is in great Measure owing to the almost total Exclusion of Blank Verse from all modern Compositions, Tragedy excepted. The common Use of an elevated Diction in Comedy, where the Writer was often, of Necessity, put upon expressing the most ordinary Matters, and where the Subject demanded

manded him to paint the most ridiculous Emotions of the Mind, was perhaps one of the chief Causes of that *easy Vigour*, so conspicuous in the Stile of the old Tragedies. Habituated to Poetical Dialogue in those Compositions, wherein They were obliged to adhere more strictly to the Simplicity of the Language of Nature, the Poets learnt, in those of a more raised Species, not to depart from it too wantonly. They were well acquainted also with the Force as well as Elegance of their Mother-Tongue, and chose to use such Words, as may be called Natives of the Language, rather than to *harmonize* their Verses, and *agonize* the Audience with *Latin Terminations*. Whether the refined Stile of *Addison's Cato*, and the flowing Versification of *Rowe* first occasioned this Departure from ancient Simplicity it is difficult to determine: but it is too true, that *Southerne* was the last of our Dramatick Writers, who was, in any Degree, possesst of that magnificent Plainness, which is the genuine Dress of Nature; though indeed the Plays even of *Rowe* are more simple in their Stile, than those which have been produced by his Successors. It must not however be dissembled in this Place, that the Stile of our Old Writers is not without Faults; that They were apt to give too much into Conceits; that They often pursued an allegorical Train of Thought too far; and were sometimes betrayed into forced, unnatural, quaint, or gigan-tick Expressions. In the Works of *Shakespeare* himself every one of these Errors may be found; yet it may be safely asserted, that no other Author, antient or modern, has expressed himself on such a Variety of Subjects with more Ease, and in a Vein more truly poetical, unless, perhaps, we should except *Homer*: Of which, by the bye, the deepest Critick, most conversant

INTRODUCTION.

with Idioms and Dialects, is not quite a competent Judge.

I would not be understood, by what I have here said of Poetical Dialogue, to object to the Use of Prose, or to insinuate that our modern Comedies are the worse for being written in that Stile. It is enough for me, to have vindicated the Use of a more elevated Manner among our Old Writers. I am well aware that most Parts of *Falstaff*, *Ford*, *Benedick*, *Malvolio*, &c. are written in Prose; nor indeed would I counsel a modern Writer to attempt the Use of Poetical Dialogue in a mere Comedy: A Dramatick Tale, indeed, chequered, like Life itself, with various Incidents, ludicrous and affecting, if written by a masterly Hand, and somewhat more severely than those abovementioned, would, I doubt not, still be received with Candour and Applause. The Publick would be agreably surpris'd with the Revival of Poetry on the Theatre, and the Opportunity of employing all the best Performers, serious as well as comick, in one Piece, would render it still more likely to make a favourable Impression on the Audience. There is a Gentleman, not unequal to such a Task, who was once tempted to begin a Piece of this Sort; but, I fear, he has too much Love of Ease and Indolence, and too little Ambition of literary Fame, ever to complete it.

But to conclude:

Have I, Sir, been wasting all this Ink and Time in vain? Or may it be hoped that you will extend some of that Care to the rest of our Old Authors, which you have so long bestowed on *Shakespeare*, and which you have so often lavished on many a worse Writer, than the most inferior of those here recommended to You? It is certainly your Interest to give Variety to the Publick Taste, and to diversify

verify the Colour of our Dramatick Entertainments. Encourage new Attempts; but do Justice to the Old! The Theatre is a wide Field. Let not one or two Walks of it alone be beaten, but lay open the Whole to the Excursions of Genius! This, perhaps, might kindle a Spirit of Originality in our modern Writers for the Stage; who might be tempted to aim at more Novelty in their Compositions, when the Liberality of the Popular Taste rendered it less hazardous. That the Narrowness of theatrical Criticism might be enlarged I have no Doubt. Reflect, for a Moment, on the uncommon Success of *Romeo and Juliet*, and *Every Man in his Humour*! and then tell me, whether there are not many other Pieces of as ancient Date, which, with the like proper Curtailments and Alterations, would produce the same Effect? Has an industrious Hand been at the Pains to scratch up the Dunghill of *Dryden's Amphitryon* for the few Pearls that are buried in it, and shall the rich Treasures of *Beaumont and Fletcher*, *Jonson*, and *Massinger*, lie (as it were) in the Ore, untouched and disregarded? Reform your List of Plays! In the Name of *Burbage*, *Taylor*, and *Betterton*, I conjure you to it! Let the veteran Criticks once more have the Satisfaction of seeing *the Maid's Tragedy*, *Philaster*, * *King and no King*, &c. on the Stage!—Restore *Fletcher's Elder Brother* to the Rank unjustly usurped by *Gibber's Love makes a Man*! and since you have wisely desisted from giving an annual Affront to the City by acting *the London Cuckolds* on Lord-Mayor's

* This last has been since brought on the Stage, with proper Alterations, by *George Collman*, Esq. In this Play it was, that *Mr. Powell* made his first Appearance; and gave the Public a pleasing Earnest of what they were to expect from his great natural Abilities.

Day, why will you not pay them a Compliment, by exhibiting *the City Madam* of *Massinger* on the same Occasion?

If after all, Sir, these Remonstrances should prove without Effect, and the Merit of these great Authors should plead with you in vain, I will here fairly turn my Back upon you, and address myself to the Lovers of Dramatick Compositions in general. They, I am sure, will peruse those Works with Pleasure in the Closet, though they lose the Satisfaction of seeing them represented on the Stage: Nay, should They, together with You, concur in determining that such Pieces are unfit to be acted, You, as well as They, will, I am confident, agree, that such Pieces are, at least, very worthy to be read. There are many modern Compositions, seen with Delight on the Theatre, which sicken on the Taste in the Perusal; and the honest Country Gentleman, who has not been present at the Representation, wonders with what his *London* Friends have been so highly entertained, and is as much perplexed at the *Town-manner* of Writing as Mr. *Smith* in *the Rehearsal*. The Excellencies of our Old Writers are, on the contrary, not confined to Time and Place, but always bear about them the Evidences of true Genius.





T H E

PLAY-HOUSE

DICTIONARY.



A B



BDELAZAR or, *the Moor's Revenge*. Tr. by Mrs. *Apbra*, or *Afra Behn*. — This Play is no more than an Alteration of *Marlowe's LASCIVIOUS QUEEN*, of which see more in it's Place. — From it however, *Dr. Young* seems, tho' without borrowing either an Incident or a Sentiment, to have taken the Hint of his admirable Tragedy of *THE REVENGE*; the Death of a Father, and Loss of a Crown, being the prime Motives of Resentment equally in *Abdelazar* and *Zanga*. A similar Reluctance appears in both at the descending to Acts of Villainy for the Gratification of it, and both alike declare the Sum of their Crimes as the Completion of their Revenge. — This Play was first performed at his R. H. the D. of *York's Theatre*, and was printed in 4to, 1671. — The Plot is intricate, much interlarded with trivial Circumstances, and the Ca-

A B

tastrophe on the whole too bloody, yet with a little Alteration might be render'd very fit for the present Stage.

ABDICATED PRINCE, or, *the Adventures of four Years*. — Trag. Com. — Anonym. — acted at *Alba-Regalis*, by several Persons of great Quality. — This Piece is entirely political, and seems not to have been intended for the Stage: — it contains under feigned Names the Transactions of the *English Court and Nation* during the Reign of *James II.* with the Abdication of that Prince; but written with great Partiality: — the D. of *Monmouth* being made the Hero, and personal Abuse proceeding to so extravagant a Length in it, as to charge the K. with the Death of his Brother *Charles II.* — It is published in 4to, 1690. This Play needs no Key, *Alba-Regalis* evidently being meant for the *English Court*, and the very Names of the Personages so closely pointed to real History, as to be

obvious to any one ever so slightly acquainted with the public Transactions of that Period.

ABEL. An Oratorio, perform'd at *Cov. Gard.* 1755.

ABRAHAM'S SACRIFICE. — This Play, neither *Langbaine*, *Jacob*, or *Gildon* pretend to have seen, to know the Author of, or to assign a Date to; but all of them suppose it a Translation from *Theodore Bessa*.

ABRA-MULE, or, *Love and Empire*. — Trag. by Dr. *Joseph Trapp*. Acted at the new Theatre in *Lincoln's - inn - Fields*, 8vo. 1704. — The Scene lies in *Constantinople*, and the Plot of it may be more fully seen in a Book called *Abra-Mule*, or the true History of the Dethronement of *Mabomet IV.* by *M. Le Noble*; translated by *S. P.* The Language of this Play is in many Places either prosaic or bombast, yet the Incidents are in themselves so affecting, and the Plot so interesting, that it has generally met with Applause in the Performance.

ACCOLASTUS. Com. by *John Palsgrave*, Chaplain to *Henry VIII.* — This Play is no more than a Translation for the Use of Children, of a Latin Play of the same Name written by *Guil. Fullonius*, on the Story of the Prodigal Son. — It is printed in the old Black Letter, 4to, 1640, and dedicated to the King. — This was the third dramatic Piece ever published in *England*.

ACCOMPLISH'D FOOLS. *Vid.* TENDER HUSBAND.

ACHILLES, or *Ipbigenie in Aulis*. Tr. by *Abel Boyer*. — This is no more than a Translation from the *Ipbigenia* of *Racine*, 8vo. 1702.

ACHILLES. An Opera, by *John Gay*, 8vo. — This Piece, which is in the Manner of the *Beggar's Opera*, is a ludicrous Re-

lation of the Discovery of *Achilles* by *Ulysses*. — The Scene lies in the Court of *Lycomedes*. *Achilles* is in Woman's Cloaths thro' the whole Play, and it concludes by his Marriage with *Deidamia*. It was not acted till the Year 1733, which was two Years after *Gay's* Death.

ACIS and GALATEA. A Masque, by Mr. *Motteux*, from *Ovid's Metam.* Book XIII. set to Music by *John Eccles*, and perform'd at the *Tb. Roy.* in *Dr. Lane* by his Majesty's Servants, 8vo. 1723. The Scene laid in *Sicily*.

ACIS and GALATEA. An English Pastoral Opera, in three Acts. It is in Recitative and Air, the Story taken from the 13th Book of *Ovid's Metam.* the Music compos'd by *Handel*, and was perform'd at the *Hay-market*, 1732.

ACT AT OXFORD. Com. by *Thomas Baker*. — The Scene of this Play lies in the University; it was never acted, but was publish'd in 4to. 1704.

ACTEON AND DIANA. An Interlude, by Mr. *Robert Cox*, with a Pastoral Story of the Nymph *Oenone*, followed by the several conceited Humours of *Bumpkin* the Huntsman, *Hobinal* the Shepherd, Singing *Simkin*, and *John Squabber* the Seaman, 1696. The Story is taken from *Ovid's Metamorphosis*.

ADELPHI, or the *Brothers*. Com. — Translated from *Terence*, by *Richard Bernard*, 4to. 1598.

ADELPHI. The same Play, translated by *Lawrence Echard*, 8vo. 1694. Neither of these were ever intended for, nor are they by any Means adapted to, the *English Stage*.

ADMETUS King of *Thessaly*. — An Ital. Op. 8vo. 1727, perform'd, at the *Tb. Roy.* in the

Hay-

Haymarket. Music by *Handel*. Scene in *Larissa*, the chief City of *Theffaly*.

ADRASTA, or the *Woman's Spleen and Love's Conquest*; Trag. Com. by *John Jones*, never acted, but printed in 4to. 1635. Part of it is taken from *Boccace*, *Day*. 8. *Novel*. 8.

ADVENTURES IN MADRID; Com. acted at the *Q.'s The.* in the *Haymarket*; no Date. — Author unknown.

ADVENTURES OF A CROWN. *Vid.* BLOODY DUKE.

ADVENTURES OF FIVE HOURS. Tr. Com. by *Sir Samuel Tuke*, Bart. 4to. 1663. *Doroves* in his *Roscius Anglican*. Says it was written by that Gentleman and the *E. of Bristol*. It is translated from a *Spanish Play*, was acted with great Applause, and has several Copies of Verses prefixed to it by *Mr. Cowley*, and other eminent Poets of that Time.

ADVENTURES OF FOUR YEARS. *Vid.* ABDICATED PRINCE.

ADVENTURES OF HALF AN HOUR. — F. by *Christopher Bullock*, 12mo. 1717.

ADVENTURES OF JOHN SHEPHERD. *Vid.* PRISON BREAKER.

ADVENTURES OF ROD. RANDOM. *Vid.* CHARLES XII.

THE AFFECTED LADIES, Com. by *John Ozell*. — This Play is only a literal Translation of the *Precieuses ridicules* of *Moliere*.

AGAINST MOMUS'S AND ZEILUS'S. — A dramatic Piece, by *John Bale*, Bishop of *Osory*, the first *English* dramatic Writer. — Of this Piece we have no Remains but the bare mention of it by himself in his Account of the Writers of *Britain*.

AGAINST THOSE WHO ADULTERATE THE WORD OF GOD. A dramatic Piece by the

last mentioned Author; and of which we have exactly the same Kind of Knowledge. — It is probable that neither of them were ever acted or even printed, but in all probability they were written at some time between 1530 and 1540.

AGAMEMNON. Trag. by *James Thomson*. Author of the *Seasons*, 8vo. 1734.

AGAMEMNON. Trag. translated from *Seneca* by *John Studely*, in Queen *Elizabeth's* Reign. — He has, however, added a whole Scene in the fifth Act.

AGIS. Trag. by *John Hume*, performed at the *Tb. Roy.* in *Dr. Lane*, 1758; 8vo. — This Play is founded on a Story in the *Spartan History*; whether the Author is only warm'd by the Spirit of a particular Party, or that he chose in this Piece to give Vent to his Resentments against his Countrymen for the Rigour wherewith they had persecuted him on Account of his former Tragedy of *Douglas*, it is difficult to determine, but it is at least apparent, that throughout the whole of the Piece, he has kept up a figurative Retrospect to the Conduct of the Scots, in Regard to *K. Charles I.* and, that in the Character of his *Agis*, he has never lost Sight of the Idea of that unfortunate Prince. It was performed with tolerable Success, being strongly supported, not only by a Party Zeal in the Author's Favour, but also by the additional Advantages of very fine Acting, and two pompous and solemn musical Processions. Without these Assurances, however, it is somewhat doubtful whether it might have met with the same Success.

AGLAURA. Trag. Com. by *Sir John Suckling*, acted at the private House in *Black Fryars*, and first printed in fol. 1633. — The Author has so contrived this Play,

by Means of an Alteration in the last Act, that it may be acted either as a Tragi-Com, or a perfect Tragedy. The Scene lies in *Persia*.

AGNES DE CASTRO. Trag. by Mrs. *Cath. Trotter*, 4to. acted at the *Tb. Roy.* 1696. It is built on a *Fr.* Novel of the same name, translated by Mrs. *Behn*, and deservedly met with very good Success.

AGREEABLE DISAPPOINTMENT. *Vid.* LOVE BETRAY'D.

AGRIPPA KING OF ALBA, or, *the false Tiberinus.* Trag. Com. by *John Dancer.* This is a Translation from *M. Quinault*; it is in heroic Verse, was performed several Times with great Applause at the *Tb. Roy.* in *Dublin*, and was printed at *London* in 4to. 1675.

AGRIPPINA Empress of Rome, her Tragedy, by *Tbo. May*, Esq; —The Scene of this Play lies in *Rome*, and the Plot is taken from the *Roman Historians* — It was acted in 1628. and printed in 22mo. 1639.

King ANASUERUS and Queen ESTHER. —Whether this Piece is a Trag. or Com. I know not: it is, however, attributed to *Robert Cox*, Comedian, and is published in the second Part of *Sport upon Sport*, 1672.

AJAX. Trag. 8vo. 1716. — This is only a Translation from the *Greek* of *Sophocles* by an unknown Hand, but revised by *Mr. Rowe*.

ALAHAM. Trag. by *Sir Fulke Greville*, Lord *Brook.* The Scene of this Play is laid at the Mouth of the *Persian Gulph*, and the Plot taken from some Incidents in *Herbert's Travels.* —The Author has followed the Model of the Ancients; the Prologue is spoken by a Ghost, who gives an Account of every Character, and so strictly has he adhered to the Rules of the

Drama, that he has not throughout introduced more than two Speakers at a Time, excepting in the Chorus's between the Acts.

ALARBAS. — A dram. Opera, written by a Gentleman of Quality, and acted at the *Queen's Tb.* in the *Hay-market.* — 4to. 1709. The Scene lies in *Arcadia* in *Grecco.*

ALARUM FOR LONDON, or, *the Siege of Antwerp: with the ventrous Altes and valourous Deeds of the lame Soldier.* Trag. Com. — This Play is not divided into Acts, the Plot is taken from *The tragical History of the City of Antwerp*, and was acted in 1602.

ALBERTUS WALLENSTEIN, late Duke of *Fridland*, and General to the Emperor *Ferdinand II.* Trag. by *Henry Glapthorne.* —The Scene lies at *Egers*, and the Plot merely historical, being built on Facts, not very distant from the Time of writing it. — It was acted at the *Globe* by the *Bank Side*, and is published in 4to. 1634.

ALBION. An Interlude, 1593. — Of this I know nothing more than the Name.

ALBION, or, *the Court of Neptune,* a Masque, by *Cooke*, 8vo. 1724. — The Scene laid on the *British Seas.*

ALBION and ALBANIUS, an Opera, by *Dryden.* — Set to Music by *Lewis Grabue*, Esq; The Subject of this Piece. is wholly allegorical, being intended to expose Lord *Shaftesbury* and his Adherents. — *Downes* tells us, that happening to be first perform'd at a very unlucky Time, being the very Day on which the *D.* of *Marmouth* landed in the *West*, and the Kingdom in a great Consternation, it ran but six Nights, which not answering half the Charge the Company had been at in getting it up, involved them very deeply in Debt.

ALBION QUEENS. *Vid.*
ISLAND QUEENS.

ALBION RESTOR'D, or, *Time*
turn'd Oculist. A Masque, never
acted, 8vo. 1758.

ALBION'S TRIUMPH, *per-*
sonated in a Maske at Court, by the
King's Majesty and his Lords, (all
whose Names are at the End) *the*
Sunday after Twelfth Night, 1631.
4to.—The Scenc is *Albipolis*, the
chief City of *Albion*.—*Inigo Jones*
had a Share in the Invention of
this Masque.

ALBOVINE *King of the Lom-*
bards. Trag. by *Sir W. Davenant.*
—The Story is taken from *Bani-*
dello's Histoires tragiques, Tom. 4.
Nov. 19. and some of the *Histo-*
rians of the Francs and Lombards;
and the Scene lies in *Verona.* —
It was first printed in 4to. 1629

ALBUMAZAR. Com. The
Author of this Play is unknown;
yet the Language, Plot, and Con-
duct of it, might do Credit to the
most established Name. *Dryden,*
in a Prologue written by him for
the Revival of it, considers it as
the Original of the *Alchymist,* and
accuses *Ben Johnson* in very posi-
tive Terms, with Plagiarism. —
But as neither *Langbaine,* *Jacob,*
Gildon nor *Whimop,* have dated
the first Appearance of this Play
earlier than 1634, and that the
first Edition of *Johnson's Alchy-*
mist, was so far back as 1610; the
latter seems to stand pretty clear-
ly exculpated from this heavy
Charge. — As *Dryden,* however,
liv'd so much nearer to the Time,
and had probably even conversed
with those who were still better
acquainted with these Circum-
stances, it is difficult to imagine,
he would so boldly and publicly
venture an Assertion wherein
he might so easily be refuted,
without very good Grounds. —
And thus far I must acknowledge,
that in some MS. Notes by the

late indefatigable Mr. *Coxeter,*
now in my Possession, and from
whose Accuracy I have received
great Assistance in the Course of
this Work, he has trac'd the Re-
presentation of *Albumazar* twenty
Years farther back, and declar'd
it to have been acted before the
King, at *Cambridge, March 9th,*
1614, and mentions a 4to Edition
of it in 1615. — Now as the Co-
pies of Plays, at that Period, fre-
quently remain'd unprinted in the
Hands of the Actors, for many
Years after their Appearance on
the Stage, I cannot help thinking
the Possibility of *Dryden's* Accu-
sation, in some Degree, confirm'd
by this Circumstance; more espe-
cially since the Appearance of a
Plagiary on one Side or other, be-
ing so evident from the Simila-
rity of the Desigus, one would be
apt to imagine that, if any ways
doubtful of the Fact, he would
rather silently have permitted the
Suspicion of Theft to have fallen
on a nameless and perhaps forgot-
ten Author, than have in so
Quixote-like a Manner, couch'd
his Launce at the Reputation of a
Writer so well established, and
whose Works were at that Time
much more in Vogue than even
those of the immortal *Shakespear*
himself. Be this, however, as it
will, both these Plays are excel-
lent in their Way, nor can there
be a much stronger Testimony
borne to the Merit of that under
our present Consideration, than
the general Approbation it met
with when reviv'd by *Garrick* in
the Year 1747, notwithstanding
the great Strength wherewith the
Alchymist was at that Time sup-
ported, even exclusive of that
Gentleman's own peculiar Excel-
lence in the Part of *Abel Drug-*
ger.

I shall now, however, take
Leave of this Subject, begging

Pardon of my Readers for this little Digression, which, however, I could not think a Point of so much Importance to the Characters of two Men of capital Genius would permit me entirely to avoid, but which, I leave to the Judgment of the Public to determine.

ALCAMENES and MINALIPPA. Trag. Com. 1668. The Author unknown.

ALCHYMIST. Com. by *Ben. Johnson*. — This Play is too well known, and admir'd to need any Comment on, or Account of it. — Let it suffice to say that the Design of it was to lash the then prevailing Passion for Alchymy, and point out how easy it is for Mankind to be impos'd on, where some darling Folly lends its Aid to the Imposture. — It was first acted in 1610, and published in 4to. the same Year.

ALCIBIADES. Trag. by *Orway*, 4to. 1675. — The Story of this Play is taken from *Corn. Nepos* and *Plutarch*. The Author has, however, considerably departed from the History, making his Hero, *Alcibiades*, a Man of the strictest Honour, who chuses rather to lose his Life than wrong his Defender King *Agis*, or abuse his Bed; whereas *Plutarch* gives him a quite different Character.

ALDERMAN NO CONJUROR. *Vid.* COCKOLDS HAVEN.

ALDERMAN'S BARGAIN. *Vid.* LUCKY CHANCE.

ALEXANDER. Trag. by *Ozwell*, translated from *Racine*.

ALEXANDER. An Ital. Op. perform'd at the *K's Tbc.* in the *Play-market*; the Music by *Handel*. — Scene *Oxidraca*, 8vo. 1726.

ALEXANDER AND CAMPASPE. A tragical Comedy. by *John Lyly*, Mer. play'd before *Q. Eliz.* on Twelfth Night, 1584. Plot from *Pliny's Nat. Hist.* B. 35. Ch. 10.

ALEXANDER'S FEAST. An

Oratorio. — This is no more than *Dryden's Ode on St. Cecilia's Day*, set to Music by *Handel*.

ALEXANDER THE GREAT. *Vid.* RIVAL QUEENS.

ALEXIS'S PARADISE. Dram. Op. 1680.

ALEXIS'S PARADISE; or, a Trip to the Garden of Love at Vauxhall. — Com. by *James Newton*, Esq; 8vo. 1722. — Of these two last I know nothing more than the Names.

ALFRED. A Masque, by *James Thomson* and *David Mallet*, 8vo. 1740. — The Scene of this Play lies in *Britain*, and the Story from the *English History* at the Time of the *Danish Invasion*. — With some few Alterations, and the Advantage of a very fine musical Composition, it was brought on the *Drury Lane Stage* by *Garrick*, about 1748, where it met with great Success.

ALFRED. An Opera, as altered from the above Play, 8vo. 1745.

ALIMONY LADY. *Vid.* LADY ALIMONY.

ALL ALIVE AND MERRY. Com. by *Johnson*, the Dancing-Master, 8vo. 1738. — For some Judgment of this Gentleman's Writings in general, *Vid.* *Hurlstumbo*. — I cannot find that this Piece was ever acted.

ALL BEDEVILLED. *Vid.* POLIDUS.

ALL FOOLS. Com. by *Geo. Chapman*, 4to. 1605. — The Plot is founded on *Terence's Heautontimorumenos*. — It was accounted an excellent Play in those Times, and was acted at the *Black-Friars*.

ALL FOR LOVE, or, *The World well lost*. Trag. by *Dryden*. — This is generally considered by the Critics as the most compleat dramatic Piece of that justly admired Author. — There needs, perhaps, no other Reason to be assign'd for its being so, than that

It was the only one (amongst a very large Number) which he was permitted to bring to that Perfection, which Leisure and Application, added to a most capital Degree of Genius, might be expected to attain. — The Plot and general Design of it is undoubtedly borrowed from *Shakespeare's Anthony and Cleopatra*, yet Justice and Candour require this Confession at least from us, that as much as he has fallen short of his first Model in Fire and Originality, he has equally surpassed him in Point of Regularity and poetic Harmony; and it may perhaps stand hereafter as a Matter of Contest, whether or not this Tragedy is not to be esteemed as an invincible Masterpiece of the Power of *English Poetry*. It was first acted 1678, and printed in 4to. in the same Year.

ALL FOR MONEY. Trag. by *Tbo. Lupton*. (N. B. In the Catalogue annexed to *Whincop's Scanderbeg*, this Gentleman is called *Lupton*.) — Of this Play little more is known than the Name, and that it is written in Rhime, *Langbaine* declaring that he had never seen it. — It was printed in 4to. 1578.

ALL FOR THE BETTER, or, *the Infallible Cure*. Com. by *Manning*, acted at the *Tb. Roy.* in *Dr. La.* 1703. — 4to. — The Scene lies in *Madrid*, and the Prologue was written by *Farquhar*.

ALL MISTAKEN, or, *The Mad Couple*. Com. by the Hon. *Ja. Howard*, Esq; it was acted at the *Tb. Roy.* in 1672. — 4to. — The Scene lies in *Italy*, and it was accounted an excellent Play.

ALL PUZZLED. Far. Anonym. 1702.

ALL'S LOST BY LUST. Tr.

by *WM. ROWLEY*, acted at the *Poenix*, 1633. — This Play was well esteem'd. — It's Plot is chiefly from *Novel 3*, of the *Unfortunate Lovers*.

ALL'S WELL THAT ENDS WELL. Com. by *Shakespeare*. The Plot of this Play is taken from the 9th *Novel* of *Day 3*, of *Boccace's Decameron*. — For a more particular Account of it and the *Novel*, see *Shakespeare illustrated*, Vol. I. p. 185. — The Scene lies in *France*. — The Incidents of *Helena's Story* and the closing of the Catastrophe are very interesting, and the Discovery of *Parolles's Cowardice* is truly comic and entertaining. — In short, on the whole, if not one of the Author's most capital Pieces, it is at least superior to most of the Writers since his Time.

ALL VOWS KEPT. Com. 8vo. 1733. Of this Play I meet with nothing more than the Name, and that it was acted with great Applause in *Dublin*.

ALL WITHOUT MONEY. Vid. NOVELTY.

ALMAHIDE. Ital. Op. presented at the *Tb.* in the *Hay-Market*, 1710 — 8vo. — The Scene lies in *Granada*, and the Plot is taken from *Dryden's CONQUEST OF GRANADA*. — The Dédication is subscribed by *Jn. Ja. Heidegger*, from whence it is concluded, that *Mr. Heidegger* was the author of this piece.

ALMYNA; or, *the Arabian Vow*. Tr. by *Mrs. M*. acted at the *Tb. Roy.* in the *Hay-market*, 1707. — 4to. — The Scene lies in the Capital of *Arabia*, and the Fable is taken from the Life of *Caliph Valid Amanzor*, with some Hints from the *Arabian Night's Entertainments*. — The Character of *Almyna* is drawn from *DENNIS's Essay on Operas*, wherein is given a View

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a View of what heroic Virtue ought to attempt.

ALPHONSO, K. OF NAPLES. Tr. by *Geo. Powell*, acted at the *Tb. Roy.* 1691. 4to.—The Scene lies in *Naples*, and the Story is taken from the *Neapolitan History*.

ALPHONSUS, EMPEROR OF GERMANY. Tr. by *Geo. Chapman*, often acted with great Applause in *Bl. Friars*, printed in 4to. 1654.—This Play seems to have been written in Honour of the *English Nation*, in the Person of *Rich. E. of Cornwall*, Son to *K. John*, and Brother to *Hen. III.* who was chosen K. of the *Romans* in 1257, at the same Time that *Alphonsus*, the 10th K. of *Castile*, was chosen by other Electors.—In Order to cast an *Opprobrium* on this Prince, our Author represents him as a bloody Tyrant, and, contrary to other Historians, brings him to an untimely End; supposing him to be killed by his own Secretary in Resentment for the Death of his Father, who had been poisoned by him: And to compleat his Revenge, he makes him first deny his Saviour in Hopes of Life, and then stabs him, glorying that he had at once destroyed both Soul and Body.—This Passage is indeed related in *Clark's Examples*, and some other Authors, but for the true Story consult *Mariana de Reb. Hispan.* and other *Spanish Historians*.

ALPHONSUS, KING OF ARAGON. Histor. Play, by *R. G.* acted with Applause, and published in 4to. 1599.

ALTEMIRA. Tr. in Rhime, by *Roger Boyle*, *E. of Orrery*, acted in *Linc.-Inn-Fields*, 1702.—4to.—The Scene is *Sicily*. This Play being left unfinished, the *Hon. Cha. Boyle*, afterwards *E. of Orrery*, was pleased to revise it,

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and to separate from a vast Variety of Wit, and Redundance of moral Thoughts, which made the whole of an extreme Length, the most beautiful and instructive Turns of both, so as to reduce the Poem within a reasonable Compass.

ALZIRA, or, the *Spanish In-sult repented*. Tr. by *Aaron Hill*.—Acted at the *Tb. Roy.* in *Dr. L.* in 1735, with good Success.—This Play is a Translation from *Voltaire*, and altho' *Hill's* Language is very nervous and forcible, yet the strict Adherence to the Rules of the Drama, and that Passion for long-winded Declamation, so prevalent among the *French Writers*, throws a Heaviness into the Piece, which, however strongly it may be supported, renders it ever tedious and insipid to the Taste of an *English Audience*.

AMADIS OF GAUL. Ital. Op. perform'd at the *Hay-market*, 1715, dedicated by *J. F. Heidegger*.

AMALAZONTA. Tr. Of this I meet with nothing more than the Name, without that of it's Author, or the Date of it's Appearance in *Wheincop's Catalogue*.

AMASIS, K. OF EGYPT. Tr. by *Cha. Marsh*, a Bookseller, never acted, but published in 8vo. 1742.

AMAZON QUEEN, or, the *Amours of Thalestris to Alexander the Great*. A Tragi-Com. in heroic Verse, by *Jn. Weston*.—The Story from *Q. Curtius* and *Strabo*.—This Play was never acted, by Reason of the Author's hearing of two Plays besides on the same Subject intended for the Stage; but it was printed in 4to. 1667.

AMBITIOUS FATHER. *Vid. INJUR'D LOVERS.*

AMBITIOUS QUEEN. *Vid. SIEGE OF MEMPHIS.*

AMBITIOUS POLITICK. *Vid.*
LOVE-SICK COURT.

The AMBITIOUS SLAVE, or,
A Generous Revenge. Tr. by *Elkanah Settle*, 1694.—The Scene is the Frontiers of *Russia*. This Play met with but ill Success.

The AMBITIOUS STATESMAN, or, *the Loyal Favorite*. Tr. by *Jn. Crowne*.—This Play, tho' esteem'd by the Author as one of his best Performances, met with very indifferent Success.—The Scene lies in *Paris*, and for the Plot, see *de Serres*, *Mazeray*, &c.

The AMBITIOUS STEP-MOTHER. Tr. by *Nic. Rowe*.—The Scene lies in *Persopolis*, and the Characters made *Persian*, but the Design of the Play seems to have been taken from the establishing *Solomon* on the Throne of *David*, by *Bathsheba*, *Zadock* the Priest, and *Natban* the Prophet. See *1 Kings*, Ch. 1. from v. 5.

AMBOYNA, or the Cruelties of the Dutch to the English Merchants. Tr. by *Dryden*. Scene *Amboyna*.—The Plot of this Play is chiefly founded on History, See *Wanley's Hist. of Man*, Lib. iv. c. 10. The Rape of *Isabinda*, by *Harman*, is built on a Novel of *Giraldi*. Decad. 5. Nov. 10.

AMELIA. Oper. after the Italian Manner, by *Harry Carey*, set to Music by *J. F. Lampe*, and performed at the French Th. in the Hay-market, 1732.

AMENDS FOR LADIES; with the merry Pranks of *Moll Cutpurse*, or the Humours of *Roaring*. Com. by *Nat. Field*, 4to. 1639. Scene *London*.—The Plot of *Subtle's* tempting the Wife at the Request of the Husband, seems founded on the Novel of the curious Impertinent in *Don Quixote*.—This Play was written by our Author, by Way of making the Ladies Amend for a Comedy called

Woman's a Weathercock, which he had written some Years before, and whose very Title seem'd to be a Satyr on their Sex.

AMERICAN SAVAGE. *Vid.*
TOMBO-CHIQUE.

AMINTA, a Pastoral, 4to. 1728. Translated from the Italian of *Tasso*, with *Ariadne's* Complaint, in Imitation of *Anguilara*.

AMINTAS. Dram. Past. translated from *Tasso*, by *Wm. Ayre*, 8vo. 1737.

AMOROUS BIGOT, with the second Part of *Teague ó Divelly*. Com. by *Tbo. Shadwell*, 4to. 1690.

AMOROUS FRIARS. *Vid.*
ROME'S FOLLIES.

AMOROUS GALLANT, or, *Love in Fashion*. Com. in heroic Verse, by *J. B. Gents* 4to. 1675. It first appeared under the Title of the *Amorous Orontus*, and is a Translation of the *Amour a la Mode* of *T. Corneille*, the original Plot of which is borrowed from a Spanish Play called *El amor al uso*, by *Ant. de Solis*.

AMOROUS JILT. *Vid.*
YOUNGER BROTHER.

AMOROUS MISER, or, the Younger the Wiser. Com. in three Acts, by *P. A. Motteux*, 4to. 1705.—The Scene lies in *Spain*.

AMOROUS OLD WOMAN, or, 'Tis well if it takes. Com. attributed by *Langbaine* to *Tbo. Duffet*, 4to. 1684.—It was afterwards republished with a new Title Page, by the Name of *The Fond Lady*.

AMOROUS ORONTUS. *Vid.*
AMOROUS GALLANT.

AMOROUS PHANTASM. Tr. Com. by *Sir Wm. Lower*, 12mo. 1658.—This Play is translated from the *Fantome amoureux* of *Quinault*, which appear'd with great Success on the French Stage.

AMOROUS PRINCE, or, the Curious Husband. Com. by *Mrs. Behn*, 4to. 1691.—The Plot of this

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this Play is built on the *Novel* of the *Curious Impertinent*, and on *Ravenscroft's City Night Cap*.—Mrs. *Behn* has however greatly excelled that Play, and even improved on the *Novel* itself. Scene the Court of *Florence*.

AMOROUS QUARREL. Com. by *Ozell*, translated from *Moliere's* *depit Amoureux*.—From this Play *Dryden's Mock Astrologer*, and the greatest Part of *Ravenscroft's Wrangling Lovers*, are apparently borrowed.

AMOROUS WAR. Tr. Com. by *Jasper Maine*, D. D. 4to. 1658.

The AMOROUS WIDOW, or, *The wanton Wife*, by *Beiterton*,—4to. 1702.—This is no more than a Translation *ad Libitum* of *Moliere's* *George Dandin*.—Exclusive of some little Deficiencies in Point of Delicacy, this may justly be esteemed a very good Play, and even now meets with considerable Applause whenever it is performed.

AMOURS OF THALESTRIS. *Vid.* AMAZONIAN QUEEN.

AMPHYTRION, or, *The two Socias*. Com. by *Dryden*, 4to.—This Play is founded on the two *Amphytrions* of *Plautus* and *Moliere*, and was acted at the *Tb. Roy.* 1691.—The Scene lies in *Thebes*, and the Music of the Songs is composed by *Purcell*.

AMPHYTRION. Com. translated from *Plautus*, by *L. Echard*.

AMPHYTRION. Com. translated from *Moliere*, by *Ozell*.

AMPHYTRION, Com. alter'd from *Dryden*, with *Moliere's* Dialogue Prologue between *Mercury* and *Night* introduced into the first Scene, and the Addition of some new Music: acted at the *Tb. Roy.* in *Dr. La.* 8vo. 1756.

AMURATH I. *Vid.* COURAGEOUS TURKS.

AMYNTA. Past. 8vo. 1660.

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a Translation from *Tasso's Aminta*, by *J. Dancer*, or *Dauncy*.

AMYNTAS. — A Translation of the same Piece in Hexameter Verse, by *Abrab. Fraunce*, 4to. 1592:

AMYNTAS. The very same Work, by *Oldmixon*.—The before-mentioned Translations were not intended for the Stage. This, however, was brought on; but, as the Preface informs us, with ill Success.

AMYNTAS, or, *The impossible Dowry*. Past. 8vo. 1668, by *Tho. Randolph*.

The ANATOMIST, or, *The Sham Doctor*. Com. by *Ed. Ravenscroft*.—4to. 1697.—It was afterwards published in 12mo. 1722, with a musical Masque annexed, or rather inserted in it, called *the Loves of Mars and Venus*.—In it's original Form, however, it has been long laid aside; but the Doctor being translated into a *Frenchman*, by the Name of *Mons. le Medecin*, and almost every Thing curtail'd but the Scenes between him, his Maid *Beatrice*, and *Crispin*, it stands in that mangled Condition as one of the most standard Farces.

ANDRIA. Com. translated from *Terence*, by *Rich. Bernard*, 1598.

ANDRIA. The same Play, translated by *Echard*.

ANDRIA. The same Play, by *S. Patrick*, 1745.

ANDROBOROS. A biographical Farce, in three Acts, viz. the Senate, the Consistory, and the Apotheosis, printed at *Monopolis*, since August, 1700.—The Dedication to *Don Com. Fitz*.—Scene, Long Gallery in *Moorfields*.—Mr. *Coxeter* says that, in a Copy of this whimsical Piece, which he had seen, there was a *Mss.* declaring

declaring it to be written by Governor Hunter.

ANDROMACHE. Tr. by J. Crowne.—This Play is only a Translation of *Racine's Andromaque*, by a young Gentleman, chiefly in Prose, and published with some Alteration by Crowne. It was brought on the Stage, but without Success, and was printed in 4to. 1675.

ANDROMANA, OR, the Merchant's Wife. Tr. 4to. 1660. by J. S.—The Plot is founded on the Story of *Plangus*, in Sir P. Sidney's *Arcadia*.—The Title in the first Page is, *The Tragedy of Andromana; or, the fatal End of Disloyalty and Ambition*.

ANDRONICUS COMNENIUS. Tr. by Jn. Wilson, 4to. 1663.—Scene *Constantinople*.—For the Story, see *Heylin's Cosmography*, in the Description of *Greece*.

ANDRONICUS. Tr. Impietie's long Success, or Heaven's late Revenge, 8vo. 1661.—Scene *Constantinople*.—For the Plot, see the Life of *Andronicus* in *Fuller's Holy State*.

ANNA BULLIN. Vid. *VIR-TUE BETRAY'D*.

ANTHONY AND CLEOPATRA. Tr. by *Shakespeare*.—The Scene of this Play is dispersed thro' many Parts of the *Roman Empire*, and the Story taken from *Appian*, *Plutarch's Life of Anthony*, &c.—It is a most admirable Play, and has been frequently performed with great Success even in our own Times, notwithstanding the Advantages which *Dryden's ALL FOR LOVE* may have over it with Respect to the Regularity of the Drama.

ANTHONY AND CLEOPATRA. Tr. by Sir CHA. SEDLEY, 4to. 1677.—As this Play is founded on the same Story with the last-mentioned one, there can be no Room to say any Thing farther

concerning it than that, altho' far from a bad Piece, it nevertheless falls greatly short of the Merit either of that or of *Dryden's Tragedy*.

ANTIGONE, the Thebane Princess. Tr. by *Tho. May*, 8vo. 1631.—Scene in *Thebes*.—The Plot from the *Antigona* of *Sophocles*, *Seneca's Thebais*, &c.

ANTIOCHUS. Tr. 8vo. 1721, acted at the *Tb. Roy.* in *Lincoln's-Inn-fields*.—By the Dedication to *Washington, E. of Ferrers*, it appears that the Author was nearly related to that Nobleman.—The Plot is built on the well-known Story of *Seleucus Nicanor* giving up his Wife *Stratonica* to his Son *Antiochus*, on being informed by his Physician, that his incurable Illness was occasioned by his Love for her. The Scene lies in *Antioch*.

ANTIOCHUS. Tr. on the same Story, by a Gentleman of *Gloucestershire*, never acted, but printed 1733.

ANTIOCHUS! Ital. Oper. dedicated by *Heidegger*, 8vo. 1712, performed at the *Tb. Roy.* in the *Hay-market*.

ANTIPODES. Com. by *Rich. Brome*. The Scene *London*. Acted by the *Queen's Servants* at *Salisbury-court*, in *Fleet-street*, 1628.—published 4to. 1640.

The **ANTIQUARY.** Com. by *Shakerly Marmion*, 4to. 1641.—This is a very pleasing Play.—*Aurelia's* declaring his Marriage to the Duke and *Leonardo* from his Mistress *Lucretia's* Lodgings, to which he had got Admittance thro' the Assistance of her Maid, is an Incident that has been made use of in several Plays, particularly in *Woman's a Riddle*.—The Character of the *Antiquary*, who cannot endure any Thing but what is old, is an admirable Hint, original in its Execution, and might,

under the Pen of an able Writer, be turned to very great Advantage.

ANTONIO AND MELIDA. An hist. Play.

ANTONIO'S REVENGE; or, *the second Part of Antonio and Melida.* Tr. — These two Plays were written by *J. Marston*, both were acted by the Children of *St. Paul's*, and both printed in 4to. 1602.

ANTONIUS; or, *The Tragedy of Mark Antony.* Done into *English* from the *French*, by *Mary, Countess of Pembroke*, 12mo. 1595. — At the End of the Play is this Date, — At *Ramsbury*, 26 of *November*, 1590.

ANY THING FOR A QUIET LIFE. Com. by *Tbo. Middleton*, acted at *Black Fryars*, printed in 4to. 1625. — The Plot of this Play is a Game at *Chefs*, play'd between the Church of *England* and that of *Rome*, wherein the former comes off victorious, *Ignatius Loyola* being a Spectator. — It was printed before, under the Title of *A Game at Chefs*. — It was often performed with great Applause; and, by it's being one of the Manuscripts published by *Kirkman*, it is probable that it was in Esteem on the Stage before the breaking out of the civil Wars.

ANYTHING RATHER THAN FAIL. *Vid.* MAID'S LAST PRAYER.

APOCRYPHAL LADIES. Com. by *Margaret, Duchess of Newcastle*. — This Play is one of those which help to swell the Bulk of Writing of this voluminous titled Authorefs. — It is, as many other of her Pieces, irregular and unfinished, and is divided into twenty-three Scenes, but not reduced to the Form of Acts.

APOLLO AND DAPHNE. A Masque, by *Jn. Hughes*, 8vo. 1716. — The Story from which

this is taken, is too well known to need any farther Notice in this Place. — The Scene lies in the Valley of *Tempe* in *Thessaly*. — It was set to Music and perform'd at the *Tb. Roy.* in *Dr. Lane*.

APOLLO SHROVING. Com. 8vo. 1627. — The Letters *E. W.* prefix'd to it, are Initials of the Name of a Person who, tho' not the Author, was the Occasion of the Publication of this Piece, which was written by the Schoolmaster of *Hadleigh* in *Suffolk*, for the Use of his Scholars, and acted by them on *Sbrovs-Tuesday*, Feb. 6, 1726.

THE APPARITION, or, *The Sham Wedding.* Com. acted at the *Tb. Roy.* 1714. written by a Gentleman of *Cbrist-Cchurch* Colledge, *Oxford*.

APPIUS. Trag. — Anonymous, 8vo. 1755. — This Play was not acted; but seems to have been written, or at least published, in Consequence of the VIRGINIA of the preceding Year.

APPIUS AND VIRGINIA. Trag. Com. by *R. P.* 4to. 1576, in Black Letter, and not divided into Acts, *wherein* (as it is said in the Title Page) *is lively expressed a rare Example of the Vertue of Chastity in wishing rather to be staine at her owne Father's Hands than to be deflowered of the wicked Judge Appius.*

APPIUS AND VIRGINIA. Trag. by *J. Webster*, 4to. 1659. — The Scene lies in *Rome*, and the Story is taken from *Livy, Florus, &c.* — This Play was afterwards revived and altered by *Betterton*.

APPIUS AND VIRGINIA. Tr. by *J. Dennis*, 4to. no Date. — The Story is the same with the foregoing ones, and it was acted at the *Tb. Roy.* in *Dr. Lane*.

APPIUS AND VIRGINIA. *Vid.* UNJUST JUDGE.

APPRENTICE. Farce, of two Acts, by *Arthur Murphy*, —8vo. 1756.—The Intention of this Farce is entirely to expose the absurd Passion so prevalent amongst Apprentices and other young People, who, with no Talents or Education, assemble themselves in Bodies compos'd of Noise and Nonsense, under the Title of *Spouting Clubs*, where, without the Gait or Accent of *Turk, Christian, or Man*, they unite in committing the most horrible Murders on Common Sense, and the Works of poor departed Authors, who, could they rise again, would by no Means be able to lay Claim to the very Offspring of their own Brains thus defaced as they are by these pitiful Retailers of their Remnants of Remnants; and all this to the Loss and Destruction of somewhat still more invaluable, their Time and Reputations. —It met with considerable Applause, and contributed in some Measure, tho' it could not effectually carry the Point, to drive this pernicious Folly out of Doors.

AQUILIUS. Ital. Op. 8vo. 1720; performed at the *K.'s Theatre* in the *Haymarket*.—The Scene lies in *Syracuse*, and the neighbouring Coast.

ARABIAN VOW. *Vid.* ALMYNA.

ARCADES. A Kind of Masque, by *J. Milton*.—This is only Part of an Entertainment presented to the Countess Dowager of *Derby* at *Harefield*, by some noble Persons of her Family. —It is very short and incompleat, yet as it is the Work of that first rate Poet, and is published among his poetical Pieces, I could not here pass it over unnoticed.

ARCADIA. Dram. Past. by *James Shirley*, 4to. 1640. The Plot of this Play is founded on Sir

Pb. Sidney's Arcadia, and is itself the Foundation of a very modern Tragedy, called *Philoclea*.

ARDEN OF FEVERSHAM. Trag. Anonym. 4to. 1599.—The Story of this Play is built on a true History, then pretty recent, of one *Arden*, a Gentleman of *Feversham*, in the Reign of *Edward V.* who was murdered at the Instigation of his Wife, who being in Love with one *Mosebie*, hired two desperate Ruffians of the Names of *Elack Will* and *Shak-bag*, to kill him as he was playing a Game at Tables with the said *Mosebie*. —The Fact is related by *Hollingshead* and *Baker*, and in *Beard's Theatre*.

ARGALUS AND PARTHENIA. Trag. Com. by *H. Glanville*, 4to. 1639.—The Plot of this Play is also founded on the Story of those two Lovers in *Sir Pb. Sidney's Arcadia*, *vid.* p. 16, &c.

ARIADNE, or, The Marriage of Bacchus.—Oper. by *P. P.* 1674.—This Piece is a Translation from the *French*, and was presented at the *Tb. Roy.* in *Cow. Gard.* by the Gentlemen of the Academy of Music.

ARISTIPPUS, or, the Jovial Philosopher. By *T. Randolph*, demonstratively proving that *Quarterns, Pintes and Pottles* are sometimes necessary Authors in a Scholar's Library, presented in a private Shew; to which is added **THE CONCEITED PEDLER**, presented in a strange Shew, 4to. 1630.

ARISTOMENES, or, the Royal Shepherd. Tr. by *Anne, Countess of Winchelsea*, 8vo. 1713.—The Story of this Play is founded on the *Lacedaemonian* History, and the general Scenes are *Aristomenes's* Camp before the Walls of *Phærea*, sometimes the Town of *Phærea*, and sometimes the Plains

among the Shepherds.

ARMINIUS. Tr. by *Pattison*, 8vo. 1740. This Play was refused a Licence by the Lord Chamberlain.

ARMINIUS. Ital. Op. 8vo. 1714. dedicated by *Heidegger* to *Lady Godolphin*, and acted at the Q.'s *Tb.* in the *Haymarket*.

The ARRAIGNMENT OF PARIS. A Dramatic Pastoral, presented before the Q.'s Majesty, by the Children of her Chapel; and printed in 4to. 1584.—*Kirkman* attributes this Piece to *Shakespeare*, but on what Foundation, I will not pretend to say.

ARSACE. Ital. Op. by *Paolo Rolli*; performed at the K.'s *Tb.* in the *Haymarket*, 1721, 8vo.—The Subject of this Drama, is the same with that of *T. Corneille's* Trag. of the Earl of *Essex*, but the Method is very much varied from the first Author, and the Names of the Persons and Places entirely changed, the Scene in this Piece being laid in *Persepolis*, the Metropolis of *Persia*; *Q. Elizabeth*, call'd *Staira*, the E. of *Essex*, *Arsace*, &c.

ARSINOE, or the Incestuous Marriage.—Tr. by *A. Henderson*.—8vo. 1752—This Play was never acted, nor indeed ever deserved so to be: The Story is *Egyptian*, but the Execution of it truly wretched.

ARSINOE QUEEN OF CYPRUS. An Opera, after the *Italian* Manner, by *Tho. Clayton*—performed at the *Tb. Roy.* in *Drury-Lane*, 1707.—4to.

ART AND NATURE. Com. by the Rev. Mr. *Miller*, 8vo. 1735. The principal Scenes in this Play are founded on the *Arléquin Sauvage*, of *M. De l'Isle*.—but it met with no Success.

ARTAXERXES. Ital. Op. by the *Abbe Metaftasio*, 8vo. 1724.

perform'd at the K.'s *Tb.* in the *Haymarket*.—This is a most admirable Piece.

The ARTFUL HUSBAND. Com. by *W. Taverner*, 8vo. 1716.—acted with great Applause at the *Tb.* in *Lincoln's-Inn-Fields*.—Mr. *Coxeter* mentions his having been informed that this Play was chiefly written by Dr. *Joseph Browne*.

The ARTFUL WIFE. Com. also by *Taverner*, acted in the same Place, and in the ensuing Year, yet altho' it is in every Respect far superior to the Former, it had not the Fortune to meet with the same Success.

ARTHUR. Tr. by *Nich. Trot*.

ARTIFICE. Com. by *Susanna Centlivre*. acted at the *Tb. Roy.* in *Drury-Lane*, 1721.

ART OF MANAGEMENT, or *Trogedy expelled*, a Dramatic Piece, by *Mrs. Charlotte Charke*; performed once at the Concert Room in *York Buildings*.—This Piece was intended as a Satire on *Cha. Fleetwood*, Esq; then Manager of the *Tb. Roy.* in *Dr. Lane*; but that Gentleman and his Party, found Means to put a stop to its further Progress on the Stage.—It was printed in 1735, with a humorous Dedication to Mr. *Fleetwood*, who endeavoured to smother it, by purchasing the whole Impression.—Some few, however, escaped the Flames, and have crept into the World.

ARVIRAGUS AND PHILICIA. Trag. Com. in two Parts by, *Lodowick Carlell*.—The Story of this Play is founded on the *British* Hist. by *Geoffr. Monmouth* and others, concerning *Arviragus*, who reign'd in *Britain* in the Time of *Claudius Cæsar*.—It was since revived, with a new Prologue written by *Dryden*, and spoke by *Hart*.

The ASPARAGUS GARDEN. Com.

Com. by *Rich. Bronte*, acted in 1635, by the then Company of Revels at *Salisbury-Court*.—Printed in 4to. 1640.

The ASSEMBLY. Com. by a Scots Gentleman, 8vo. 1722. Scene *Edinburgh*.—This Piece is no more than a gross Abuse on the Whig Party in *Scotland*, with the most barefaced Profession of Jacobitism, and Investives against all who maintain'd the Cause of *K. William* in *Scotland*.

The ASSEMBLY. Farce, by *James Worsdale*.—This Piece had nothing extraordinary in it, but the Excellence of the Author in performing the Part of an old Woman (old *Lady Scandal*) in it.

The ASSIGNATION, or *Love in a Nunnery*. Com. by *Dryden*, 4to. 1673.—This Play was damned in the Representation, and is one of those hasty Performances, which at Times, threw a Cloud over the Merit of that Prince of Poets. The Incidents and Characters are almost all borrowed, and are very strangely jumbled together.—— This is the Play which the *D. of Buckingham* has made *Mr. Bayes* boast of, for introducing a Scene of a Petticoat and the Belly ach: but when it is considered that this great Man was absolutely constrained to write six Plays in a Year, will it not appear much more amazing that his Pieces have any Merit at all, than that they have no more.

ASTARTUS. Ital. Op. by *P. Rolli*, acted at the *K.'s Tb.* in the *Haymarket*, 8vo. 1720.—The Scene *Tyre*.—The Author has received great Helps in this Drama from two Tragedies of *M. Quinault*, viz. *L'Astarto* and *L'Amalafanta*.

ASTREA, or *true Love's Mirrour*, a Pastoral, by *Leonard Wil-*

lan, 8vo. 1651.—The Plot from a Romance of the same Name.

The ASTROLOGER. Com. by *Ja. Ralpb.* 8vo. 1744.—This Play was never acted.—The Design of it is founded on *ALBUMAZAR*, of which see before.

ASTYANAX. Ital. Oper. 8vo. 1727—Dedicated by *N. Haym*.—The Scene is *Buthestus*, the Capital of *Epirus*.

AS YOU FIND IT. Com. Author and Date unknown.

AS YOU LIKE IT. Com. by *W. Shakespear*.—The Plot of it, as far as relates to the Characters of *Oliver*, *Jagues*, *Orlando*, and *Adam*, with the Episodes of the *Wrestler* and the banished *Train*, seem plainly to be borrowed from *Chaucer's Legend of Gamelyn*, in the *Cook's Tale*.—The Characters of *Rosalind* and *Touchstone*, together with the Conduct of the Piece, are all the Work of its immortal Author.—It is, perhaps, the truest Pastoral Drama, that ever was written; nor is it ever seen without Pleasure to all present.—In the Closet it gives equal Delight, from the Beauty and Simplicity of the Poetry.—In this Play, amongst numberless other Beauties, is the celebrated Speech on the Stages of human Life, beginning with, "All the World's a Stage."—The Scene lies partly at the Court of one of the provincial Dukes of *France*, and partly in the Forrest of *Arden*.

ATHALIAH. Trag. by *Duncomb*, 8vo. 1733.—This is no more than a Translation, with very little Liberty of the *Athaliah* of *Racine*.—The Story of it may be seen in *11 Kings*, Ch. xi. and in *11 Chron.* Ch. xxii. and xxiii.—The Chorus'es are elegantly translated, yet as the necessary Music must have amounted to a prodigious

gious Expence, and as religious Subjects do not seem the most peculiarly adapted to dramatic Representations; this Piece, altho' capital in Merit, was never brought on the Stage. The Scene lies in the Temple of *Jerusalem*.

The ATHEIST. Vid. SOLDIER'S FORTUNE.

The ATHEIST'S TRAGEDY, or The honest Man's Revenge: by Cyril Turner, 4to. 1611. — The Plot, of *Levidulcia's* conveying *Sebastian* and *Tresco* out of her Chamber, when surprized by the coming of her Husband *Belleforrest*, is taken from *Boccace, Dec. 7. Nov. 6.*

ATHELSTAN. Tr. by Browne, 8vo. 1756. — This Tragedy is founded on the *British* History, and has great Merit, yet seem'd not to meet with the Success that Merit claim'd, having been scarcely heard or thought of since its first Run. — The Struggles and Conflicts of various Passion, which *Atlestan* is made to undergo before his paternal and domestic Affections, get the better of a Resentment, which had led him into an Act of Treason against his Prince and Country, are finely supported, and perhaps scarcely excelled in any of our modern Tragedies.

ATHELWOLD. Tr. by Aaron Hill, Esq; 8vo. 1730. acted with some Success at *Dr. Lane.* — This Play had made its Appearance at the same Theatre in 1701, under the Title of *ELFRID, or the fair Inconstant*, and had met with considerable Approbation; the Author has, however, made great Alterations for the better, in the present Piece. — The Plot is founded on the well known Story of *Atelwold's* marrying the fair *Elfrida*, whom he had been sent by King *Edgar*, to see and make his

Report of, with a View to her becoming his Mistress. — The Poet has greatly heightened the Infidelity of *Atelwold*, by making him, previous to his having seen *Elfrida*, to have seduc'd under the most solemn Promises of Marriage, a valuable Maiden, and her too, the Object of Adoration of his dearest Friend *Lleolyn*; thus making him trebly false to Friendship, Love and Loyalty. — The Consciousness of this ill-fated Error, blended with the Honour, Courage and Tenderness, which constitute the other Parts of *Atelwold's* Character, afford great Opportunities to the Author, of painting the Movements of the human Heart; nor has he lost those Opportunities. — The Language is poetical and spirited, the Characters chaste and genuine, and the Descriptions affecting and picturesque. — In a Word, I cannot help considering this little known Tragedy, as very far from the least valuable of Mr. *Hill's* dramatic Pieces.

The ATHENIAN COFFEE-HOUSE. Com. — This Play stands in Mr. *Whinsep's* Catalogue, amongst the anonymous Pieces written since the Restoration; in Mr. *Coxeter's* MS. Notes, it is said to be printed in 4to. and the Scene to lie in an upper Coffee-Room. — I am apt to suspect it to be the same Play, with that which in the *British Theatre*, is called the *NEW ATHENIAN COMEDY*, and is said to be a Satire on that Society, that is, I suppose, on the Authors of the *Athenian Oracle*.

AUGUSTA'S TRIUMPH. Vid. BRUTUS OF ALBA.

AURENG-ZEBE, or The Great Mogul. Tr. by Dryden. — This Play is written in Rhime, yet is far from being the worst of the Writings of that great Poet.

—The

— The Scene lies at *Agra*, the Capital of the Mogul's Territories in *India*, and the Plot may be found in *Tavernier's Voyages*, Vol. 1. Part 2. Chap. 2.—*Langbaine* accuses the Author with having borrowed his Characters of *Aurongo-zebe* and *Nourmabal*, from the *Hypolitus* and *Phædra* of *Seneca*, and also with having stolen several Hints from *Milton's Sampson Agonistes*—From the first of these Charges, however, *Jacob* takes some Pains to vindicate him.

The AUTHOR. Com. of 2 Acts, 8vo. 1757, by *S. Foote, Esq*; — This Piece was written only for the Sake of affording to the writer of it, an Opportunity of exerting his Talents of Mimickry, at the Expence of a Gentleman of Family and Fortune, whose Particularities of Character, altho' entirely inoffensive, were render'd the Butt of public Ridicule in the Part of *Cadwallader*. — The eager Fondness which the World will ever shew to personal Slander, added to the inimitable Humour of this Writer and Performer, in the Representation, for some Time, brought crowded Houses to it, 'till at length the Resemblance appearing too strong, and the Ridicule too pungent not to be seen and felt by the Gentleman thus pointed out, occasioned an Application for the Suppression of the Piece, which was therefore forbidden to be any more performed.

The AUTHOR'S FARCE. Com. of 3 Acts, by *H. Fielding, Esq*; 8vo. 1732. This Comedy contains a supposed Rehearsal of another Piece, entitled *THE PLEASURES OF THE TOWN*, intended principally to ridicule the then prevailing Fondness for the Italian Singers.—It was acted at the *Lit-*

tle Tb. in the *Haymarket* with very considerable Success.

The AUTHOR'S TRIUMPH, or the Managers manag'd. A Farce, *Anonym.* — This is plainly the Work of some disappointed Author, whose Piece having been refused a Reception into a Theatre Royal, had, however, Interest or Money enough, to procure one Night's Representation of this little Squib of Vengeance, at one of the smaller Theatres.—It seems to have met with the Contempt, it's total want of Merit, render'd it liable to; yet even this was not sufficient to cure the Author's Vanity; for in a Preface to this Piece, he attributes it's Failure entirely to the Fault of the Actors, and Want of Judgment in the Town.—How severe is the Fate of a Manager, who, whilst he with unwearied Diligence, watches over the Public Sources of Entertainment, carefully keeping away all the Rubbish which aims at polluting the Stream, finds his own Reward, the lying open to every Attack on his Reputation, his Understanding, and even his Property, from the unlimited Abuse of every petty Scribbler, who thinks himself aggrieved, by not being permitted to abuse the Judgment of the Town, and bring Contempt on the very Name of dramatic Performances!

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B AJAZET II. *Vid. RAGING TURK.*

The BALL. Com. by *James Shirley*, 4to. 1639. In this Play the Author was assisted by *G. Chapman*.

The BANDITTI, or A Lady's Distress

Distress. Com. by *T. Durfey*, 4to. 1686.—The Scenelies in *Madrid*, and some Part of the Plot is taken from *Shirley's SISTERS*.—This Play met with some Opposition in the Performance, by Persons with Catcalls; on which Account, *Durfey* has prefixed to it a humorous Dedication, in which he seems to aim at some particular Person, under the Title of *Sir Critic Catcall*.

BAND, RUFF and CUFF. An Interlude, acted in a Shew at the University of *Cambridge*, 4to. 1615.

BANISHED CAVALIERS. *Vid. ROVER.*

BANISHED DUKE, or *The Tragedy of Infortunatus*, 4to. acted at the *Th. Roy.* 1690.—The Scene lies in a Village in *Belgium*, the Character of *Infortunatus* is drawn for the Duke of *Monmouth*, and those of *Romanus* and *Papissa*, for *K. James II.* and his Queen.

OF BAPTISM AND TEMPTATION, two Comedies, by *Bishop Bale*.—Of this we know no more than the Name, as mentioned by himself in the List of his own Works.

BARBAROSSA. Tr. by *Browne*.—This Play is by no Means so good a one, as the *Athelstan* of the same Author abovementioned.—The Design seems borrowed from the Tragedy of *MEROPE*.—*Zaphira's* Distress and her Resolutions greatly resemble, tho' they fall far short of *Merope's*.—*Achmet's* declaring himself, and *Eumenes's* being suspected, the murderers of their respective selves, are too much alike, to allow a Claim to much Invention in the Author of this Play, and the Character of *Barbarossa*, seems to be drawn after *Poliphontes*, with some few Strokes of *Bajazet* and

the blustering Monarch in the **MOURNING BRIDE**.—Yet did this Tragedy meet with more Success than *Athelstan*, from the Advantages it appeared under, by the Performances of *Mr. Garrick* and *Mr. Mossop*, in the Parts of *Achmet* and *Barbarossa*.

BARGAIN BROKEN. *Vid. CANTERBURY GUESTS.*

BARTHOLOMEW FAIR. Com. by *Ben Johnson*, 1614.—This Play has an infinite Deal of Humour in it; and is, perhaps, the greatest Assemblage of Characters, that ever was brought together within the Compass of one single Piece: Some of the Characters, and indeed the greatest Part of the Humour in it, may be look'd on as extremely low, but the Intention of the Author in rendering them so, was to satirize the Taste of the Times he lived in (not greatly different from that of our own Age) by pointing out, how exalted a Degree of Applause might be obtained by this light and low Manner of writing, at the same Time that his *CATALINE*, a long-laboured and learned Piece, altho' tolerably received, had not obtained that Applause, which he, and every other judicious Critic was, and must be convinced, it's Merit had a Title to.

A BARTHOLOMEW FAIRING, *new, new, new, sent from the raised Siege before Dublin, as a preparatory Present to the great Thanksgiving Day.*—To be communicated only to Independants. This Piece is a mere Party Affair, and never was performed, but printed in 4to. five short Acts, 1649.

THE BASHFUL LOVER. Trag. Com. by *P. Massinger*.—This Play was frequently acted, and with great Applause, at the private House in *Black Friars*.—And was printed in 8vo, 1655.

The **BASHFUL LOVERS**. — *Jacob*, and after him *Whincop*, mention a Tragi-Com. with this Title, to which are prefixed the Letters *B. J.* whence they seem to infer *Ben Johnson* to have been the supposed Author—but as the other Catalogues take no Notice of this Play, and as the Date, size of Edition, and Place of Performance, are all the same as in the last mentioned Piece, I cannot help conjecturing that it may be the same, with only the Difference of a spurious Title Page, to pass it on the World as a Work of *Ben Johnson's*.

The **BASSET TABLE**. Com. by Mrs. *Centlivre*, 4to. 1706. — The Scene in *Covent Garden*. — This Play, like the most of this Lady's Writings, contains a great deal of Plot and Business, without much either of Sentiment or Delicacy.

The **BASTARD**. Tr. — 4to. 1552. — Some Part both of the Plot and Language is borrowed from the Loves of *Schiarra* in the *English Lovers*, and the Incident of *Catalina's* supplying her Mistress *Mariana's* Room on the Wedding Night, from the Story of *Roberto* and *Isdaura*, in the *Unfortunate Spaniard*, p. 87. — Scene in *Seville*. — Mr. *Coxeter* attributes this Play to *Cosmo Manuche*.

BATH, or the *Western Lass*. Com. by *T. Durfey*, 4to. 1697.

The **BATH UNMASK'D**. Com. by *Mr. Odingsells*, 8vo. 1725.

BATTLE OF THE AFFECTIONS. *Vid.* **PATHOMACHIA**.

The **BATTLE OF ALCAZAR**, with Capt. *Stukeley's* Death. Tr. *Anonym.* acted by the Lord High Admiral's Servants, 1594, 4to. — The Story relates to *Sebastian*, K. of *Portugal*, and *Abdelemech*, K. of *Morocco*. — The Plot taken

from *Heylin's Cosmography* in the *History of Spain*, &c. Mr. *Coxeter* mentions having seen a Play, entitled, "The famous History of the Life and Death of Capt. *Tho. Stukeley*, with his Marriage to Alderman *Curteis's* Daughter, and valiant ending of his Life at the Battaile of *Alcazar*, as it hath been acted;" 4to. 1605, in black Letter; and adds a Quere wheiner it is different from, or only another Edition, with a new Title of this *Battle of Alcazar*. — It is probable *Dryden* might take the Hint of his *Don Sebastian* from this Play.

The **BATTLE OF AUGHRIM**, or the *Fall of St. Ruth*. Tr. in heroic Verse, 4to. 1694. — This Play is little more than a bombastic Narrative of the Transactions of the celebrated 11th of *July*, 1691, when the *Irish Rebels*, under the *French General St. Ruth*, met with a thorough Defeat, from the Army belonging to *K. William*, under the Command of General *Mackay*, on the Plains near *Aughrim* in *Connaught*. — The Writer has shewn great Warmth and Zeal to the Cause he espouses; but would have done better to have confined himself within the Trammels of a Prose Narrative, than to have attempted the Flights of Poetry, which appear to be entirely out of his reach. — The Scene lies in and before the Town of *Aughrim*.

BATTLE OF POICTIERS. *Vid.* **EDWARD THE BLACK PRINCE**.

BATTLE OF SEDGMOOR. — A Farce of one short Act, said by *Coxeter*, to have been rehearsed at *Whitehall*. It was never acted, but injuriously fathered on the D. of *Buckingham*, and printed among his Works, in 2 Vol. 8vo. 1707. — The Scene lies in a Draw-

Drawing Room at *Whiteball*.

BATTLE OF THE POETS, or *the Contention for the Laurel*, acted at the *Little Tb.* in the *Haymarket* about 1730 or 1731.—It is no more than a few loose Scenes to be introduced into the Tragedy of *Tom Thumb*, intended to cast an Abuse not only on Mr. *Cibber*, who was made Laureat at that Time, but also on *Aaron Hill*, *Stephen Duck*, and other Competitors for the Laurel, whom the Writer has introduced under the Characters of *Sulky*, *Batbos*, *Flaile*, &c. as he has done the Laureat under that of *Fopling Fribble*.—The Piece contains much Scurrility with very little Wit.

BAWD TURN'D PURITAN.
Vid. BRAGGADOCIO.

BAYES THE YOUNGER. *Vid.*
NEW REHEARSAL.

BAYES IN PETTICOATS.
Farce, by Mrs. *Catharine Clive*.—Written and performed for that Lady's Benefit, at the *Tb.* in *Dr. Lane*, 8vo. 1753.—As the Work of a Female Pen, it requires some Indulgence, but has in itself but a very small Share of Merit.—The Scene lies partly in a Poetess's Lodgings, and partly at the Theatre.

BAYES NO POETASTER.
Vid. QUEENS OF BRENTFORD.

BAYES'S OPERA, by *Odingfells*, 8vo. 1731.—This is one of the many musical Pieces which the **BEGGAR'S OPERA** gave Birth to.—It met with tolerable Success.—Prefix'd to it is an Essay on that Kind of Writing.

THE BEAU DEFEATED, or *the lucky younger Brother*. Com. by *Barker*.—This Play I have never seen; it was acted, however, at the *Theat.* in *Lincoln's-Inn-Fields*,

and was published in 4to. without a Date.

BEAU IN THE SUDS. *Vid.*
FFEMALE PARSON.

THE BEAU MERCHANT.
Com. 4to. 1714. Written, according to *Coxeter*, by one Mr. *Blanch*, a Gentleman near *Gloucester*, but was never acted.—This Scene lies in a Coffee-House in *Stockjobbing Alley*.

BEAU METAMORPHOSED.
Vid. HAPPY LOVERS.

THE BEAU'S ADVENTURES.
Farce, by *Phil. Bennet*, Esq; 1733. This Farce is not mentioned in any of the Catalogues, nor have I ever seen it.—It is, however, amongst the Publications of that Year, but probably was never acted.

THE BEAU'S DUEL, or *a Soldier for the Ladies*. Com. by Mrs. *Gentivre*, 4to. 1704.—This is one of the most indifferent amongst that Lady's Pieces, and is now never acted.

THE BEAU'S STRATAGEM.
Com. by *Farquhar*, 1710.—This Play was begun and ended in six Weeks, the Author having all the Time a settled Illness on him, and which carried him off during the Run of his Piece. In a short Advertisement, he acknowledges the Friendship of Mr. *Wilkes*, to whom he attributes its Success: The Frequency of its Representation to this Day however, and the Pleasure it constantly affords, are Proofs that the Piece has an intrinsic Merit in itself, which cannot need to stand indebted to the Performance of any Actor for the Applause it meets with.

BEAUTY IN DISTRESS. Tr. by *P. Motteux*, 4to. 1698.—There are many fine Lines in this Play, and a great Variety of pleasing Incidents.—It is not, however, on
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the List of acting Plays.

BEAUTY THE BEST ADVOCATE. *Vid.* MEASURE FOR MEASURE.

BEAUTY THE CONQUEROR, or *the Death of Marc Anthony*, Tr. by Sir *Cha. Sedley*, 1702. — This Play is written in Imitation of the Roman Manner, but was never acted nor printed with his Works.

BEAUTY'S TRIUMPH; a Masque, by *Tho. Duffet*, presented by the Scholars of *Mcst. Hart and Banister*, at their Boarding School at *Chelsea*, and printed 4to. 1676.

BEGGARS BUSH. *Vid.* ROYAL MERCHANT.

BEGGAR'S OPERA, by *John Gay*, 1727. — The great Success of this Piece, which carried it thro' a Run of Sixty-three Nights during the first Season it was performed, and the frequent Receptions of it since, have render'd its Merits so well known, that it is unnecessary to say any Thing farther of it in this Place.

THE BEGGAR'S PANTOMIME, or *the contending Pollies*. Farce, acted at the *Theat. Roy.* in *Dr. Lane*. — It seems founded on a Contention between *Mrs. Clive* and *Mrs. Cibber*, for the Part of *Polly* in the *Beggar's Opera*. — It is printed without a Date, but must I believe have been performed about 1730.

THE BEGGARS WEDDING. A Ballad Opera of three Acts, by *Cha. Coffey*. — It was first performed at *Dublin* with but indifferent Success, but being afterwards reduced into one Act, and play'd in *London* under the Title of *Pbabe*, in 1729, it pleased so well as to obtain a Run of thirty Nights.

BELIEVE AS YOU LIST. Com. by *Massinger*. — This Play was never in print, but must have been

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acted from a Licence annexed to the MS. Copy, and signed by *Ld. Herbert*, 1631.

BELLAMIRA, or *the Mistress*, Com. by *Sir Cha. Sedley*, 4to. 1687. — The Scene of this Play lies in *London*, but the Plot is taken from the *Eunuchus* of *Terence*.

BELLAMIRA HER DREAM, or, *the Love of Shadows*. Tr. Com. in two Parts, by *Tho. Killigrew*. — These two Plays were written during the Time that the Author was resident at the State of *Venice*; and were printed with the rest of his Works in Fol. 1664.

BELL IN CAMPO. Trag. in two Parts. These two Plays are the Produce of that indefatigable Authoress, *Margaret, Duchess of Newcastle*. — I imagine it was never acted, but is printed among her Works, Fol. 1662.

BELLISARIUS. Trag. 8vo. 1725. Of this I find nothing more than the Name.

BELPHEGOR, or *the Marriage of the Devil*. Com. by *John Wilson*, in 4to. 1690. — The Plot of it is taken from *Quevedo's Novels*, and may be found in *A select Collection of Novels and Histories*, in 6 vol. 12mo. published about 1735. — The Scene *Genoa*.

BELSHAZZAR. An Oratorio, perform'd at *Cov. Garden*, 4to. 1745.

BELTESHAZZAR, or *the Heroic Jew*. A dramatic Poem. *Anonym.* — Scene *Babylon*. — Never acted, but printed in 12mo. 1727.

THE BENEFICE. Com. by *Dr. Rob. Wild*, 4to. 1680. The Opinions which the *Presbyterians* (of whom this Author was a very zealous one) entertain of the Orthodox Clergy, may be collected from this Comedy. — The Design is taken from another Play, called the *Return from Parnassus*.

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THE BETRAYER OF HIS COUNTRY. Trag. by *Henry Brooke, Esq;* 1741. — This Gentleman's writings all breathe a great Spirit of Patriotism and Liberty, and this, amongst the rest, is full of sentiments of that kind. — It has been acted on the *Dublin Stage*, by the Title of the Earl of *Westmorland*, but I believe was never published.

BETRAYER OF HIS COUNTRY. *Vid.* PAUSANIAS.

BETTY, or the *Country Bumpkins.* A Ballad Farce, by *H. Carey.* — This was acted with very little Success at *Dr. Lane*, 1738.

BICKERSTAFF'S BURYING, or *Work for the Upholders.* Farce of three long Scenes, by *Mrs. Centlivre*, acted at the *Haymarket*, and dedicated to the magnificent *Company of Upholders*, 4to. no Date.

BICKERSTAFF'S UNBURIED DEAD. Farce, acted at *Dr. Lane*, 1742.

A BIRD IN A CAGE. Com. by *Ja. Shirley*, 4to. 1633. Scene in *Mantua.* — This is an excellent Play, and has prefixed to it an ironical Dedication to the famous *Wm. Prynne, Esq;* who had been a most furious Antagonist to Plays, but was at that Time a State Prisoner for high Misdemeanors.

BIRON'S CONSPIRACY. *Vid.* CONSPIRACY.

THE BIRTH OF MERLIN, or *the Child has lost a Father.* — Trag-Com. by *W. Rowley.* The Scene lies in *Britain*, and the Story taken from *Geoffrey of Monmouth.* — *Shakespeare* assisted in the writing this Play, and his Name is in the Title-Page. — It was frequently acted with great Applause, and was published in 4to. 1662. *Mr. Coxeter*, on what Authority I know not, has the

second Title, *The Child has found his Father.*

THE BITER. Com. by *Mr. Rowe*, 1704. — This was the only Attempt of our Author in the comic Way, and met with no Success. — Yet it is not without some Share of Merit, and was meant to expose the *Biters*, a sort of Character of that Period of Time, not much unlike the *Humbuggers* of this Age.

THE BITERS BIT. *Vid.* SOUTH-SEA.

THE BLACK MAN. An Interlude, attributed to *Cox* the Comedian, and printed in the 2d Part of *Sport upon Sport*, 1659.

THE BLACK PRINCE. Trag. by *Roger E. of Orrery*, Fol. 1669. — The Story is taken from the *English Historians.*

THE BLAZING COMET. A Play, by *Johnson*, the Author of *Hurlathrumbo.* This is like his other Writings, a Farrago of Madness, Absurdity, and Bombast, intermingled with some amazing Strokes of Genius and Imagination.

THE BLAZING WORLD. C. by the *Duchess of Newcastle.* — There are no more than two Acts of this Play, the Author having never finish'd it, but it is printed with her other Works.

THE BLIND BEGGAR OF ALEXANDRIA. Com. Most pleasantly discoursing his various Humours in disguised Shapes, full of Conceit and Pleasure, by *Geo. Chapman.* — It was published in 1578, is the Author's first Play, and is neither divided into Acts nor Scenes.

THE BLIND BEGGAR OF BETHNAL GREEN, with the merry Humour of *Tom Stroud, the Norfolk Yeoman.* Com. by *John Daye*, 4to. 1659. For the Story, as far as it concerns History, consult

sult the Writers on the Reign of Henry VI.

THE BLIND BEGGAR OF BETHNAL GREEN. A Ballad Farce, by *Rob. Dodsley*. This is on the same Story with the foregoing.—It was acted at *Dr. Lane*, but without much Success, in 1739, and is to be found in a Collection of the Author's Works, published under the modest Title of *Trifles*, 8vo. 1748.

THE BLIND LADY. Com. by *Sir Robert Howard*, 8vo. 1696.—The Scene lies in *Poland*, and the Plot is taken from *Heylin's Cosmography*, Lib. 2. This Play is printed with divers other Poems of the same Author.

THE BLOODY BANQUET. Tr. printed in 4to. 1620, with the Letters T. D. but is in some of the old Catalogues ascribed to *Tbo. Barker*.

THE BLOODY BROTHER, or *Rollo D. of Normandy.* Tr. by *Beaumont and Fletcher*, 4to. 1639. This is esteemed a very excellent Tragedy.—The Scene lies in *Normandy*. The Plot is taken from *Herodiani Hist.* Lib. 4. and Part of the Language from *Seneca's Thebais*.

THE BLOODY DUKE, or *the Adventures for a Crown.* Trag. Com. acted at the Court of *Alba-Regalis*, by several Persons of great Quality, 4to. 1690.—This is a political Piece, exposing the Popish Plot, &c. and is written by the Author of the **ABDICATED PRINCE**, of which see above.

BLURT, MR. CONSTABLE, or *the Spaniard's Night Walk.* Com. by *Tbo. Middleton*, 4to. 1602.

BOADICEA QUEEN OF BRITAIN. Trag. in Heroic Verse, by *Cha. Hopkins*, 4to. 1697.—The Story of this Queen is to be found in *Tacitus*, and in the *En-*

glisb Historians, and is very well conducted in this Play, more especially the Discovery of *Camilla's* Rape in the fourth Act.

BOADICIA. Trag. by *Richard Glover*, 8vo. 1753.—This Gentleman's Poem of *Leonidas*, and his known great Abilities, occasioned the most sanguine Expectations to be formed with Respect to this Play, which had been many Years written before it was brought on the Stage.—It did not, however, perfectly answer those Expectations; there being ra her a Deficiency both as to Incident and Characters, yet the Language is very poetical, and the Descriptions beautiful.—In a Word, it seems much better adapted to give pleasure in the Closet than the Theatre.

BOARDING SCHOOL. *Vid.* LOVE FOR MONEY.

BOARDING SCHOOL ROMPS. Ballad Farce, by *C. Coffey*, acted at *Dr. Lane*, in 1733.—This is only an indifferent Alteration of the last mentioned Play of *Mr. Dursley's*, which being in itself but a very poor Original, it is scarcely to be expected that this cold second-hand service of it should be very palatable, and it consequently met with no Success.

A BOLD STROKE FOR A WIFE. Com. by *Mrs. Centlivre*, acted at *Lincoln's - Inn - Fields*, 1717.—In this Play she was assisted by *Mr. Mottley*, who wrote a Scene or two entirely.—It met with very good Success; and indeed, notwithstanding the absurdity and Impossibility of the Plot, and the Poorness of the Language, there is so much Business and Variety in it, to keep up the Attention of an Audience, that it is still generally seen with Pleasure.

THE BONDMAN. An antient Story,

Story, by *Massinger*, 4to. 1638.— This is a very excellent Tragedy.— The Scene lies at *Syracuse*.— The Plot, of the Slaves being seduc'd to Rebellion by *Pisander*, and reduc'd by *Timoleon*, and their Flight at the Sight of the Whips, is borrowed from the Story of the *Scythian Slaves* Rebellion against their Masters, in *Justin*. Lib. 1. Cap. 5. It was reviv'd with Alterations and Additions, and a second Title of *Love and Liberty*, and acted at *Dr. Lane*, 1719, 8vo.

BONDUCA. Trag. by *Beaumont* and *Fletcher*.— This Play is upon the Story of *Beadicia*, Q. of *Britain*, who is indifferently stiled by the Historians by that Name, and that of *Bonduca*. It is esteemed a very fine Play.

BONDUCA, or *the British Heroine*. Trag. by *Geo. Poveel*, 1696. This is no more than an Alteration of the above Play.

BOUNCING NIGHT. *Vid.* WITS.

THE BRAGGADOCIO, or *Barred turn'd Puritan*. Com. written by a Person of Quality, 4to. 1691.— Scene *London*.

BRAVE IRISHMAN. *Vid.* CAPTAIN O'BLUNDER.

BRAVO TURN'D BULLY. A Farce.— Of this I know nothing more than the Name, having met with it in a Catalogue, but never seen the Piece itself.

THE BRAZEN AGE. A History, by *Tho. Haywood*, in 4to. 1613. The first Act contains the Death of the Centaur *Nessus*; the 2d the Tragedy of *Meleager*; the 3d the Tragedy of *Jason* and *Medea*; the 4th *Vulcan's* Net; the 5th the Labours and Death of *Hercules*; being all of them Stories taken from *Ovid's Metam.* Lib. 4. 7. 8. and 9.

BRENNORALT, or *the Discontented Colonel*. Trag. by Sir *John Suckling*. This is printed among his Works, in 8vo. 1648.

BRIDALS. Com. by the Duchesses of *Newcastle*, published among her Works, Fol.

THE BRIDE. Com. by *Tho. Nabbes*, 4to. 1640.

BRITAIN'S HAPPINESS. A Musical Interlude, by *P. Motteux*, performed at both the Theat. 4to. 1704.— The Scene, a Prospect of *Dover Castle* and the Sea.— This Interlude had long before been intended only for an Introduction to an Opera, which, if ever finish'd, was to have been call'd *THE LOVES OF EUROPE*, every Act shewing the Manner of a different Nation in their Address to the Fair Sex.

BRITANNIA. An *English Opera*, with a Print of the transparent Theatre. Anonym. 1732.

BRITANNIA. A Masque. 1755.

BRITANNIA and the Gods in Council. A dramatic Poem.— Anonym. 1756.

BRITANNIA TRIUMPHANS. A Masque, by Sir *W. Davenant* and *Irigo Jones*.— It was presented at *Whitehall*, by *K. Charles I.* and his Lords, on the Sunday after *Twelfth Night*, 1637, and was printed in 4to. 1637, but is not inserted in the Folio Edition of *Sir William's Works*.

BRITANNICUS. Tr. by *J. Ozell*. This is only a Translation of a *French Play* of the same Name by *M. Racine*.

THE BRITISH ENCHANTERS, or, *No Magic like Love*. A dramatic Opera, by *Lord Lansdowne*.— It was first called a Tragedy, and was acted at the *Q's Tb.* in the *Hay-market*, 4to. 1706.— The Author, who took an early Dislike to the *French* and *Italian Operas*, seems

seems in this Attempt to have aim'd at reconciling the Variety and Magnificence essential to Operas, to a more rational Model, by introducing somewhat more substantial than the mere Gratification of Eye and Ear.—Its Success was great, but was put a Stop to by the Division of the Theatre and a Prohibition of Musical Pieces.

BRITISH HEROINE, *Vid.* BONDUCA.

BRITISH WORTHY. *Vid.* KING ARTHUR.

THE BRITON. Tr. by *Ambrose Philips*, acted with considerable Success at the Theat. Roy. in *Dr. Lane*, 8vo. 1721.

BRITONS STRIKE HOME, or *the Sailors Rehearsal*. A Ballad Farce, by *Edw. Philips*, perform'd but without Success, at *Dr. Lane*. 1742, but not printed.

THE BROKEN HEART. Tr. by *Mr. John Ford*, 4to. 1633.

THE BROKEN STOCKJOBBER. Farce, Anonym. and without Date. — Whether this Piece was ever perform'd or not, I cannot pretend to say, only finding the Name of it in the List; but I imagine it to be one of the many Pieces which the Bubbles of the memorable Year 1720, gave Birth to.

THE BROTHERS. Com. by *J. Shirley*, acted at *Black-Fryars*, 1652. 8vo. — Scene lies in *Madrid*.

THE BROTHERS. Tr. by *Dr. Young*, 8vo. 1752. — The Scene of this Play lies in *Macedon*, and the Plot from the History of *Macedonia* in the Reign of the last *Philip*. — The two Characters of *Demetrius* and *Perseus* are admirably drawn, and their Contest before their Father in the 3d Act, perhaps the finest Piece of Oratory

in the *Eng.* Language.—But there is one particular Circumstance relating to this Play, which does as much Honour to the Heart, as the Play itself does to the Abilities of the Author, which is his having not only given up the entire Profits of three Benefits arising from it, but also even made up the Amount of them to the Sum of 1000*l.* and generously bestowed it to the noblest of all Purposes, *viz.* the Propagation of the Gospel in foreign Parts.

BRUTUS OF ALBA. Tr. by *Nabum Tate*, acted at the *Duke's Tb.* 4to. 1678.—The Plan of this Play is taken from the IV Books of *Virgil's Æneid*.

BRUTUS OF ALBA, or *Augusta's Triumph*. An Opera, by *G. Powell*, acted at the Theat. in *Dorset Gardens*, 4to. 1697.—The Scene of this Piece lies mostly on the *Thames*, and the Plot is taken entirely from the last mentioned Play, and some of the old dramatic Writers.

THE BUBBLE. *Vid.* WITS.

BURY FAIR. Com. by *Tbo. Shadwell*, 4to. 1689.—The Characters of *Old Wit*, and *Sir Humphry Noddle* in this Play, are apparently borrowed from *Justice Spoilwit* and *Sir John Noddy*, in the D. of *Newcastle's Triumphant Widow*, and that of *La Roche* from the *Precieuses ridicules* of *Moliere*.

BUSIRIS. Trag. by *Dr. Edward Young*, Author of the *Brothers* above-mentioned, 8vo. This Play is founded on History, and was acted with great Success, in the Year 1719.

BUSSY D'AMBOISE. Tr. by *G. Chapman*. — This Play was often presented at *Paul's*, in the Reign of *James I.* and after the Restoration was revived with Success at the *Theat. Royal*. — The

D

Plot

Plot of it is taken from the *French* Historians in the Reign of *Henry III. of France.*

BUSSY D'AMBOISE, HIS REVENGE. Trag. by the same, 4to. 1613. This Play is neither so good a one, nor so strictly founded on Truth as the foregoing, nor was it received with so much Applause upon the Stage.

BUSSY D'AMBOIS, or, the Husband's Revenge. Trag. by *T. Durfey.*—This is no more than a Revival of *Chapman's* Play, with some Improvement on the Character of *Tamyra.*—For the Intrigue of *Bussy* and *Tamyra*, Vid. *Roffet's Histoires tragiques*, Hist. 17. p. 363. under the feign'd Names of *Lyfis* and *Silvie.*—The Scene lies at *Paris.*

THE BUSY BODY. Com. by *Mrs. Centlivre*, acted at the *Th. Roy.* in *Dr. Lane*, 1708.—This Play met with so slight a Reception from the Players, that they even for a Time refused to act it, and when prevailed upon so to do, which was not till towards the Close of the Season, *Mr. Wilkes* shewed so much Contempt for the Part of *Sir George Airy*, as to throw it down on the Stage at Rehearsal, with a Declaration, that no Audience would endure such Stuff. The Success the Piece met with, however, falsified these Prognostications, and to do Justice to the Author it must be confess'd, that altho' the Language of it is very indifferent, and the Plot mingled with some Improbabilities, yet the amusing Sprightliness of Business, and the natural Impertinence in the Character of *Marplot*, make considerable amends for the above-mentioned Deficiencies, and render it even to this Hour an entertaining and standard Performance. The dumb Scene of *Sir George* with *Miranda*,

and the History of the Garden Gate, are both borrowed from *Ben. Jonson's* Com. of the *Devil's an Ass.*

C

CÆSAR AND POMPEY. Tr. by *G. Chapman*, 4to. 1632, acted at the *Black Fryars.*—The Plot of this Play is taken from the *Roman* History, and the Moral intended to be inculcated by it is, as the Author has himself express'd in his Title-Page, that *only a just Man is a true Man.*—Scene *Rome* and *Pbarsalia.*

CÆSAR BORGIA, Son to Pope Alexander VI.—Trag. by *Nat. Lee*, 4to. 1680.—The Scene lies in *Rome*, and the Plot built on the Histories of *Guicciardini* and *Marina*, and *Ricaut's* Lives of the Popes. This Play, like many others of this Author's has great Beauties, mingled with many Strokes of Rant, Bombast and Absurdity, and therefore does not now stand in the List of acting Plays.—It met, however, with good Success at first.

CÆSAR HIS REVENGE. Tr. Anonym.—This is in all the Catalogues, but without a Date, excepting in the *British Theatre*, (the Author of which I take to be *Mr. Cberwood*) where two Editions are mentioned, viz. 1604, 1644.—I never met with the Play any where, and *Langhaine* declares the same of himself.

CÆSAR IN EGYPT. Tr. by *C. Cibber*, 8vo. 1725. This Gentleman's Genius, however pleasing in Comedy, has been very far from being admir'd in the Tragic Cast of writing, nor is this Play even consider'd as his Master-piece.

fter-piece. — The Scene of it lies in *Alexandria*, and the Plan is borrowed from the *Pompée* of *P. Corneille*; but how far it falls short of the Merit of that celebrated Author, we shall leave to the Judgment of those who chuse to be at the Pains of comparing the two Pieces.

CAIUS MARCIUS CORIOLANUS. *Vid.* CORIOLANUS.

The History and Fall of CAIUS MARIUS. Trag. by *T. Otway*, 4to. 1680. — The Scene of this Play lies at *Rome*, and the Characters of *Marius, jun.* and *Lavinia*, are taken, and that even in many Places verbatim, from those of *Romeo* and *Juliet*. — The Plot into which the Story of their Love is thus interwoven, may be found in *Plutarch's* Life of *Caius Marius*, and in *Lucan's Pharsalia*.

CALIGULA, *Emperor of Rome.* Tr. by *J. Crowne*. 4to. 1698. — The Scene lies in the Imperial Palace in *Rome*, and the Plot is taken from *Suetonius's* Life of that Prince.

CALISTO, or *the chaste Nymph.* A Masque, by the same Author with the last nam'd Play. — It was written by Command of *K. Charles II's* Queen, and was oftentimes performed at Court by Persons of great Quality. — It has Songs between the Acts. — The Scene lies in *Arcadia*; the Duration of it an *artificial Day*; and the Plot is founded on *Ovid's Metam.* Lib. 2. Fab. 5. 6.

CALPHURNIA. An *Italian Op.* 8vo. 1724. — The Scene *Rome*, the Historical Subject of the Drama from *Plutarch*.

CALYPSO AND TELEMACHUS. Opera, by *John Hughes*, Esq; 8vo. 1712. perform'd at the Queen's Theat. in the *Haymarket*. — The Music composed by *Mr. Galliard*. — This Opera was an

Essay for the Improvement of Theatrical Music in the *English* Language, after the Model of the *Italians*. — The Story on which it is founded is in *Homer*, and improved in the *Adventures of Telemachus* by the Archbp. of *Cambray*. — Our Author has changed some Incidents, and added the Character of *Proteus*, to give it the greater Variety.

CAMBYSES, K. of Persia. — Play in old Metre, by *Tho. Preston*, without a Date. — Its running Title is, *a Comedie of King Cambises*; and its fuller one as follows — “A lamentable Trag. full of pleasant Mirth, containing the Life of **CAMBISES**, King of *Persia*, from the Beginning of his Kingdome unto his Death; his one good Deede of Execution, after the many wicked Deeds and Tyrannous Murders committed by and thro' him. — And last of all, his odious Death, by God's Judgment appointed, done in such Order as followeth.” — The Story is taken from *Herodotus* and *Justin*.

CAMBYSES, King of Persia. Trag. by *Elkanah Settle*, 4to. 1672. — This Play is on the same Story with the foregoing, and is written in heroic Verse. — The Scene lies in *Suza*, and *Cambyse's*, Camp near the Walls of *Suza*.

CAMILLA. An Opera, first performed at the Th. Roy. in *Dr. Lane*, and afterwards in the *Haymarket*. — Anonym. 4to. 1706.

The **CAMPAIGNERS**, or *pleasant Adventures at Brussels*. Com. by *T. Durfey*. — Part of the Plot of this Play is taken from a Novel call'd *Female Falshood*. — Scene *Brussels*. Time 35 Hours.

The **CANTERBURY GUESTS**, or *a Bargain Broken*. Com. by *E. Ravenscroft*, 4to. 1695. This is a very indifferent Play, and

met with very indifferent Success.—Scene *Canterbury*.

The **CAPRICIOUS LOVERS**. Com. by Mr. *Odingsells*, acted at *Drury Lane Theatre*, 1725.

The **CAPTAIN**, Com. by *Beaumont* and *Fletcher*.—This is far from one of the most capital Pieces of these united Authors, and is now never performed.

CAPTAIN O'BLUNDER, or *the brave Irishman*. Farce, by *Tho. Sheridan*.—*Dublin* 12mo. about 1748.—This Farce has always met with great Approbation in *Ireland*, on Account of the favourable Light in which the *Irish Gentleman*, notwithstanding all his Absurdities and frequently forced Blunders, still appears to stand.—One of the principal, and indeed most entertaining Scenes in it, is borrowed from the *Sieur Pourceaugnac* of *Moliere*.

The **CAPTIVES**. Trag. by *John Gay*, 8vo. 1720. Acted with tolerable Success in *Lincoln's-Inn-Fields*. But as the Fort of that admirable Author's Genius did not seem to be plac'd in Trag. I have little to say with Regard to the Merit of this Play.

CARACTACUS. A Dramatic Poem, by Mr. *Mason*, 8vo. 1759.—This Piece is written after the Manner of the *Greek Tragedy*, with Odes and Chorusses, and was never intended for the *English Stage*; and indeed, any Attempt to have it perform'd in such a Manner as to do it Justice, must have been attended with Expences too great to hazard on the precarious Taste of an Audience, as it is only for real Geniuses to taste that Redundance of inexpressible Beauties, which appears thro' the whole of it, and which would render it as *Hamlet* says, "Caviare to the Multitude." In the *Closet*, however, it must ever

give ineffable Delight to every Mind capable of Judgment, as it lays the strongest Claim to Immortality, and is one among a few Instances that poetical Genius is so far from it's Decline at this Time in these Realms, that we have Writers now living, some of whose Works no *British Bard* whatsoever, *Shakespear*, *Spencer* and *Milton* not excepted, would have Reason to blush at being reputed the Author of.

The **CARDINAL**. Tr. by *J. Shirley*.—8vo. 1652, acted in *Black Fryars*.—Scene *Navarre*.

The **CARELESS HUSBAND**. Com. by *C. Cibber*, 4to. 1700.—This Comedy contains, perhaps, the most elegant Dialogue, and the most perfect Knowledge of the Manners of Persons in real high Life extant in any dramatic Piece that has yet appear'd in any Language whatever; yet such is the natural Malevolence of Mankind, and such our unwillingness to bestow Praise, at least on the living, that Mr. *Cibber's* Contemporaries would not allow him to have been the Author of it; some attributing it to the *D. of Argyle*, to whom it was dedicated; some to Mr. *Defoe*, some to Mr. *Manwaring*, &c.—As, however, during a long Course of Years, in which it has constantly been performed with the greatest Success, no Claim has been laid to any Part of it, we surely may pay the deserved Tribute of Praise to him, who by this Prescription, stands as the undoubted Author of the whole, and to whom the *English Stage* is to this Hour greatly obliged for a very considerable Share of its comic Entertainments during the Course of every Season.

The **CARELESS LOVERS**. Com. by *E. Ravenscroft*.—This Play

Play was written after the Time that *Dryden* had attacked this Author's *Mamamouchi*, and therefore in the Epistle and Prologue he has endeavoured to revenge his Cause, by an attack on *Dryden's Almanzor* and his *Love in a Nunnery*.—And retorting back on him the Charge of Plagiarism, which notwithstanding what *Mr. Ravenscroft* says in his Prologue, he is far from being clear of in regard to this very Piece, as the sham Scene in the 4th Act, where *Mrs. Breedwell* and *Clapham* bring in their Children, and challenge Marriage of the Lord *de Boastado* is apparently stolen from *Moliere's M. de Pourceaugnac*, Act 2. Scene 7. and 8.—Whatsoever of that Comedy moreover the Author had not before made Use of in his *Mamamouchi*, he has transplanted into this Piece.

THE CARELESS SHEPHERD. A Pastoral.—I never saw this Piece, but it is in all the Catalogues without either Author's Name or Date.

THE CARELESS SHEPHERDESS. A Pastoral Tragi-Com. by *John Goffe*, 1656.—This Play was acted before the K. and Q. at *Salisbury Court*.—The Scene lies in *Arcadia*.—It has however a Preludium, whose Scene is plac'd in *Salisbury Court*; and to the Play is annexed a Catalogue, extremely erroneous however throughout, of all the Plays which had before that Time been printed in the *English* Language.

THE CARES OF LOVE. Com. of this nothing more appears in the Catalogues but its Name, and that it was one of the Productions of the 17th Century.

THE CARNIVAL. Com. by *Tho. Porter*, 4to. 1664.—Scene *Sevil*.

CARTOUCH, or *the French*

Robber. Farce. Anonym.—This is a Translation from the *French*, and was acted at the Theat. in *Lincoln's Inn Fields*, 1722.—The Plot is founded on some Parts of the Life of *Cartouche* the celebrated *French* Highwayman.

THE CASE IS ALTER'D. Com. by *Ben Jonson*, 4to. 1609.—This is not one of the most celebrated of this Author's Works, nor is it at this Time ever acted.—It is partly borrowed from *Plautus*, as will be apparent on a Comparison of several Scenes in it with the *Aulularia* and *Capiteivi* of that Author.

CASSANDRA. *Vid.* VIRGIN PROPHETESS.

CATALINE HIS CONSPIRACY. Trag. by *Ben Jonson*, 4to. 1611.—This Play has great Merit, but is too declamatory for the present dramatic Taste.—*Jonson* has in this, as in almost all his Works, made great Use of the Ancients.—His *Sylla's Ghost* at the Opening of this Play, is an evident Copy from that of *Tantalus* at the Beginning of *Seneca's Thyestes*, and much is also translated from *Sallust* thro' the Course of the Piece.—For the Plot see *Sallust*, *Plutarch's* Life of *Cicero*, and *L. A. Florus*.—Scene in *Rome*.

CATAPLASM. *Vid.* NOAH'S FLOOD.

CATHARINE and PETRUCHIO. Farce, 8vo. 1756.—This is nothing more than an Alteration of *Shakespeare's* TAMING OF THE SHREW, by inverting and transposing different Parts of it, rejecting the superfluous Scenes, and reducing the whole into a regular Piece of three Acts.—But the Judgment wherewith this is executed, and the valuable Use that the modest unknown Author, whatsoever he may be, has made

of *Shakspeare*, whom he has neither deviated from, nor added to, does great Honour to his Understanding and Knowledge of theatrical Conduct, and has render'd a Comedy, which from the many Absurdities mingled with its numerous Beauties, had long been thrown aside, one of the most entertaining of the *petites Pieces* on the present acting List.

CATO. Trag. by *J. Addison*, 4to. 1712.—This Play was performed 18 Times during its first Run, is usher'd into Notice by 8 complimentary Copies of Verses to the Author, among which, one by *Sir Rich. Steele* leads up the Van, besides a Prologue by *Mr. Pope* and an Epilogue by *Dr. Garth*, and has ever since been so universally admired, that it appears totally unnecessary to add any Thing further in its Commendation.—As to its Faults, if such it has, the Cotemporary Critics have sufficiently endeavoured to point them out.—It may not, however, be impertinent to observe in this Place, that the Beauties of Poetry and the Spirit of Liberty which shine thro' the whole, scarcely more than compensate for its Want of *Pathos*, and the Deficiency of dramatic Business.—It cannot, however, surely be thought an ill Compliment to the Author, to confess, that altho' as a Play it may have many Superiors, yet it must ever be allowed to stand foremost in the List of our dramatic Poems.—The Story is founded on History, and the Scene lies thro' the whole Piece in the Governor's Palace at *Utica*.

CATO OF UTICA. Trag. by *J. Ozell*, acted at the Theat. in *Lincoln's-Inn-Fields*, 8vo. 1716.—This is only a Translation from a *French* Play of the same Title, by *M. Deschamps*, to which is ad-

ded, a Parallel between that Play and the last mentioned one of *Mr. Addison's*.

CAUTIOUS COXCOMB. *Vid.* SIR SOLOMON SINGLE.

CELESTINA, or *the Spanish Bawd.* Com. 1708.—This was wrote originally in *Spanish*, by *Don Mateo Aleman*, one of the most celebrated dramatic Writers of that Nation, in 2 Acts, and was translated above an hundred Years ago, at the End of *Gusman de Alfarache, the Spanish Rogue*.—In the 2d Vol. of the new Translation, it is reduced to 5 Acts.

CENIA. *Vid.* EUGENIA.

CHABOT (PHILIP) ADMIRAL OF FRANCE, his Tragedy, 4to. 1639.—This Play was written in Conjunction by *Ja. Shirley* and *Chapman*.—The Story of it is taken from the *French* Historians, in their Account of the Reign of *Francis I.*

A CHALLENGE AT TILT AT A MARRIAGE. A Masque, by *Ben Jonson*.—Fol. 1640.

CHALLENGE FOR BEAUTY. Tragi-Com. by *Tbo. Haywood*, 4to. 1636.—Acted in *Black Fryars*.—Scene *Portugal*.

THE CHAMBERMAID. Ballad Opera, by *Edw. Phillips*, performed at the *Theatre Royal* in *Drury Lane*, 1734.

CHAMBERMAID TURN'D QUAKER. *Vid.* COUNTRY INNOCENCE.

THE CHANCES. Com. by *Beaumont* and *Fletcher*.—The Plot of this Play is taken from a Novel of *Cervantes*, called the *Lady Cornelia*, which is amongst the Collection of Novels in 6 vols. 12°. which I mentioned before.—The Scene lies in *Bologna*.

THE CHANCES. Com. by the *D. of Buckingham*, 4to. 1682.—This is only the preceding Play alter'd and amended.—It has been frequently performed with great

Applause, and indeed, the vast Variety of Business and Hurry of Intrigue, which is actually produced by the Confusion of mistaking two Characters so extremely different as those of the *Constantias*, cannot avoid keeping up the Attention of an Audience, and making the Piece appear, if one may so term it, entirely alive.— Yet notwithstanding the Alterations made in it first by the Duke, and since that in the preparing it for some still later Representations, there runs a Degree of Indelicacy thro' some Scenes, and a Libertinism thro' the whole Character of Don *John*, which, to the Honour of the present Age be it recorded, have for many Years past, experienced a very singular Disapprobation, whenever they have been attempted to be obtruded on the Public.

CHANGES OF GOVERNMENT. *Vid.* CONSPIRACY.

CHANGES, or *Love in a Maze*. Com. by *Ja. Shirley*, 4to. 1632.—Scene *London*.—This Play met with considerable Success, not only in the Author's Life Time, but for a long Time after.—A Scene in the first Act, where *Goldsworth* on examining his two Daughters, finds them both in Love with the same Person, has been made Use of, altho' indeed considerably improved, by *Dryden* in his *Maiden Queen*.

The CHANGELING. Trag. by *Tbo. Middleton*, 4to. 1653.—*Rowley* join'd with our Author in this Play, which met with very great Success.—The Scene in *Ali-cant*, and the principal Foundation of the Plot may be found in the Story of *Alsemere*, and *Beatrice Joanna* in *Reynolds's God's Revenge against Murder*, Book I. Ch. 8.

CHANGELINGS. *Vid.* COURT AND COUNTRY.

The CHAPLET. A Musical Entertainment, by *Mendez*, 8vo. 1749.—This Piece had a very considerable Run, and still stands in a very favorite Light amongst the musical Part of Dramatic Entertainments.—The Poetry of it, on the whole, if not great, at least deserves the Praise of being very pleasing, and will, perhaps, give Pleasure where Works of more essential Merit may meet with a less kind Reception.

CHARADOR K. OF CAMBRIA. *Vid.* VALIANT WELCHMAN.

CHARLES I. K. OF ENGLAND, *the famous Tragedie of*.—Anonym. 4to. 1649.—This Play seems to have been written by some very strong Party Man, who thought at so critical a Juncture the Declaration of his Name would have been attended with Hazard, perhaps even of Life; yet was hardy enough to declare his Principles under the Protection and Secrecy of the Press, at a Time, and in a Manner, wherein he must, if known, have render'd himself liable to the most rigid ministerial Resentment.—Nor is this, perhaps, the only Instance which might urge us to wish that warm Integrity and fertile Genius were ever constant Companions.

CHARLES VIII. OF FRANCE, or, *the Invasion of Naples by the French*. An Historical Play by *J. Crown*, 4to. 1680.—The Plot of this Play is taken from *Guicciardini*, and some of the *French* Historians.—Scene *Naples*.—It is written in Heroic Verse, and is perhaps, one of the most striking Instances of the insatiable Turn of Satire which prevail'd with the celebrated Earl of *Rochebester*, who

who notwithstanding the Compliment paid him by the Writer, in dedicating this Play to him, could not avoid ridiculing the Piece and its Author, in his Imitation of the 3d of *Boileau's Satires*, in which he even mentions *Mr. Crowne* and this Play by Name, quotes a peculiar Passage from it, and in a Remark upon it points it out to that Censure, which otherwise it might perhaps have escaped.

CHARLES XII. K. OF SWEDEN, or, *the Adventures of Roderic Random and his Man Strap*, 8vo. 1748.—This Play is a Kind of Tragi-Comedy, was never performed, and seems to have been written as a Ridicule on the ingenious Author of *Roderic Random*.

CHARLES D. OF BIRON. *Vid.* CONSPIRACY.

CHASTE LADY. *Vid.* ERMINIA.

A CHASTE MAID IN CHEAP-SIDE. Com. by *Tbo. Middleton*, 4to. 1620.

CHASTE NYMPH. *Vid.* CALISTA.

THE CHEATS. Com. by *Jn. Wilson*, 4to. 1664.—This Play met with general Approbation; notwithstanding which, the Author's Modesty induced him to make an Apology for its Faults, in a Preface to the earlier editions.—To the 4th Edition, which was in 1673, there is the Addition of a new Song.

THE CHEATS OF SCAPIN. A Farce, by *T. Otway*, 4to. 1677.—This Farce is printed at the End of the Tragedy of *Titus and Berenice*, which consists only of three Acts, and was probably intended to be performed with it in the same Manner as we have lately seen some Pieces of irregular Length destined for a joint

Performance.—It is not much more than a Translation of *Moliere's Foberis de Scapin*, the Plot of which, moreover, is borrowed from the *Pbormio* of *Terence*.—The Scene *Dover*.

THE CHEATS OF SCAPIN. Com. by *Ozell*.—This is only the absolute Translation of *Moliere's* Play, was never acted, but is printed among the rest of *Ozell's* Translations from that Author.

THE CHESHIRE COMICS. C. by *Johnson*, 8vo. 1740.—This Piece, written by the Author of *Hurlobrumbo*, is, like that, full of Madness and Absurdity, yet like that, has in it many Strokes of wonderful Imagination.

CHILD HAS LOST A FATHER. *Vid.* BIRTH OF MERLIN.

THE CHIMÆRA. Farce, by *T. Odell*, 8vo. 1720.—The Date and Title of this Piece, are sufficient to point out the Design of it, which was to expose the Follies and Absurdities that Mankind were drawn into by the epidemical Madness of that extraordinary Year.

THE CHINESE ORPHAN. Historical Trag. Anonym. 8vo. 1740.—This is little more than a Verification of a *Cbinese* Tragedy, which *Du Halde* has given us a Translation of at the End of his History of *Cbina*.—See farther under ORPHAN OF CHINA.

CHIT CHAT. Com. by *Killigrew*, Esq; 8vo. 1722.—This Play is little more than what its Title implies, *viz.* a connected Piece consisting principally of easy and genteel Conversation yet it met with considerable Applause when represented at *Dr. Lane's* Theatre and so strongly was the Interest of the Author, who had a Place at Court, supported by the D, of *Argyle* and others

thers of his Friends, that the Profits of this Play, were said to have amounted to upwards of a thousand Pounds.

CHLORIDIA, or *Rites to Cbloris and her Nymphs*. Masque, by *Ben Jonson*, presented at Court by the Queen and her Ladies at *Sbrowetide*, 1630, 4to.

The CHRISTIAN HERO. Tr. by *Geo. Lillo*, 8vo. 1734. — This Play is founded on the History of the famous *George Castriot*, commonly called *Scanderbeg*, K. of *Epirus*. — It was performed at the Theatre in *Dr. Lane*, and with but very little Success. — The Editor of *Whincop's Scanderbeg*, seems, in a Preface to that Play, to glance a Hint of some ungentle Behaviour in *Mr. Lillo*, with Regard to it. — But as it is well known, that Disappointment on one Side, is sometimes the Occasion of Injustice towards the other, I cannot think the Reality of the Accusation in this Case seems perfectly authenticated.

A CHRISTIAN TURN'D TURK, or, *the tragical Lives and Deaths of the two famous Pirates WARD and DANSIKER*. Trag. not divided into Acts, 4to. 1612. — The Story is taken from an Account of the Overthrow of those two Pirates, by *Andrew Barker*, 4to. 1609.

CHRISTMAS, his Masque, by *Ben Jonson*, presented at Court, 1616.

CHRISTMAS ORDINARY. A private Shew, wherein is expressed the jovial Freedom of that Festival, acted at a Gentleman's House among other Revels, 1682. — This Piece is written by a Gentleman who was Master of Arts, and is signed with the Letters R. W.

CHRIST'S PASSION. Trag. by *Geo. Sandys*, 8vo. 1640. — This

Play was not intended for the Stage, and is only a Translation of the *Christus patiens* of *Hugo Grotius*, with Annotations. — It was, however, esteemed a very good Translation by his Contemporaries, and is even strongly commended in a Copy of Verses prefixed to it by the great Lord *Falkland*.

OF CHRIST WHEN HE WAS TWELVE YEARS OLD. Com. — This is one of the Pieces written by *Bishop Bale*, of which we know nothing more than the Name, as handed down to us by himself in a Catalogue of his Works.

CHRONONHOTONTOLOGOS. A Mock Trag. by *Harry Carey*, 8vo. 1734, acted with Success at the Little Theat. in the *Haymarket*.

CHUCK, or *the School Boy's Opera*, 1736. — This Piece is extremely puerile, yet the Author or Editor has thought proper to put *Mr. Cibber's* Name to it.

CICILIA AND CLORINDA, or *Love in Arms*, Tragi-Com. by *Tho. Killigrew*. — This is formed in two Plays, the first of which was written at *Turin*, about 1650, and the second at *Florence*, in 1651. — The Scene of both Pieces lies in *Lombardy*, and the Characters of *Amadeo*, *Ducius* and *Manlius*, seem Copies of *Aglatides*, *Artabes* and *Megabises* in the *Grand Cyrus*, Part I. Book 3.

The CID. Tragi-Com. by *Joseph Rutter*. — This Play is also in two Parts, both printed in 12mo. the first in 1637, the second in 1640. — They are Translations at large, and with some Alterations of the celebrated *CID*, of *Cornille*, and were undertaken, the first at the Request of the E. of *Dorset*, to whose Son the Author was Tutor, and the second by

by the Command of K. Charles I. who was so well satisfied with the first Translation, as to order the second Part to be put into Mr. Rutter's Hands for the same Purpose.

CINNA'S CONSPIRACY. Tr. Anonym. acted in *Lincoln's-Inn-Fields*, 4to. 1713.—The Scene Rome. — Plot from the Roman History.

CIRCE. Dram. Opera, by Dr. Cha. D'Avenant, 4to. 1677; acted with considerable Applause. — Prologue by *Dryden*, Epilogue by *Lord Rochester*, and the Music by *Bannister*. — The Scene lies in *Taurica Chersonesus*, and the Plot is borrowed from poetical History, viz. *Ovid's Metam.* Book 14. *Beccae, Nat. Cornes, &c.*

CITIZEN TURN'D GENTLEMAN. Vid. MAMAMOUCHI.

THE CITY BRIDE, or, *the merry Cuckold.* Com. by *Jos. Harris*, 4to. 1699.—This Play is borrowed almost entirely from *Webster's Cure for a Cuckold*, several whole Scenes being the same, but spoiled by the present translator, so that its Success was but very indifferent.

THE CITY FARCE, 1737. Of this I know nothing more than the Name.

THE CITY GALLANT. Vid. GREEN'S TU QUOQUE.

THE CITY HEIRESS, or *Sir Timothy Treatall.* Com. by Mrs. *Behn*, 4to. 1682.—This Play was well received, but is in great Measure a Plagiarism, Part of it being borrowed from *Middleton's Mad World my Masters*, and Part from *Massinger's Guardian*. — From the Character of *Sir Timothy Treatall*, and that of *Middleton's Play* from which it was taken, collected together, may be deduced the Origin of the *Sir*

John English, in *C. Johnson's Country Lassies*. — Mrs. *Behn* has also introduced into this Play a great Part of the *Inner Temple Masque*, by *Middleton*.

THE CITY LADY, or *Folly reclaim'd.* Com. by *Tbo. Dilke*, 4to. 1697.—Scene *Covent Garden*.

THE CITY MADAM, Com. by *Massinger*, 4to. 1658.—This is an excellent Comedy, nor can there perhaps be shewn a more perfect Knowledge of the Disposition of the human Mind, than is apparent in the Behaviour of the *City Lady* and her two Daughters, to the Husband's Brother, who is unfortunately fallen into Distress, and is become a Dependant on the Family.—The Plot, the Business, the Conduct and the Language of the Piece are all so admirable, that it would need very little Alteration to bring it on the List of our most pleasing acting Plays.

THE CITY MATCH. Com. by *Jasper Maine*, D. D. — This Play was presented before the K. and Q. at *Whitehall*, in 1639, and there is an Edition of it in Folio the same Year, and another in 4to. 1648, but no correct one earlier than that at *Oxford* 1659.—The Scene lies in *London*, and it has been esteemed as a very good Comedy.

THE CITY NIGHT CAP, or *Cred-quod habes & babes.* Com. by *Rob. Davenport*, 4to. *London* 1661.—This Play met with very good Success. The Plot of *Lorenzo, Philippo* and *Abstemia*, is taken from the *Curious Impertinent* in *Don Quixote*, and that of *Ludovico, Francisco* and *Dorothea*, in which the new married Lady is set to do Homage to her Husband's Night Cap, which Mr. *Ravencroft* has also introduced

into.

into his *London Cuckolds*, is borrowed from *Boccace's Decameron*, Day 7. Nov. 7.

CITY POLITICS. Com. by *J. Crowne*, 4to. 1683.—This Play was a very severe Satire upon the Whig Party then prevailing; yet has the Author vindicated himself in his Epistle to the Reader, of what had been laid to his Charge, *viz.* that he had intended a personal Abuse on a certain eminent Serjeant at Law and his Wife, under the Characters of *Barto'in* and *Lucinda*, and a Doctor under that of *Panchy*.

The **CITY RAMBLE**, or *the Playhouse Wedding*. Com. by *Settle*, 4to. 1699.—The two first Speeches of this Play are taken from *Beaumont* and *Fletcher's Knights of the Burning Pestle*, and much throughout the whole Piece from the *Coxcomb* of the same Authors.

A **CITY RAMBLE**, or *the Humours of the Compter*. Farce, by *Cba. Knipe*, 8vo. 1715.—The Name of this Farce is sufficient to point out its Subject.

The **CITY WIT**, or *the Woman wears the Breeches*. Com. by *Rich. Broome*, 8vo. 1654.—The Prologue is a mixture of Prose and Verse.

CLAUDIUS TIBERIUS NERO, Rome's greatest Tyrant (*the Tragedie of*) truly represented out of the purest Records of those Times, 4to. 1617.—Dedicated to the right worshipful Sir Arthur Mannering (*Sonne and Heyre unto Sir George Mannering, of Eithfield in the County of Salop*) Carver unto Prince Henry his Grace. This Play I have never seen, nor is it in any of the Catalogues that I know, yet Mr. *Coxeter* in his MS. Notes, has it under this ample and particular Title, which is surely a sufficient Authority for

my inserting it in this Place.

CLARICILLA.—Tragi-Com. by *Tbo. Killigrew*.—This Play was written at *Rome* about 1652, and is dedicated by the Author to his Sister the Lady *Shannon*.

CLEARTE. An Ital. Opera, 8vo. 1716.—The Scene lies in *Denmark*, and it is dedicated to the Ladies of *Great Britain*, by the Cav. *Nicolini Grimaldi*; but who is the Author of it seems not to be by that sufficiently determined.

CLEOMENES, or *the Spartan Hero*, by *Dryden*, 4to. 1692.—This Play, notwithstanding the Misrepresentations of it by *Dryden's Enemies at Court*, was acted with great Applause.—The Plot of it is professedly taken from *Plutarch*, but improved by the Addition of *Cassandra's Love for Cleomenes*, and the giving him a second Wife.—The Scene lies in *Alexandria* and the Port of that City—and to the Addition in 12mo. 1717, is prefixed the *Life of Cleomenes*.

CLEONE. Trag. by *R. D. 's-*
ley, 8vo. 1758.—The Plot of this Play is not founded on any History, yet the Circumstance of *Siffroy's* giving his Friend directions concerning his Wife, seems to favour somewhat of *Posthumus's* Orders in *Cymbeline*. The last Acts containing *Cleone's* Madness over her murder'd Infant, are wrought to the highest Pitch, and received every advantage they could possibly meet with, from the inimitable Performance of *Miss Bellamy*, to whose peculiar Merit, in this Part, it would be doing Injustice not to pay that Tribute in this Place, which the most judicious Audience in the World, *viz.* that of *London*, afforded her during a long and crowded Run of the Piece. A nnexted

to this Tragedy is an Ode entituled *Melpomene*; which does Honour to its Author.

CLEOPATRA. Trag. by *Sam. Daniel*, 8vo. 1595.—This Play is founded on the Story of *Cleopatra*, in *Plutarch's* Lives of *Anthony* and *Pompey*, and on a little *French* Book, of which we have a Translation by *Mr. Otway*, intituled, *The History of the three Triumvirates*.—This Tragedy was very much esteemed in its Time, and there is an Edition of it in 1623, in which the Author has made various Alterations greatly to its Advantage. — Scene in *Alexandria*.

CLEOPATRA Q. OF EGYPT, her Tragedy, by *Tho. May*, 1626. This is upon the same Story with the foregoing, and the Author, either with an Intent of shewing his Learning or his Candour, has throughout, quoted in the Margin, the Historians from whom he took the Story, viz. *Plutarch*, *Dion Cassius*, *Suetonius*, *Strabo* and *Appian*.—He has besides, borrowed several other Embellishments, particularly *Callimachus's* Epigram upon *Timon*, and an Annotation on the antient *Lybian Psylls*, celebrated for curing the venomous Wounds giving by Serpents, by sucking the Place. The Scene *Egypt*.

CLOTILDA. Ital. Opera, presented at the Theat. in the *Haymarket*, 8vo. 1709. — Scene *Castille*.

THE CLOUDS. Com. by *Lewis Theobald*, 12mo. 1715. — This Play was not intended for the Stage, but is only a Translation with Notes from *Aristophanes*.

CLUBMEN. Vid. WITS.

THE COBLER OF PRESTON. Farce of 2 Acts, by *Cha. Johnson*, 8vo. 1716. — The Plot of this Piece is founded on the History

of *Shakspear's* drunken Tinker, in the *Taming of a Shrew*.—*Jacob* has mentioned a Farce of the same Title, among *Bullock's* Works; but as it is of the same Date nearly, and he has said the same of that, which I have related of this, I imagine it must be the same Piece, only republished by *Bullock*; whose Property, as Manager of the Theatre, it might happen to be.

THE COBLER'S OPERA. Anonym. 8vo. 1709, acted in *Lincoln's-Inn-Fields*.—Of this I know no more than the mention in *Coxeter's* MS. Notes.

THE COBLER'S PROPHECY. Com. by *Rob. Wilton*, 4to. 1594. — Of this no more than the Name is mentioned by any of the Writers.

COELIA, or the perjured Lovers. Trag. by *Ch. Johnson*, 8vo. 1732. This Play has much of the *Pathos* in it, and may be considered as very far from a bad Piece, yet in the Representation at *Dr. Lane* it met with no Success.

COELUM BRITANNICUM. A Masque, by *Tho. Carew*, 4to. 1634. This Masque was written at the particular Command of the King, and performed by his Majesty and the Nobles, at the *Banquetting House* at *Whitehall*, on *February 18*, 1633.—The Decorations were by *Inigo Jones*, and the Music by *H. Lawes*. This Piece was for some Time ascribed to *Sir Wm. Davenant*, thro' Mistake, which Mistake has been continued so far as to the Fol. Edition of *Sir W.'s* Works.

THE COFFEE-HOUSE. Com. by the *Rev. Ja. Miller*, 8vo. 1737. *Dr. Lane*. — This Piece met with no Kind of Success, from a Supposition, how just I cannot pretend to determine, that *Mrs. Yarrow* and her Daughter who

who kept *Dick's Coffee-House* near *Temple-Bar*, and were at that Time celebrated Toasts, together with several Persons who frequented that House, were intended to be ridiculed by the Author. — This he absolutely denied as being his Intention; when the Piece came out, however, the Engraver who had been employed to compose a Frontispiece, having inadvertently fixed on that very Coffee-house for the Scene of his Drawing, the *Templers*, with whom the above-mentioned Ladies were great Favorites, became, by this Accident, so confirmed in their Suspicions, that they united to damn this Piece, and even extended their Resentments to every Thing which was suspected to be this Author's, for a considerable Time after.

COFFEE-HOUSE. *Vid.* KNAVERY IN ALL TRADES.

THE COFFEE-HOUSE POLITICIAN, or *the Justice caught in his own Trap*. Com. by *H. Fielding*, 8vo. 1732. — This Play has no very great Share of Merit, yet was performed with tolerable Success at the *Little Theatre* in the *Haymarket*.

COFFEE-HOUSE POLITICIAN. *Vid.* GENEROUS HUSBAND.

COFFEE-HOUSE POLITICIANS. *Vid.* USURPERS.

COLA'S FURY, or *Lyrenda's Misery*. Trag. by *Hen. Burkbhead*, 4to. 1645. — The Subject of this Play, is the *Irish* Rebellion which broke out in the Year 1641; and the principal Personages who had any Concern in the Transactions of that Time, are distinguished under Fictitious Names, *viz.* *D. of Ormond*, *Osiris*; *Sir John Borlace*, *Berosus*, &c. as may be easily discovered by referring to

Temple's, *Borlace's* and *Clarendon's* Histories. — This Tragedy was never acted, but is commended in most extravagant Terms, in two Copies of Verses prefixed to it.

THE COMBATE OF CAPPS. A Masque, 1582. — This Piece is very scarce, I have never seen it, nor did either *Langbaine* or *Jacob*, by both of whom it is mentioned without either Author's Name or Date, but the Author of the *British Theatre* appears to have known it better, since in that Work alone I find it with the old Spelling and Date I have here put to it, and which from the Air of Originality that appear in them, I have thought proper to adopt.

THE COMBAT OF LOVE AND FRIENDSHIP. Com. by *Dr. Rob. Mead*, 4to. 1654. — This Play was presented during the Author's Life Time, by the Gentlemen of *Christ Church Colledge Oxford*, but was not published till after his Decease.

THE COMEDY OF ERRORS, by *W. Shakespeare*, Fol. 1685. — This Play is founded on the *Mœnechmi* of *Plautus*, but greatly exceeds the Original. — The Confusion produc'd by the Resemblance of the two *Antipholis's* and the two *Dromio's*, is truly comic, and whenever the Piece is presented, which indeed is but seldom, from the Difficulty of matching Performers to the Parts, as well as to each other, is constantly found to keep up the Attention of an Audience, and give them great Delight.

THE COMICAL GALLANT, with the Amours of *Sir John Falstaff*. — Com. by *J. Dennis*, 4to. 1702. — The Scene of this Play lies in *Windsor Park*, and the Town of *Windsor*, and the Piece is no other than a very indifferent

Alteration of *Shakespeare's Merry Wives of Windsor*, to which is added a large Account of the Taste in Poetry, and the Causes of the Degeneracy of it.

The **COMICAL HASH**. Com. by the Duchefs of *Newcastle*, Fol. 1662.

The **COMICAL LOVERS**. Com. by *C. Cibber*, 4to. 1712, acted by Subscription at the *Queen's Theatre*, in the *Haymarket*.—This is one of the most indifferent of this Author's Pieces, and is indeed remarkable for nothing but a Tag to one of the Acts, which seems pointed at the Parting of *Monefes* and *Arpasia* in *Tamerlane*, and is a humourous Picture of many such parting Scenes in some of our *Lovesick Tragedies*.

The **COMICAL REVENGE**, or *Love in a Tub*. Com. by *Sir Geo. Ethridge*, 4to. 1669.—This Comedy, tho' of a mixt Nature, some of it being serious and written in Heroic Verse, and by no means equal to the comic Parts of it, yet has generally succeeded very well upon the Stage, and met with universal Approbation; yet to the Honour of the present Taste, this, and several other admirably written Pieces have been for some Time past laid aside, on Account of the Looseness of some of the Characters and Expressions; Wit, seeming in this Age, not to be consider'd as a sufficient Protection for Libertinism, which was too much the Case at the Period in which this Author wrote.

COMICAL RIVAL. *Vid.* SCHOOL BOY.

COMICAL TRANSFORMATION. *Vid.* DEVIL OF A WIFE.

The **COMMITTEE**, or *Faithful Irishman*. Com. by *Sir Rob. Howard*, Fol. 1665.—This Comedy was written not long after

the Restoration, and was intended to throw an Idea of the utmost Odium on the Round-head Party and their Proceedings.—The Piece has no great Merit as to the Writing, yet from the Drollery of the Character of *Teague*, and the strong Picture of absurd Fanaticism mingled with indecent Pride, drawn in those of *Mr. Day*, *Mrs. Day*, and *Abel*, it even now, that every Spark of Party Fire, as to that Part of the *English* History, is absolutely extinct, has established itself as a standard acting Comedy, and constantly gives Pleasure in the Representation.

The **COMMITTEE MAN CURRIED**. Com. in 2 Parts, by *S. Sheppard*, 4to. 1647.—*A Piece discovering the Corruption of Committee Men and Excise Men; the unjust Sufferings of the Royal Party; the devilish Hypocrisy of some Roundheads; the Revolt for Gain of some Ministers.*—*Not without pleasant Mirth and Variety.*—These two Plays have much more Zeal than Wit, yet at the same Time are the most barefac'd Plagiaries, there being scarcely a Piece of *Sir John Suckling's* either in Prose or Verse, which has escaped the Plunder of this dramatic Pirate, exclusive of what he has borrowed from the 1st and 3d Satires of *Juvenal*, as translated by *Sir Rob. Stapleton*.

The **COMMONS CONDITION**. Com. Anonym. 1676.—Of this nothing more than the Name is mentioned in any of the Catalogues.

A **COMMONWEALTH OF WOMEN**. Tragi-Com. by *T. Durfey*, 4to. 1686.—This Play is borrowed from *Fletcher's Sea Voyage*, and is very indifferently executed.—The Scene *Covent Garden*.

The **COMPROMISE**. Com. by *Mr.*

Mr. *Sturmy*, 8vo. 1732, acted at the Theat. Roy. in *Lincoln's-Inn-Fields*.

COMUS. A Masque, by Dr. *Dalton*, 8vo. 1739. — This Piece is a very judicious Alteration of *Milton's* Masque at *Ludlow Castle*, wherein it is render'd much more fit for the Stage by the Introduction of many additional Songs; most of them *Milton's* own, of Part of the *Allegro* of the same Author, and other Passages from his different Works, so that he has rather restor'd *Milton* to himself than altered him. — It met with great Applause, and the estimable Author during the Run of it, fought out a Daughter of the immortal Bard, who was at that Time in mean Circumstances and greatly advanced in Years, for whom he procured a Benefit from this Piece, which produced her upwards of 120 pounds; nor be it forgotten to the Honour of Mr. *Garrick*, that about ten Years ago he conferred the same Obligation on one Mrs. *Fester*, who was Granddaughter to the original Writer of this Masque.

CONCEITED CUCKOLD.
Vid. POLITIC WHORE.

CONCEITED PEDLAR. Vid. ARISTIPPUS.

CONCEITED TRAVELLERS.
Vid. CARELESS LOVERS.

The CONFEDERACY. Com. by Sir *John Vanburgh*, 4to. 1705. — This is a very pleasing Comedy and full of Business; the Characters are natural, and altho' there may seem somewhat improbable in the Affair of *Dick* and *Brafs*, yet, as many strange Things are undoubtedly done in the Fortune Hunting Scheme, it can scarcely be deemed impossible; the Language is pleasing, and the Plot of the two Wives against

their Husbands, well conceived and admirably executed. — In a Word, it may perhaps justly be esteemed the *chef d'Oeuvres* of this witty and ingenious Author.

The CONFEDERATES. A Farce, by *Joseph Gay*, 8vo. 1717. — This Piece is written in Rhyme, and altho' the Name put to it is a fictitious one, contains a considerable Share of Humour. It is a very severe Satire on a Farce written in Confederacy, by the three great Geniuses *Pope*, *Gay* and *Arbutnot*, called *Three Hours after Marriage*, which justly met with universal Disapprobation. — The real Author of this Farce (which was never acted) was Capt. *John Durant Brevial*, whom on this Account Mr. *Pope* has thought proper to lash, as he did every one whom he either disliked or feared, in the *Dunciad*.

The CONFLYCTE OF CONSCIENCE. A Pastoral, by *Nath. Woods*, 4to. 1581. This is one of the early dramatic Pieces formed on moral Subjects. — I know not whether it was ever publicly performed, but was intended to be presented in private Families, for which Purpose, the Actors Names are divided into six Parts, in such Manner, that all the Characters may be performed by six Persons only.

The CONNOISSEUR. Com. by *Conolly*, 8vo. 1734. — This Play is intended to answer the same Kind of Purposes of Ridicule with *Shadwell's Virtuoso*, and *Foote's Farce of Taste*, but is but indifferently executed, and met with very middling Success.

The CONQUEST OF CHINA, by the Tartars. Trag. by *E. Settle*, 4to. 1676. — This Play is written in Heroic Verse, and the Plot founded on History, which may

be seen by refering to *Feylin's Cismog. Palafax's Conquest of China, &c.*

CONQUEST OF FRANCE. *Vid.* HENRY V.

CONQUEST OF GRANADA. Trag. in two Parts, by *J. Dryden*, 4to. 1678. These two Plays met with great Success when performed, on which Account, as it should seem, *Langbaine*, who is ever strongly prejudiced against this Prince of *English Poets*, has taken amazing Pains to point out how much he has borrowed for the forming of these Pieces, from the celebrated Romances of *Almalide*, *Grand Cyrus*, *Ibrahim*, and *Guzman*.—Yet surely this Envy was entirely unnecessary, since as the Plot of the Piece is built on History, it should rather be esteemed as a Merit, than a Blemish in the Author, that he has, like an industrious Bee, collected his Honey from all the choicest Flowers which adorned the Field he was traversing, whether the more cultivated ones of serious, or the wilder of romantic History.—They are, however, written in a Manner so different from the present Taste, that they have been long laid aside.

CONQUEST OF IRELAND. *Vid.* ROYAL FLIGHT.

CONQUEST OF MEXICO. *Vid.* INDIAN EMPEROR.

THE CONQUEST OF SPAIN. Trag. Anonym. 4to. 1705, acted at the *Qu.'s Theat.* in the *Haymarket*.—Scene *Spain*.

THE CONQUEST OF THE GOLDEN FLEECE. Opera, by *Angelo Cori*, 8vo. 1738, performed at the Theatre in the *Haymarket*.—The Plot is founded on the Story of *Jason*, and the Scene lies partly in the Palace of *Chalcos*, and partly in the contiguous Wood consecrated to *Mars*.

THE CONSCIENTIOUS LOVERS. Com.—Of this nothing more seems to be known than that there has been such a Play, and that it was written in some Part of the seventeenth Century.

THE CONSCIOUS LOVERS. Com. by *Sir Richard Steele*, 8vo. 1721.—The general Design of this celebrated Comedy is taken from the *Andria* of *Terence*, but the Author's principal Intention in the Writing it, was, as he himself informs us, to introduce the very fine Scene in the 4th Act between young *Bevil* and *Myrtle*, which sets forth in a strong Light, the Folly of Duelling, and the Absurdity of what is falsely called the *Point of Honour*; and in this particular Merit this Play would probably have ever stood foremost, had not that Subject been since more amply and completely treated by the admirable Author of *Sir Charles Grandison*, in the Affair between that truly accomplished Gentleman and *Sir Hargrave Pollexfen*. *Vid.* *Sir Charles Grandison*, Vol. 1. and 2.

THE CONSPIRACY. Trag. by *Henry Killigrew*, 4to. 1638. This Piece was intended for the Entertainment of the King and Queen at *York House*, on Occasion of the Nuptials of *Lord Cha. Herbert* with *Lady Mary Villiers*; and was afterwards acted on the *Black Fryars Stage*.—It was written at 17 Years of Age, and the Commendation bestowed on it by *Ben Jonson* and *Lord Falkland*, created the Author some Envy among his Cotemporaries.—The Edition above mentioned is a surreptitious one, published while the Author was Abroad, and without his Consent or Knowledge. He afterwards, however, gave the World a more genuine one in *Fol.* 1653; but was so much ashamed

ashamed of this first Edition that to prevent its being known to be the same Piece, he altered the Name of it to *Pallantus* and *Eudora*, which therefore I would recommend to the Reader. — The Scene lies in *Crete*.

The CONSPIRACY, or *the Change of Government*. Trag. by *Whitaker*, 4to. 1680. — The Play is written in Rhime, the Prologue compos'd by *Ravencroft*, and the Scene lies in *Turkey*.

CONSPIRACY and Tragedy of *Charles Duke of Byron, Marshal of France*. Two Plays, by *Geo. Chapman*, 4to. 1608. — These two Pieces are both founded on History, and their Plots may be seen in the reading of *Mezeray, D'Avila*, and other of the *French* Historians on the Reign of *Henry IV. of France*.

The CONSPIRATORS. A Tragic-comic Opera, as it was acted in *England* and *Ireland* without Applause, 8vo. 1749. — What the Subject or Intent of this Piece is, I am unacquainted with, as I have never seen it, and from its Date, find it in no other List but of the *British Theatre*; but am apt to believe it has some political Meaning from its Title, and its never having been performed.

The CONSTANT COUPLE, or *a Trip to the Jubilee*. Com. by *G. Farquhar*, 4to. 1700. — This is a very genteel, lively, and entertaining Piece; it met with great Success at its first Appearance, and is always well received whenever it is represented. It has been said that the Author in his principal Character of *Sir Harry Wildair*, meant to present the Public with his own Portrait — but as the same has also been furnished with Regard to his *Capt. Plume*, and his young *Mirabel*, I cannot help making one Remark

on this Opinion, which I think must do Honour to the Author, viz. that such a general Belief could arise from nothing but that Resemblance, which must have been apparent to those who knew him, between him and these elegant and pleasing Characters: — For it is scarcely to be imagined, that a Man of the generous, open, familiar, and dissipated Cast of Character that such a Resemblance implies him to have been, could be so much of an Egotist, as intentionally to make himself the principal in every Piece he sent into the World; and yet it is, perhaps, scarce possible for any Writer who is to draw Characters in real and familiar Life, not to throw into that which he intends to render most amiable and important, so much of his own Principles, Opinions, and Rules of Action, as to render a Resemblance very apparent to those who are familiar with his Complexion of Mind and general turn of Character. — Of this we have numerous Instances, in Writers of other Kinds than the dramatic; *Joseph Andrews, Tom Jones*, and *Capt. Booth*, have been ever acknowledged as the Characters of their ingenious Author; nor can any one deny a Similiarity between *Sir Cha. Grandison* and his estimable Author: and to conclude the Observation, I cannot think it improbable, that were we closely to examine the Comedies of the latter half of the 17th Century, we might find out in their Heroes and Heroines the genuine Portraits of the *Bebn's, Dursley's, Wycherley's*, and *Centlivre's* of those Periods of Gallantry and Licentiousness. — The Part we have been speaking of, is in itself very elegant, but the peculiar Merit of *Mr. Wilkes* in the Performance of it,

it, has certainly been hitherto unequalled; nor can there be a stronger Proof of it, than its having been so frequently since performed by Women, where a Partiality to the Sex, might be urged to excuse some little Deficiency in Point of Execution.

CONSTANTINE. Trag. by *Phil. Francis*, 8vo. 1754. *Covent Gard.*—This Piece met with very bad Success, altho' not by many Degrees the worst of the Productions of that Season.

CONSTANTINE THE GREAT, or *the Tragedy of Love*, by *N. Lee*, 4to. 1684. — The Scene of this Play is laid in *Rome*, and the Plot founded on real History, for which see various Historians of the Life of that Emperor, and particularly *Amnianus Marcellinus*, by whom the Story of *Crispus* and *Iausia* is very circumstantially related.

The **CONSTANT LADY.** *Vid.* **GENEROUS FREEMASON.**

The **CONSTANT MAID**, or *Love will finde out the Way*. Com. by *Ja. Shirley*, 4to. 1661.—The greatest Part of this Play is borrowed from others, particularly the Circumstance of *Hardwell's* courting the Widow *Bellamy* by the Advice of his Friend *Playfair*; which, altho' the Basis of all the principal Business of the Piece, has been made Use of in many Comedies both antient and modern.—It was before printed with the last Title alone, and the Letters *T. B.* as Author, 4to. 1640.

The **CONSTANT NYMPH**, or *the Rambling Skepterd.* A Pastoral. Anonym. 4to. 1678.—This Piece was written by a Person of Quality, who tells us (as most Authors whose Pieces do not succeed, are desirous of finding out any other Cause for their Failure, than Want of Merit) that it suffer'd much thro' the Defects of setting it off

when it came upon the Stage. — The Scene is *Lucia* in *Arcadia*.

The **CONTENDING POLLIES.** *Vid.* **BEGGAR'S PANTOMIME.**

The **CONTENTED CUCKOLD**, or *the Woman's Advocate*. Com. by *Reuben Bourne*, 4to. 1692. — Scene *London*. — This Play was never acted.

The **CONTENTION BETWEEN LIBERALITIE AND PRODICALITIE.** *A pleasant Comedie play'd before her Majestie*, 4to. 1602. — This Piece is anonymous, but notwithstanding the Difference of Time, I am apt to believe it to be no more than an Enlargement and Improvement of a much older Piece, intituled, *Liberalitie and Prodicalitie, a Masque of much Morallitie*, printed so early as 1559. — Yet whether this Alteration was made by the Author of the first or not, I am entirely unable to determine, altho' as upwards of forty Years had elapsed, I think it the more rational to surmise in the Negative.

The **CONTENTION BETWEEN YORK AND LANCASTER**, with *the tragical Death of the good Duke HUMPHRY*, &c. in two Parts 4to. 1600. — There is very little Difference between this and the second Part of *Henry VI.* as written by *Shakespeare*.

CONTENTIONS FOR HONOUR AND RICHES. A Masque, by *Ja. Shirley*, 4to. 1633. — This was originally no more than an Interlude or Entertainment, but was afterwards enlarged by the Author to the Bulk of a Comedy, with the Title of *Honorica* and *Mammon*.

CONTENTION FOR THE LAUREL. *Vid.* **BATTLE OF THE POETS.**

CONTENTION OF AJAX AND ULYSSES for *the Armour of Achilles*

Achilles. — An Interlude, 8vo. 1659.—The Plan taken from the 13th Book of *Ovid's Metamorphosis*.

CONTRACT BROKEN. *Vid.*
NOBLE SPANISH SOLDIER.

THE CONTRIVANCES, or *more Ways than one*. A Ballad Farce, by *Harry Carey*, 8vo. 1717.—This is a very entertaining Piece, had very good Success at it's first Appearance, and frequently brings crowded Houses to this Day.

THE CONVENT OF PLEASURE. Com. by the *Duchess of Newcastle*, 1668.—This is one among many of the Pieces of this voluminous Female Author, which have very seldom been performed, and perhaps much seldomer read.

CONVERTED TWINS. *Vid.*
ST. CECILY.

CONVERTS. *Vid.* PANDORA.

THE COQUET, or *the English Cavalier*. Com. by *Cba. Molloy*, 8vo. 1718.—Acted at the Theat. in *Lincoln's-Inn-Fields* with great Applause.

COQUET AT HER WIT'S END. *Vid.* IMPERTINENT LOVERS.

THE COQUET'S SURRENDER, or *the humorous Funster*. Com. Anonym. 1732.—I know not whether this Play was ever acted or not, but by its not being to be found in any of the Catalogues, nor having ever fallen in my Way, I am apt to look on it as one of those half begotten Infants of the Muses, which either fall short of Existence by an absolute Abortion, or at the best expire as soon as born, and have no other Remembrance of their having been fully formed, but that of the Groans which attended on the bringing them into the World,

CORINTHIAN QUEEN. *Vid.*
ZELMANE.

CORIOLANUS. Trag. by *W. Shakespeare*, 4to. 1699.—The Plot of this Play is taken from History, *viz.* from *Plutarch's* Life of *Coriolanus*, *Livy*, *Dionysius Halicarn.* &c.—The Scene lies partly in *Rome*, and partly in the Territories of the *Volsicians*.—It is an admirable Play, and altho', as it will presently be shewn, many Attempts have since been made to alter it, as well as to form original Pieces on the same Design, yet none of these attempts have ever equalled, or even approached to the Merit of the inimitable first Author.

CORIOLANUS, *the Invader of his Country*, or, *the Fatal Resentment*. Trag. by *J. Dennis*, 8vo. 1720. This is one of the Attempts above-mentioned; but, I believe, succeeded no otherwise than to bring the Author two or three Benefits and then drop into Oblivion.

CORIOLANUS. Trag. by *Ja. Thomson*, 8vo. 1748.—This pleasing Poet's principal Merit 'not lying in the dramatic Way, and this, tho' the last, being far from the best of his Works, even in that Way, I cannot pay any very exalted Compliments to the Piece, — Yet in Justice to the amiable Character of its Author, I must not avoid calling to Mind, in this Place, the grateful Tribute of Sensibility paid to his Memory at the first Representation of it, which was not till after his Death; when on a Recapitulation of his Loss, in the Prologue by *Mr. Quin*, in a Manner peculiarly affecting, scarcely one dry Eye was to be seen in the Audience, so general was the Sense shewn of the Value of a good and moral Man.

CAIUS

CAIUS MARCIUS CORIOLANUS. An Ital. Opera, perform'd at the *King's Theat.* in the *Haymarket*, 8vo. 1723.

CORIOLANUS. *Vid.* INGRATITUDE OF A COMMONWEALTH.

THE CORNISH COMEDY, by a *Cornish Attorney*, 4to. 1696. — Acted at the *Theat.* in *Dorset Gardens*.—Scene *Cornwall*.

THE CORNISH SQUIRE. Com. by Sir *John Vanburgh*, *Congreve* and *Walfsh*, 8vo. 1701.—This is founded almost entirely on the *Sieur Pourceaugnac* of *Moliere*.

CORONA MINERVÆ. A Masque, by *T. Middleton*, 1634. — Of this Piece I find no mention any where but in the *British Theatre*.

THE CORONATION. Tragi-Com. by *J. Shirley*, 8vo. 1653. — This Play was printed in 4to. 1640. as *Beaumont and Fletcher's*, but as *Shirley* laid Claim to it, and the Writers seem generally to allow of that Claim, I have here restored it to his Name. — Scene *Epirus*.

THE CORONATION OF QUEEN ELIZABETH, or, *the Restoration of the Protestant Religion, and the Downfall of the Pope*, by *W. R.* 4to. 1680. This was no more than a Droll of 3 Acts, played at *Bartbolomew* and *Southwark Fairs*.

CORRUPTIONS OF THE DIVINE LAWS. A dramatic Piece, mentioned by *Bishop Bale* in the Catalogue of his own Works.

THE COSTLY WHORE. A comical History, acted by the *Company of Revels*. Anonym. 4to. 1633. — This Piece is by *Philips* attributed to *Rob. Mead*; but *Langbaine* seems firmly of Opinion that it is not his. — The Scene lies in *Saxony*.

COVENT GARDEN. Com.

by *Tho. Nabbes*, 4to. 1638. — This Piece was first performed in 1632, but was not printed till the Time above-mentioned. The Title implies where the Scene is laid, and I imagine it is a Representation of the Humours of that Place at the Period when it was written.

COVENT GARDEN WEEDED, or *the Middlesex Justice of Peace*. Com. by *Rich. Brome*, 8vo. 1658. — By these Titles it is mentioned in *Langbaine*, and other Writers probably from him—but I cannot help observing that *Mr. Coxeter* has altered the first Title to *The Wedding of Covent Garden*, which I imagine he would not have done, without having seen the Piece so entitled in some Edition, and has, moreover declar'd it to be a posthumous Work of this celebrated and voluminous Author.

THE COVENT GARDEN TRAGEDY. Farce, by *H. Fielding*, 8vo. 1733, *Dr. Lane*. — This is a burlesque, but not equal to some other Pieces of the same Author.—The Humours of *Covent Garden*, with Respect to Whores, Gamblers and Bullies, being Subjects too low for Mock Tragedy.

OF THE COUNCELLS OF BISHOPS. A Com. by *Bishop Bale*.—See his List in the *British Theatre*, p. 199.

THE COUNTERFEIT BRIDE-GROOM, or *the defeated Widow*. Com. 4to. 1677.—This is no other than *Middleton's No Wit like a Woman's*, printed with a new Title; an Artifice to give the Appearance of Novelty, which seems to have been frequently practised in those Times, but which would not by any Means pass now, when the slightest Plagiary is immediately discover'd by the piercing Eyes of our Stage hunting Critics, by whom resemblances

blances are even formed in their own Imaginations only, (to the Prejudice of real Merit) where no more than that general Sympathy of Conception which all Writers, whose Genius enables them to see Nature as she is, must have with each other, can give Ground for their Accusations.

THE COUNTERFEITS. Com. 4to. 1679. *J. Leonard* has been suppos'd to be the Author of this Play, which is very far from being a bad one.—The Scene lies in *Madrid*.—The Plot is taken from a *Spanish Novel*, called *The Trapper-trapped*; and *Mr. Cibber* has made great Use of it in his Comedy of *She wou'd and she wou'd not*.

THE COUNTESS OF ESCARBAGNAS. Com. by *J. Ozell*.—This is only a Translation from *Moliere*, and never intended for the Stage.

THE COUNTESS OF PEMBROKE'S IVY CHURCH, by *Abraham Fraunce*, 4to. 1591.—As this is in some of the old Catalogues set down as the Name of a Play in two Parts, I could not omit a Mention of it in this Place, altho' it contains nothing dramatic, but one Piece in *English Hexameters*, called *Amintas's Pastoral*, and which is but a Translation of *Tasso's Aminta*.

COUNTRY BEAU. *Vid. DEVIL UPON TWO STICKS.*

COUNTRY BUMPKINS. *Vid. BETTY.*

COUNTRY BURIAL. *Vid. SYLVIA.*

THE COUNTRY CAPTAIN. Com. by the Duke of *Newcastle*, 4to. 1649.—This Play is suppos'd to have been written during his Exile.

THE COUNTRY GIRL. Com. by *Anth. Brewer*, 4to. 1645.—This Play was frequently acted

with great Applause. The Scenes in *London* and *Edmonton*.

THE COUNTRY HOUSE. A Farce, by *Sir J. Vanburgh*, 12^o. 1704.—This is nearly a Translation from a *French Piece*.

COUNTRY INNOCENCE, or *the Chambermaid turn'd Quaker*.—Com. by *John Leonard*, 4to. 1677.—This is a most notorious Plagiary, being only *Brewer's Country Girl*, just mentioned, reprinted, with scarcely any Difference but that of a new Title.

COUNTRY JUSTICE. *Vid. PERJUROR.*

THE COUNTRY LASSES, or *the Custom of the Mannor*, Com. by *Cha. Johnson*, 12mo. 1715.—This is a very busy and entertaining Comedy, and consists of two separate and independent Plots, one of which is borrowed from *Fletcher's Custom of the Country*, the other from *Mrs. Centlivre's City Heiress*, and what she stole it from, *viz. Middleton's Mad World my Masters*.—It still stands on the List of acting Plays, and is ever sure to give Pleasure.—The Character of *Farmer Freehold* in particular, is admirably drawn.

COUNTRY MISS WITH HER FURBELOE.—*Vid. OLD MODE AND THE NEW.*

COUNTRY SQUIRE. *Vid. LOVE IN A WOOD.*

THE COUNTRY WAKE. Com. by *Tho. Dogget*, 4to. 1696.—This Play was acted with Applause, and has since been reduced into a Ballad Farce, by the Name of *Flora*, or *Hob in the Well*, which is one of the best Pieces of that Kind extant.

THE COUNTRY WEDDING AND SKIMMINGTON. A Tragicomical-pastoral-farcical Opera. Anonym, 8vo. 1729, acted at *Drury Lane*.—This Piece is only one long Scene on a Bank, near the

Thames

Thames Side at Fulham, with 25
Airs in it after the Manner of
the *Beggar's Opera*, and was com-
posed for the young Company to
act in the Summer.

THE COUNTRY WIFE. Com.
by *Wm. Wycherley*, 4to. 1675. —
This Comedy is next to the
Plain Dealer the best of this Au-
thor's Pieces. — It contains great
Wit, high Character, and a man-
ly nervous Manner in the Lan-
guage and Sentiment, yet on Ac-
count of the Looseness in the
Character of *Horner* and some o-
ther of the Parts, it has been for
some Time set aside from Repre-
sentation; more especially as the
Loss of Mr. *Quin* from the Stage,
gives just Grounds to fear we
shall not soon see the Character
of *Pinchwife* so well performed as
it was by that great theatrical
Master. Mrs. *Pinchwife* seems in
some Measure borrowed from *Mo-
liere's Ecole des Femmes*.

THE COUNTRY WIT. Com.
by *J. Crowne*, 4to. 1675. — This
Play contains a great deal of low
Humour, but was a great Favo-
rite with *K. Charles II.* — Part
both of the Plot and Language
are borrowed from *Moliere's Sici-
lien, ou l'Amour Peintre*. Scene
the *Pall-Mall*, in the Year 1675.

THE COURAGIOUS TURK, or
Amurath I. Trag. by *Tbo. Goff*,
4to. 1632. — The Plot from the
Histories of the *Turkish Empire*,
in the Reign of *Amurath*.

COURT AND COUNTRY, or
the Changelings. Ballad Opera,
8vo. 1743. — This Piece was ne-
ver intended for the Stage, but is
only a Satire on the Alterations
made in the Ministry, and the
unsteadiness in some of the pa-
triot Party, or as they called them-
selves, the Country Interest about
that Time.

THE COURT BEGGAR. Com.

by *Richard Brome*, acted at the
Cockpit in 1632. and printed 8vo.
1653.

THE COURT LEGACY. Ballad
Op. of 3 Acts, 8vo. 1732. Anon-
ym. never acted.

**COURT OF AUGUSTUS CÆ-
SAR.** *Vid. GLORIANA.*

**COURTNAY EARL OF DE-
VONSHIRE,** or *the Troubles of Q.*
Elizabeth. Trag. 4to. Anonym.
No Date. — This Play I find no
Mention of but in *Coxeter's Notes*,
but it comprehends (according to
the Title) a great Part of the
Reign of *Q. Mary*, with the
Death of *Jane Gray*.

THE COURT SECRET. Tragi-
Com. by *Ja. Shirley*, 8vo. 1653.
— This Play was never acted, but
was prepared for the Stage at *Black
Fryars*, Plays, being at that Time,
viz. during the Commonwealth,
entirely interdicted. — The Scene
lies at *Madrid*.

COURTSHIP A-LA-MODE.
Com. by *David Craufurd*, 4to.
1700.

THE COXCOMB. Com. by
Beaumont and Fletcher, 4to. 1630.
— This Play has at Times been
revived and acted with Success.

CRAFTIE CROMWELL, or
Oliver ordering our new State. Tragi-
Com. — *Wherein is discovered the
traiterous Undertakings and Pro-
ceedings of the said Nol and his le-
velling Crew*; written by *Mercuri-
us Melancholicus*, and printed in
4to. 1648. — It consists of five
very short Acts, and at the End
of each Act a Chorus enters —
This Play under the above Title,
and with the same Account, is
mentioned by *Coxeter* in his MS.
Notes, and is placed by him op-
posite to a Tragi-Comedy, called
Cromwell's Conspiracy, which both
Langbaine and *Jacob* declare they
knew Nothing of, but which prob-
ably is only this Play mentioned
by

by them from Hearſay only, and therefore under an imperfect Title.

THE CRAFT OF RHETORIC.
— Of this Piece, alſo, I have no Account but from *Coxeter*, in whoſe own Words and Spelling I ſhall therefore give the Title of it as follows. — *A newe Commoditye in Englyſh (in Maner of an Enterlude) ryght elygant and full of Craſt of Retboryk (wherein is ſhewed and deſcrybyd as well the beuote and good propertes of Women as their wyces and evyl Condiſion) with a moral concluſion and exhortacyon to Vertew.* London, printed by John Raſtell 4to. without Date. — This Play is in Metre, and in the old Black Letter; ſo that it is probable, from every Teſtimonial, to be one of the very earlieſt of our dramatic Pieces.

THE CRAFTSMAN, or Weekly Journaliſt. A Farce, 8vo. 1728. — Scene London, in *Caleb D'Anvers's Chambers in Gray's-Inn.* — This Piece was not intended for the Stage, but is a Banter on the Paper of that Title.

CREDE QUOD HABES ET HABES. *Vid.* CITY NIGHT CAP.

THE CREDULOUS CUCKOLD. *Vid.* DEBAUCHEES.

CREUSA, QUEEN OF ATHENS. Trag. by *Wm. Whitebead*, the preſent Poet Laureat, 8vo. 1754. — This Play is founded on Hiſtory, but the Plot is extremely heighthened, and admirably conducted by the Author, nor has there, perhaps, ever been a more genuine and native Simplicity introduced into dramatic Writing, than that of the Youth *Ilyſſus*, bred up in the Service of the Gods, and kept unacquainted with the Vices of Mankind.

CRISPUS. Ital. Opera, by *P. A. Rolli*, 8vo. 1721. — Scene

Rome. — Performed at the King's Th. in the *Haymarket.*

CROESUS. Trag. by *W. Alex, E. of Sterling.* — This is the moſt affecting of all this Author's Pieces. — The Plot is borrowed from *Herodotus*, *Juſtin*, and *Plutarch*, with an Epiſode in the fifth Act from *Xenophon's Cyropeideia.* — The Scene lies in *Sardis.*

CROMWELL, Lord Thomas. — Historical Play, 4to. 1613. — This Play is in all the Catalogues ſet down to *Shakeſpeare*, but *Theobald* and other Editors of his Works have omitted it, together with ſix other Pieces, *viz.* the *Puritan*, *Pericles Prince of Tyre*, the Trag. of *Lochrine*, the *Yorkſhire Tragedy*, *Sir John Oldcaſtle*, and the *London Prodigal.* — All which, tho' it is probable from ſome beautiful paſſages in them, that *Shakeſpeare* may have had ſome Hand in them, are on the whole too indifferent to be ſuppoſ'd the genuine and entire Work of that inimitable genius.

CROMWELL'S CONSPIRACY. *Vid.* CRAFTIE CROMWELL.

THE CRUEL BROTHER. Tr. by *Sir W. Davenant*, 4to. 1630. — Preſented at *Black Fryars.* — The Scene *Italy.*

THE CRUEL DEBTOR, 4to. 1669. — This is only named in *Kirkman's* and other Liſts.

THE CRUEL GIFT, or the Royal Reſentment. Trag. by *Mrs. Centlivre*, 12mo. 1717. — This is the only Attempt made by this Lady in the Tragedy Walk, and is very far from being a bad one. — The Deſign is founded on the Story of *Sigifmunda* and *Guiſcardo*, which is to be found in *Boccace's* Novels, and a poetical Verſion of it very finely done by *Dryden*, and publiſhed among his Fables.

CRUEL HUSBAND. *Vid.* INJUR'D LOVE.

The

THE CRUELTY OF THE SPANIARDS IN PERU. Expressed by instrumental and vocal Music, and by Art of Perspective in Scenes, &c. represented daily at the Cockpit in *Dr. Lane*, at three in the Afternoon punctually, 1658.—Thus it stands in *Jacob*, but is not mentioned by *Langbaine*. The Author of the *British Theatre*, however, mentions a remarkable Circumstance in Regard to it, which is, that *Oliver Cromwell*, who had prohibited all theatrical Representations, not only allowed this Piece to be performed, but even himself actually read and approved of it; the reason assigned for which was its strongly reflecting on the Spaniards, against whom he was supposed to have formed some very considerable Designs.

THE CUCKOLD IN CONCEIT. Com. by Sir *John Vanbrugh*, 8vo. 1706.—This is little more than a Translation of *Moliere's Cocu imaginaire*.—It was acted at the Q's Theat. in the *Hay-market*.

CUCKOLD IN CONCEIT. *Vid.* PICTURE.

CUCKOLD'S HAVEN, or an *Alderman no Conjuror*, by *N. Tate*, Farce, acted at *Dorset Gardens*, 4to. 1685.—The Plot of this Piece is borrowed partly from *Ben Jonson's Eastward Hoe*, and partly from the *Devil's an Ass*, of the same Author.

CUCKOLDS MAKE THEMSELVES. *Vid.* WIFE'S EXCUSE.

THE CUNNING LOVERS. Com. by *Rob. Brome*, 4to. 1654.—This Piece was acted with considerable Applause, and was well esteemed.—The Scene lies in *Verona*.—For the Plot, *vid. the Seven Wise Masters of Rome*, and a Novel call'd the *Fortunate deceiv'd*, and *unfortunate Lovers*.

CUNNING WOMAN. *Vid.* DAME DOBSON.

CUPID AND DEATH. A Masque, by *Ja. Shirley*, 4to. 1653.—This was presented before the *Portuguese Ambassador*, on the 26th of *March*, 1653.—For the Design, *vid. Ogilby's Æsop*, Vol. 1. Fab. 39.

CUPID AND HYMEN. A Masque, by *John Hughes*, 8vo. about 1717.

CUPID'S REVENGE. Trag. by *Beaumont and Fletcher*, 4to. 1630.

CUPID'S WHIRLIGIG. Com. by *E. S.* 1616.—*Coxeter* relates that he had been told by an old Bookseller, that this Play was entered at *Stationer's Hall*, as *Shakespeare's*, but at that Time thought falsely, in order to make it sell.

A CURE FOR A CUCKOLD. Com. by *John Webster*, 4to. 1661.—The Author met with some Assistance from *W. Rowley* in the composing of this Play, which was acted several Times with Applause.

A CURE FOR A SCOLD. *Bal-lad Opera*, by *Ja. Worsdale*, 8vo.—This is taken from *Shakespeare's Taming of the Shrew*, but never met with any great Success, altho' some of the Songs are far from unentertaining.

A CURE FOR JEALOUSY. Com. by *John Carey*, 4to. 1704.—Acted at *Lincoln's Inn Fields*.—This is not by the same Author as the *Generous Enemies*, of which hereafter.—The Scene lies in *Covent Garden*; it met with no Success.

CURE FOR JEALOUSY. *Vid.* DOUBLE DECEIT.

CURIOUS HUSBAND. *Vid.* AMOROUS PRINCE.

CURIOUS IMPERTINENT. *Vid.* MARRIED BEAU.

THE CUSTOM OF THE COUNTRY. Tragi-Com. by *Beaumont* and

and *Fletcher*.—This was accounted a very good Play.—The Plot is taken from *Malaspina's Novels*, Dec. 6. Nov. 6. and has been made considerable Use of by *C. Johnson* in his *Country Lassies*.—The Scene lies sometimes at *Lisbon* and sometimes in *Italy*.

CUSTOM OF THE MANOR. *Vid.* COUNTRY LASSES.

CUTTER OF COLEMAN-STREET. Com. by *Abr. Cowley*, 4to. 1663.—This Play is no other than his own former Comedy called the *Guardian*, new written and greatly amended. It was represented at the D. of *York's Th.* in *Salisbury Court*, and was at first opposed by some Persons to whom the Loyalty of its Author had given Disgust; it was, however, afterwards acted with universal Applause, and has been reviv'd within these thirty Years at the Theatre in *Lincoln's-Inn-Fields*.

CYMBELINE. Trag. by *W. Shakespeare*.—The Plot of this Play, as far as relates to *Posthumus* and *Imogen*, is taken from *Boccace's Decameron*, Day 2. Nov. 9.—The rest from the ancient Traditions of the *British History*.

CYMBELINE. Trag. alter'd from *Shakespeare*, by *W. Hawkins*, 8vo. 1759.—This is what the Title implies, it being only fitted to the *English Stage*, by removing some Part of the Absurdities in Point of Time and Place, which the rigid Rules of dramatic Law do not now admit with so much Impunity as at the Time when the original Author of *Cymbeline* was living.

CYNTHIA AND ENDYMION, or *the Loves of the Deities*. A dramatic Opera, by *T. Durfey*.—This Piece was designed to be acted at Court before *Q. Mary II.* and after her Death was perform'd at the *Theat. Roy.* where it met

with good Success.—The Story is taken from *Ovid's Metam.* and *Psyche*, in *Apuleius's Golden Ass*.—The Scene lies in *Ionia* and *Mount Latmos*. But altho' there are many Lines in the Piece greatly superior to the general Cast of Genius which appears in this Author's other Works, yet he is inexcusable in the Perversion of the Characters from what *Ovid* has represented them; *Daphne*, the chaste Favorite of *Diana* appearing in this Play a Whore and a Jilt, and the fair *Syrinx* being painted in the ignominious Colouring of an envious, mercenary, and infamous Woman.

CYNTHIA'S REVELS, or *the Fountain of Self-Love*.—A comical Satyr, by *Ben Jonson*, Fol. 1616.—This Piece was acted in 1600, by the Children of *Q. Elizabeth's Chapel*.

CYNTHIA'S REVENGE, or *Mænander's Extasy*, by *John Stephens*, 4to. 1613.—This Play runs mostly in Verse, and is one of the longest Plays that ever was written.—The Plot is from *Lucan's Pharsalia* and *Ovid's Metamorphosis*.

CYRUS, K. OF PERSIA. *Vid.* WARRES OF CYRUS.

CYRUS THE GREAT, or *the Tragedy of Love*. Trag. by *J. Banks*, 4to. 1696.—This Play was at first forbidden to be acted, but afterwards came on, and met with very good Success.—The Plot is from *Scudery's Romance of Grand Cyrus*.—The Scene is the Camp near *Babylon*.

CYTHEREA, or *the enamoured Girdle*. Com. by *J. Smith*, 4to. 1677.—This Play was never acted.

THE CZAR OF MUSCOVY. Trag. by *Mrs. Mary Pix*, 8vo. about 1698.—This Play was acted in *Lincoln's-Inn-Fields*, and is

B R

founded on some of the Incidents of the then recent History of the great Czar *Peter*.—The Scene *Muscovy*.—It died, however, in Obscurity, and has not been heard of since.

D.

DAME DOBSON, or *the Cunning Woman*. Com. by *E. Ravenscroft*, 4to. 1684.—This is translated from a *French Comedy*, called, *La Divineresse ou les faux Enchantemens*; yet altho' the Original met with the highest Approbation in *France*, and was eagerly followed, this Copy of it was damned in it's Representation on the *London Theatre*.

DAMON AND PHILLIDA. A *Ballad Pastoral*, by *Colley Cibber*, 8vo. — This little Farce is entirely selected out of the *Love in a Riddle* by the same Author. — Yet notwithstanding that Piece fell to the Ground on the second Night of its Appearance, this Entertainment by coming out as a new Piece, and unknown to be *Mr. Cibber's*, was not only then extremely applauded, but has continued so to be ever since; and indeed amongst all our *Ballad Farces* I scarcely know any thing that lay a juster Claim to Applause, the Words of all the Songs being happily adapted to the Music, the Music to the Words, and the whole mingled with a Simplicity of Manners and Uniformity of Conduct that render it most perfectly and truly pastoral. — This, however, is an Instance among many, how far party Prejudice will have an Influence on the Behaviour of an Audience, in the over-bearing its cool and candid

D A

Judgment.—The Scene *Arcadia*.
DAMON AND PYTHIAS. An historical Play.—Scene *Syracuse*.—Of this neither *Langbaine* nor *Jacob* give any particular Account; but the Piece itself is to be found reprinted in a Collection of old Plays, published by *R. Doddsley*, in 12 vol. 12mo. to which I refer the Reader.

The **D**AMOISELLE, of *the New Ordinary*. Com. by *Richard Brome*, 8vo. 1654.—Scene *London*.

DEMOISELLES A-LA-MODE. Com. by *R. Flecknoe*.—The Scene of this Play is laid in *Paris*, and the Plot, as the Author himself confesses, borrowed from the *Precieuses Ridicules*, the *Ecole des Femmes*, and the *Ecole des Maris* of *Moliere*.

DARIUS. Trag. by the *E. of Sterling*, 4to. *Edinb.* 1603.—This was one of his Lordship's first Performances, and was originally written in a Mixture of the *Scotch* and *English* Dialects; but the Author afterwards not only polish'd the Language, but even very considerably alter'd the Play itself.—The first *London* Edition of this Piece, was with his *Craesus*, under the joint Title of *the Monarchick Tragedies*, together with the *Aurora*, containing the first Fancies of the Author's Youth.

DARIUS. An Interlude, 4to. 1665.—This is taken from the third and 4th Chapters of the first Book of *Esdras*.

DARIUS. An Ital. Opera, 8vo. 1725, performed at the *K.'s Th.* in the *Haymarket*.—The Scene is in *Susa*, and the Music by *Ariosti*.

DARIUS, *K. OF PERSIA*. Tr. by *J. Crowne*, 4to. 1688.—The Scene lies in the Plains and Town of *Arbela* in *Persia*, and the Plot of this Play, as well as of *Lord*
Stor-

D E

Strating's borrowed from *Quintus Curtius*, *Plutarch*, and other Historians of the Life of *Alexander*.

DAVID AND BETHSABE, *their Loves, with the Tragedy of Absalom*, divers Times played on the Stage, 4to. 1599.—The Title of this Play speaks itself. — It was several Times acted with Approbation.

DAVID'S LAMENTATION. Oratorio, by *J. Lockman*, 4to. 1740; performed at the Th. Roy. in *Covent Garden*.

DAY'S COURTSHIP. *Vid.* TUNBRIDGE WELLS.

DEATH OF ALEXANDER THE GREAT. *Vid.* RIVAL QUEENS.

DEATH OF DIDD. A Masque, by *R. C.* 1621.

DEATH OF LADY JANE GRAY. *Vid.* INNOCENT URSURPER.

DEATH OF MARK ANTHONY. *Vid.* BEAUTY THE CONQUEROR.

The DEATH OF MARCUS BRUTUS. Trag. by *John Sheffield*, D. of *Buckingham*.—This Piece is formed on the Plan of some Part of *Shakespeare's Julius Cæsar*, — but written with Choruses after the Manner of the Ancients.—A Tragedy called *Julius Cæsar*, by the same Author and in the same Manner, was intended together with this Piece to have been represented in the Year 1729, for which Purpose the Choruses were all set to Music by the great *Bononcini*, but *English* Voices being not sufficiently numerous, the *Italians* were applied to, who imagining they might make their own Price, demanded more for their nightly Performance than the Receipts of the House could amount to at the usual Rates; on which Account the Design was laid aside.

D E

DEATH OF MARY Q. OF SCOTS. *Vid.* ALBION QUEENS. DEATH OF RICHARD III. *Vid.* ENGLISH PRINCESS.

DEBAUCH'D HYPOCRITE. *Vid.* TRICK FOR TRICK.

The DEBAUCHEE, or *the Credulous Cuckold*. Com. 4to. 1677. Anonym.—Tho' there is no Author's Name to this Comedy, yet whatever Difference there is between it and *Rich. Brome's Mad Couple well match'd*, of which it is little more than a Revival, is the Work of *Mrs. Behn*.

The DEBAUCHEES, or *the Jesuit caught*, Com. by *H. Fielding*. 8vo. 1733.—This Play is built on the Story so recent at that Time of *Father Gizzard* and *Miss Cadriere*, and in it the Author has by no Means spared the Characters of the black hooded Gentlemen of that Reverend Tribe, whose Intrigues and Machinations seem at length to have rendered them the Objects of almost universal Disgust and Hatred.

The DECIT. Farce, by *Hen. Norris*, 12mo. 1723.—Of this I know no more than the Name.

The DECEIVER DECEIVED. Com. by *Mrs. M. Pix*, 4to. 1698. acted at the Theatre in *Lincoln's Inn Fields*.—There are two Dialogues in this Play, one in the 4th Act by *D'Urfey*, and the other in the last, by *Motteux*, both set to Music by *Eccles*. — Scene *Venice*.

DECIUS AND PAULINA. A Masque, by *L. Theobald*, 4to. 1719. — To this Piece are added musical Entertainments as performed at the Th. in *Lincoln's Inn Fields* in the dramatic Opera of *Circe* set to Music by *Galliard*.

The DECOY. An Opera, 8vo. 1733.—Anonym.

DEFEATED WIDOW. *Vid.*

D E

COUNTERFEIT BRIDEGROOM.
DE LUGE. *Vid.* NOAH'S FLOOD.

DEORUM DONA. A Masque, by *Rob. Baron*, 8vo. 1648. perform'd before *Flaminius* and *Clorinda*, K. and Q. of *Cyprus*, at their Regal Palace in *Nicosia*. — The Scenelies in *Nicosia*. — This Piece is Part of a Romance of this Author's, called, the *Cyprian Academy*; but he has been in some Measure guilty of Piracy, the Ditty which is sung by *Neptune* and his Train, being made up from *Waller's Poem to the King on his Navy*, and Part of Act 2. Scene 1. nearly transcribed from the same Author, on *Lady Isabella* playing on her Lute.

DERBY CAPTAIN. *Vid.* EUNUCH.

DERRY DEFENDED. *Vid.* PIETY AND VALOUR.

THE DESERVING FAVORITE. Tragi-Com. by *Lodowick Carlell*, 8vo. 1659. Scene *Spain*. — This Piece met with great Applause, and was acted several Times before the K. and Q. at *Whitehall*. — It was first printed in 4to. 1629, by the Title of *the Favorite*.

THE DESTRUCTION OF JERUSALEM, by *Titus Vespasian*. — Trag. in two Parts, by *J. Crowne*, 4to. 1677. — They are both written in heroic Verse, and were acted with Applause; yet the Author found it necessary to enter into some Kind of Vindication of himself, with Respect to his Character of *Pbraartes*. — The Historical Part of these Plays is to be met with in *Josephus's Wars of the Jews*, and some other Authors.

THE DESTRUCTION OF JERUSALEM. Another Play of the same Name, mentioned by *Langbaine*, which, however, he says

he never saw, but that in the Catalogue printed with the *Old Law*, it is ascribed to one *Tho. Legge*.

DESTRUCTION OF THE WORLD. *Vid.* NOAH'S FLOOD.

DESTRUCTION OF TROY. Trag. by *J. Banks*, 4to. 1679. — This is very far from being a despicable Piece, altho' it met with very indifferent Treatment from the Critics. — It is founded on History, and taken from *Homer*, *Virgil*, &c. and *Langbaine* observes of it, altho' the Language is not equal to that of *Shakespeare's Troilus and Cressida*, yet it at least surpasses *Heywood's Iron Age* (which is built on the same Plot) and many other Tragedies which have met with a more favourable Reception.

DEVIL AND HIS DAM. *Vid.* GRIM THE COLLIER OF CROYDON.

DEVIL AND ST. DUNSTAN. *Vid.* the same Play with the foregoing one.

DEVIL HENPECK'D. *Vid.* EURIDICE.

DEVIL IN A WINE CELLAR. *Vid.* WALKING STATUE.

THE DEVIL IS AN ASS. Com. by *Ben Jonson*, acted in 1616, and printed Fol. 1641. — *Jonson* is certainly but little chargeable of borrowing any Part of his Plots, yet *Wittipol's* giving his Cloak to *Fitz-dotterel* for Leave to court his Wife for a Quarter of an Hour, seems founded on a Circumstance of *Boccace's Decameron*, Day 3. Nov. 5. — *Mrs. Centlivre* has made her *Sir Geo. Airy* do the same, only converting the cloak into a Purse of an hundred Guineas.

THE DEVIL OF A DUKE, of *Trappolin's Vagaries*. Ballad Far. by *T. Drury*, 8vo. 1733. — Acted at *Dr. Lane*. — This is only an Alteration

teration with the Addition of a few Songs, of the Comedy of *Duke and no Duke*.

DEVIL OF A WIFE. *Vid.* COMICAL TRANSFORMATION.

THE DEVIL'S CHARTER. Tr. by *Barnaby Barnes*, 4to. 1607.— This Tragedy contains the Life and Death of that most execrable of all human Beings, Pope *Alexander VI.* in whose History the Author has very closely followed *Guicciardini*, and seems also to have formed his Play, in some Measure, after the Model of *Pericles Prince of Tyre*; for as the Author of that Piece, raises up *Gower* an old *English* Bard, to be his Interlocutor, so has *Barnes* revived *Guicciardini*, for the very same Purpose.

THE DEVIL'S LAW CASE, or, *when Women go to Law the Devil is full of Business*. Tragi-Com. by *J. Webster*, 4to. 1623.— This is a good Play, and met with Success. — The Circumstance of *Romelio's* stabbing *Contarino* out of Malice, and its turning out to his Preservation, seems borrowed from the Story of *Phæreus Jason*, related by *Valerius Maximus*, Lib. 1. Cap. 8.

DEVIL TO DO ABOUT HER. *Vid.* MAN'S BEWITCH'D.

THE DEVIL TO PAY, or *the Wives metamorphos'd*. Ballad Farc. by *C. Coffey*, 8vo. 1731.— This well known little Piece has itself, perhaps, gone thro' as many Metamorphoses, and had as many Hands concerned in the Fabrication of it, as ever clubbed together in a Business of so little Importance.—The ground Work of it, and indeed the best Part, is selected from a Farce of three Acts, written by *Jevon* the Player, in the Year 1686, called, *A comical Transformation*, or *the Devil of a Wife*, in which it was even sus-

pected at that Time, that he had been assisted by his Brother-in-Law, *T. Shadwell*. In the Year 1730, *Coffey* and *Mottley*, each of them undertook the Alteration of an Act and half, and by adding a Number of Songs, converted it into a Ballad Opera, still of three Acts, under the Title of the *Devil to pay*. In this State it was performed in the Summer Season; but some Things in it giving Disgust, particularly the Part of a Non-conforming Pastor, made *Chaplain* to *Lady Loverule: Theo. Cibber* took it once more in Hand, omitted that Character, and shortening it throughout, reduced it to one Act, adding the second Title of the *Wives Metamorphos'd*. — In doing this, one Song was added by his Father *C. Cibber*, and another introduced, written by *Lord Rochester* above fifty Years before; so that from the joint Labours of six or seven Authors, came forth the *petit Piece* under Consideration; which, however, does no Discredit to any of its Compilers, constantly giving Pleasure whenever it is performed, and stealing on the Attention from the natural Behaviour of the Characters, even in Spite of the Impossibility of the Circumstance wherefrom all their Actions derive their Origin.

One theatrical Anecdote, however, must not be omitted in our Mention of this Piece, which is, that to the Part of *Nell*, the great *Mrs Clive* owes the Rise of her now justly established Reputation, that being the first Thing she was ever taken any considerable Notice of in, which occasioned her Salary, then but trifling, to be doubled.—*Harper*, who played *Jobson*, had also his Salary raised, from the Merit he shewed in the Performance.

DEVIL TURN'D RANTER. *Vid.* JOVIAL CREW.

THE DEVIL UPON TWO STICKS, or *the Country Beau*. — Ballad Farce, by *Cha. Coffey*, 1744. This is an Alteration, but considerably for the worse, of a very middling Comedy, called *the Country Squire*, which see in its Place. — It was acted one Night only, at *Skepheard's Wells, May Fair*.

DICK SCORNER. — A Play mentioned in *Kirkman's Catalogue*, and by him attributed to *Rob. Baron*, but neither *Langbaine*, *Jacob*, nor any one else that I have met with, seem to know any Thing of it.

DIDO AND ÆNEAS. A Masque, by *Barton Booth*, 8vo. 1716, performed with great Applause at the Thea. Roy. in *Drury Lane*.

DIDO AND ÆNEAS. An Op. in three short Acts, by *N. Tate*; this was written for, and performed at Mr. *Josia Priest's* Boarding School at *Chelsea*, by young Gentlemen. — The Music composed by *Purcell*. — Whether it was ever printed, I will not pretend to affirm, having never met with it, nor do I find it mentioned any where but in *Coxeter's MS. Notes*.

DIDO Q. OF CARTHAGE. — Trag. by *Tho. Nasb*. — In this Piece the Author was assisted by *Marlowe*, and it was acted before *Q. Elizabeth*, when she was entertained at *Cambridge* in 1564. — There is one Circumstance relating to this Representation, which I cannot here avoid mentioning, which is, that *Tho. Preston*, whom I have mentioned as the Author of the Tragedy of *Cambises*, acted a Part in this Play, which he performed so admirably well and disputed before the Queen so gently and gracefully, that her Ma-

jesty, as a Token of her Satisfaction, bestowed on him a Pension of 20l. per Ann. — No inconsiderable Gratuity, considering the Value of Money at that Time.

DIFFERENT HUSBANDS. *Vid.* UNIVERSAL GALLANT.

THE DIFFERENT WIDOWS, or *Intrigue Alamode*. Com. 4to. 1679. Anonym. — Acted at the New Theat. in *Lincoln's-Inn-Fields*.

DIOCLESIAN, or *the Prophe- tefs*. — Dramat. Opera, by *Thomas Betterton*, 8vo. 1707 — This is only an Alteration, with very little Difference, of *the Prophe- tefs of Beaumont and Fletcher*, with an Addition of some musical Entertainments and Interludes to it. — It is still sometimes performed, but does not seem much to suit with the present Taste.

DIPHILLO AND GRANIDA. — This is one of the six Pieces which are published in the second Part of *Sport upon Sport*, 1659. — And are attributed to *Rob. Cox* the Comedian.

THE DISAPPOINTMENT, or *the Mother in Fashion*. Com. by *Tho. Southerne*, 4to. 1684. — The Scene lies in *Florence*, and Part of the Plot is taken from the *Curious Impertinent* in *Don Quixote*. — Prologue by *Dryden*.

DISCONTENTED COLONEL. *Vid.* BRENNORALT.

DISCREET LOVER. *Vid.* FOOL WOULD BE A FAVORITE.

DISMAL SQUIRE. *Vid.* PLOTTING LOVERS.

THE DISOBEDIENT CHILD. A pretty and merry Interlude, by *Tho. Ingeland*, 4to. without Date. This Author lived in the Time of *Q. Elizabeth*, and this Piece is written in old Verse of ten Syllables, and printed in the old black Letter.

The

The DISSEMBLED WANTON, or *My Son get Money*. Com. by *Leonard Welsted*, 8vo. 1726. — This is an entertaining Comedy, and met with tolerable Success; but 'tis probable it might have found a more favorable Reception, had it not unfortunately made its Appearance just at the Time when the Town was big with Expectation of *Smyth's Rival Modes*, and therefore paid the less Attention to any other new Piece.

The DISTRACTED STATE. Trag. by *J. Tatcham*, written in 1641, but not printed till 1651, 4to. — This Author was a strong Party Man, and wrote to the distracted Times he lived in, to which this Play was extremely suitable. — His Hatred to the *Scots* is very apparent in this Play, wherein he introduces a *Scotch* Mountebank undertaking to poison *Archias* the elected King, at the Instigation of *Cleander*. — The Scene lies in *Cicily*. — This is the best of this Author's Pieces, and is introduced by three Copies of commendatory Verses.

DISTRESSED INNOCENCE, or *the Princess of Persia*. Trag. by *Elk. Sattle*, 4to. 1691. — This Play was acted with great Applause. — The Plot is founded on the History of *Isdegerdes*, King of *Persia*, and the Author declares that whatever Fictions he may elsewhere have interwoven, the Distresses of his principal Characters *Hermidas* and *Cleomira*, are true History. — He likewise acknowledges great Assurances in it from *Betterton* and *Mountford*, the latter of whom wrote the last Scene and the Epilogue.

DISTRESSED INNOCENCE. Vid. FATAL FALSHOOD.

DISTRESSED LADIES. Vid. ROMAN GENERALS.

The DISTRESSES, Tragi-Com.

by *Sir W. Davenant*, Fol. 1673. — Scene *Cordua*.

DISTRESS UPON DISTRESS, or *Tragedy in true Taste*. An Heroi-comi-parodi-tragi-farcical-Burlesque, in two Acts, by *Geo. Alex. Stevens*, 8vo. 1752. — This Piece was never performed nor intended for the Stage, but is only a Banter on the Bombast Language, and inextricable Distress aim'd at by some of our modern Tragi-Writers.

DISTREST LOVE. Vid. POLIDUS.

The DISTREST MOTHER. Trag. by *Ambrose Philips*, 12mo. 1713. This Play is little more than a Translation from the *Andromaque* of *Racine*. — It is, however, very well translated, the Poetry pleasing, and the Incidents of the Story so affecting, that altho' it is, like all the *French* Tragedies, rather too heavy and declamatory, yet it never fails bringing Tears into the Eyes of a sensible Audience; and will, perhaps, ever continue to be a stock Play, on the Lists of the Theatres. — The original Author, however, has deviated from History, and *Philips* likewise followed his Example, in making *Hermione* kill herself on the Body of *Pyrrhus*, who had been slain by her Instigation, whereas on the contrary she not only survived, but became Wife to *Orestes*. — How far the *Licentia poetica* will authorize such Oppositions to well known Facts of History, is, however, a Point which I have no Time at present to enter into a Disquisition in Regard to.

The DISTREST WIFE. Com. by *J. Gay*, 8vo. 1743. — This Piece was design'd by its Author for the Stage, and entirely finish'd before his Death. — It is, however, far from being equal to the
Ge-



Generality of his Writings.

THE DIVINE COMEDIAN, or *the Right Use of Plays*.—A sacred Tragi-Com. by *Rich. Tuke*.—This Play is on a religious Subject, and I imagine was never acted.—It was first printed in the same Year, by the Title of *The Soul's Warfare*, and is intended to point out the Danger the human Soul incurs in its Probationary State in this World.

DIVINE MASQUE. *Vid.* SUBJECTS JOY.

THE DOATING LOVERS, or *the Libertine tam'd*. Com. by *Newburgh Hamilton*, 8vo. 1715; acted at *Lincoln's Inn Fields*.—Scene *London*.—The Prologue by *Bullock, jun.*—This Play met with no Approbation from the unbiassed Part of the Audience, but was supported to the third Night, when for the Author's Benefit, the Boxes and Pit were laid together at the extraordinary Price of six Shillings each Ticket.

DOCTOR DODIPOLE. *Vid.* WISDOME OF DOCTOR DODIPOLE.

DOCTOR FAUSTUS's *tragedical History*, by *Christopher Marlowe*, 4to. 1604.—Black Letter.—The last Edition of this Play, with Additions of several new Scenes and the Actors Names, was printed in 4to. 1663.—The Scene at *Rhodes* and *Wertemberg*, and the Plot is founded on *Camerarius*, *Wierus*, and other Writers on Magic.

DOCTOR FAUSTUS, *Life and Death of, with the Humours of Harlequin and Scaramouch*. Farc. by *W. Mountford*; acted at the *Q's Theatre in Dorset Gardens*, and reviv'd at the Theatre in *Lincoln's-Inn-Fields*, 4to. 1697.

DOCTOR THE DISEASE. *Vid.* MOTHER-IN-LAW.

DON CARLOS PRINCE OF SPAIN. Trag. by *Tho. Otway*, 4to. 1679.—This Play is written in heroic Verse, was the second Work of the Author, and met with very great Applause.—The Plot is taken from a Novel of the same Name, and also from the *Spanish Chronicles* in the Life of *Philip II.*

DON GARCIA OF NAVARRE, or *the Jealous Prince*.—This is only a Translation from *Molier* by *Ozell*.

DON QUIXOTE, the comical History of, by *T. Durfey*. The two first parts are printed, 4to. 1694, and were greatly applauded; but the third, to which is added the *Marriage of Mary the Buxom*, had not the same Success.—Yet would not the Author confess its Faults to be so notorious as they were represented.—The Scene of all three are laid in *Spain*, and the Plots taken from *Cervantes's* celebrated Novel of that Name.

DON QUIXOTE IN ENGLAND. Com. by *H. Fielding*, 8vo. 1734. acted at the Little Theat. in the *Haymarket*, with Success.

DON SEBASTIAN, K. OF PORTUGAL. Trag. by *J. Dryden*.—This is founded on a Novel of the same Title, was esteem'd one of the best of this Author's dramatic Pieces, and met with great Applause in the Representation.

DORINDA. Ital. Opera, performed at the *K.'s Theat.* in the *Haymarket*, 8vo. 1712.—The Scene *Arcadia*.

THE DOUBLE DEALER. Com. by *W. Congreve*, 4to. 1694.—This is the second Play this Author wrote; the Characters of it are strongly drawn, the Wit genuine and original, the Plot finely laid, and the Conduct inimitable; yet such is, and ever has

has been the capricious Disposition of Audiences, that it met not equal Encouragement with his *Old Bachelor*, (in some Respects a much more exceptionable Play) nor had it the same Success with his later Performances.

The **DOUBLE DECEIT**, or a *Cure for Jealousy*. Com. by *W. Popple*, 8vo. acted at *Drury Lane*, 1736.

The **DOUBLE DECEIT**, or *the bappy Pair*. A Comic Farce, printed 8vo. 1745, but never acted.

The **DOUBLE DISAPPOINTMENT**. Farce, 1747. Acted at *Dr. Lane*.—This Piece has no great Share of Merit either as to Plot or Language, yet it met with considerable Success, from the Delight which the Majority of an Audience ever take in the exposing of national Characters, which is here done in the young Lady's two Lovers, an *Irishman* and a *Frenchman*, both of them Fortune Hunters, one of whom proves to have been a Rubber in a Stable, and the other a Valet who has robbed his Master.—These 2 Parts during the Run of the Farce, were very well supported by Mess. *Barrington* and *Blakés*.

DOUBLE DISCOVERY. *Vid.* SPANISH FRYAR.

The **DOUBLE DISTRESS**. Tr. by Mrs. *Mary Pix*, 4to. 1701. — Scene *Persepolis*.

The **DOUBLE FALSHOOD**. Tr. by *L. Theobald*, 1729. — This Piece *Theobald* endeavoured to persuade the World, was written by *Shakespeare*.—How true his Assertion might be, I cannot pretend to determine, but very few I believe gave any Credit to it. The Play, however, was acted with considerable Success.

The **DOUBLE GALLANT**, or *the Sick Lady's Cure*. Com. by *C.*

Cibber, 4to. 1709.—Part of this Play is borrowed from Mrs. *Centlivre's Love at a Venture*, or the *French Comedy of Le Gallant double*, and Part from *Burnaby's Visiting Day*.—It met with great Success, and is to this Day on the List of acting Comedies.

The **DOUBLE MARRIAGE**. Trag. by *Beaumont and Fletcher*, Fol. 1679.—Scene *Naples*.—This is not one of their best Plays, and on an Attempt to revive it about 70 Years ago, failed of Success.

The **DOUBLE REVENGE**. *Vid.* SPOUTER.

The **DOUBTFUL HEIR**. Tragi-Com. by *James Shirley*, 8vo. 1652. — Part of the Story on which this Play is built, may be found in the *English Adventures*, Part 3.—Scene lies in *Murcia*.

DOUGLAS. Trag. *John Hume*, 8vo. 1757. — This Tragedy is founded on the History of the Quarrels between the Families of *Douglas* and other of the *Scots Clans*.—It has a great deal of Pathos in it, some of the Narratives are pleasingly affecting, and the Descriptions poetically beautiful; yet on the whole it appears rather heavy — The Author being a *Scotsman*, and a Clergyman of that Church, the Piece made its first Appearance on the *Edinburgh Theatre*, at that Time in no unflourishing Condition. — This, however, drew the Resentment of the Elders of the Kirk, and many other rigid and zealous Members of that Sect, not only on the Author but the Performers, on whom, together with him, they freely denounced their Anathemas in Pamphlets and public Papers. — The latter indeed it was out of their Power greatly to injure, but their Rod was near falling very heavy on the Author, &c. whom the Assembly repudiated and

and cut off from his Preferment. In *Engl.* however, he had the good Fortune to meet with Friends, and being thro' the Interest of the Earl of *Bute* and some other Persons of Distinction, recommended to the Notice of his present Majesty, then Pr. of *Wales*, his Royal Highness was pleased to bestow a Pension on him, his Piece was brought on the Stage in *London*, and met with Success, as have two other Tragedies since by the same Author, viz. *Agis* and the *Siege of Aquileia*, of which see in their Places.

The DOWNFALL OF BRIBERY, or the honest Man of Taunton. Ballad Op. of 3 Acts, by *Mark Freeman*, of Taunton, in *Somersetshire*, 8vo. 1733.—This was never intended for the Stage, nor is the Author's Name apparently a genuine one.—It therefore seems to have been only a Party Piece, written on a contended Election for *Somersetshire* in the Year 1733, which was the Time of a general Election for Parliament.

The DRAGON OF WANTLEY. A Burlesque Opera, by *H. Carey*, 8vo. 1738; acted at *Cow. Gard.*—This Piece has a great Deal of Humour in it, and was a very fine Burlesque on the *Italian Operas*, at that Time so much the Passion of the Town.—The Plot taken from the old Ballad of *Moore of Mooreball*, is worked up into all the Incidents of Love, Heroism, Rivalry and Fury, which most of the *Italian Operas* indiscriminately were stuffed with.—To help this forward, the Characters were dressed in the utmost Extravagance of theatric Parade; the Machinery truly burlesque, and the Songs, tho' ludicrous to the highest Degree, were set perfectly in the *Italian Taste*,

The DRUMMER, or the haunted House, Com. by *Addison*, 8vo. 1715.—Nothing perhaps can give a stronger Proof of how vague and indecisive as to real Merit the Judgment of an Audience is to be consider'd, and how frequently that Judgment is biased by Names alone, than the Success of this Comedy, which, coming out at first without any known Parent, notwithstanding it had all the Advantages of admirable Acting, was so universally disliked, that the Author chose to keep himself concealed till after Death; when the MS. being found among *Addison's* Papers, and the Play consequently discovered to be his, it was immediately revived, and took a very considerable Run.—Yet perhaps the Public were scarcely right in either Case; the Piece has certainly great Merit in some Respects, the Characters of *Tinsel*, *Vellum*, and *Abigail* being admirably drawn, and such as should have secur'd it from the Contempt it first met with; and yet the Plot is too improbable, the principal Parts in the Play, viz. *Sir George* and *Lady Truman* and *Vellum* too insignificant, and the whole Humour of the Piece too low and farcical, to entitle it to that Admiration which was afterwards bestowed on it.—Time, however, the great Justice who sets all Things even, has seem'd to establish this Piece on its proper Footing, for altho' it is still sometimes performed in Turn, yet it is far from standing as one of the foremost in the Rank of our acting Comedies.

DUKE AND NO DUKE. Farc. by *N. Tate*, 4to. 1685.—The Scene of this Piece lies in *Florence*, and the Plot is taken from *Trappolin suppos'd a Prince*.—It has several Songs in it, but these are

are now omitted in the Performance.—*Trappolin's* Judicial Decisions are taken from the *Contes D'Ouville*; but the whole Design is so absurd and impossible, that it appears somewhat wonderful it should be so frequently represented as it is, or meet with so much Applause even from the very *Canaille*.

THE DUKE OF GUISE. Trag. by *Dryden* and *Lee*, 4to. 1683.—This Play, altho' in many Parts it is very fine, met with several Enemies at its first Appearance upon the Stage; the Nation being at that Time in a Ferment about the Succession, which occasioned several Pamphlets to be written *pro* and *con*.—The Plot is taken from *Davila*, *Moxeray*, and other Writers on the Reigns of *Henry III.* and *Charles IX.* and the Story of *Malicorn* the Conjuror, from *Roffet's Histoires tragiques*.—*Dryden* wrote only the first Scene, the whole fourth Act, and the first half, or somewhat more, of the fifth.—All the rest of the Play is *Lee's*.

DUKE OF LERMA. *Vid.* GREAT FAVORITE.

THE DUKE OF MILLAN. Trag. by *P. Massinger*, 4to. 1623.—The Plot partly from *Guicciardini*, Book 8. and partly from *Josephus's History of the Jews*, Book 15. Ch. 4. where will be found the Story of *Herod's* leaving Orders with his Uncle *Joseph*, to put his beloved Wife *Mariamne* to Death, from which the Orders given by *Sforza* to his Favorite *Francisco*, for the Murder of the Dutchess *Marcelia* his Wife, seem evidently borrowed.

DUKE OF MILAN. *Vid.* LODOVICK SFORZA.

THE DUKE'S MISTRESS. Tragi-Com. by *Ja. Sbirley*, 4to. 1628.

—Scene *Parma*.

THE DUMB LADY, or *the Farrier made Physician*. Com. by *John Lacy*, 4to. 1672.—The Plot and much of the Language of this Play is from *Moliere's Medecin malgre lui*.—The Scene is laid in *London*.

THE DUMB KNIGHT. An historical Com. by *Lewis Macbin*, 4to. 1608.—The Scene of this Play lies in *Cyprus*, and the most essential Incidents of the Plot are taken from *Bandello's Novels*, and a Play call'd the *Queen*, or the *Excellency of her Sex*.

DUMB LADY CUR'D. *Vid.* MOCK DOCTOR.

THE DUTCH COURTEZAN. Com. by *J. Marston*, 4to. 1605.—The Incident of *Cockledemoy's* cheating *Mrs. Mulligrub* the Vintner's Wife of the Goblet and the Salmon is taken from the *Contes du Monde*, or else from the same Story related in an *English Book of Novels*, called, *the Palace of Pleasure*.

THE DUTCH LOVER. Com. by *Mrs. Bebn*, 4to. 1673.—The Scene of this Play lies in *Madrid*, and the Plot is founded on the Stories of *Eufemie* and *Theodore*, *Don Jame* and *Frederic*, in a *Spanisb Novel*, called, *Don Fentse*.

THE DUTCHESS OF MALFEY. Trag. by *John Webster*, 4to. 1623.—The Scene lies in *Madrid*, and the Story of it is well know in History.—*Lopez de Vega* wrote a Play on the same Subject, called, *El Mayordomo de la Duquesa de Amalfi*; and besides the Historians of *Naples*, *Goulast* has given this Story a Place in his *Histoires admirables*, and *Bandello* has worked it up in one of his Novels.

THE DUCHESS OF SUFFOLK, *her Life*. An historical Play, by *Tho. Heywood*, 4to. 1631.—The Plot

Plot is founded on History, and the Story may be seen at large in *Fox's Martyrology*, A. D. 1558, and in *Clark's Martyrology*, ch. 11. p. 521.—Scene London.

Ground, and for a Time, at least, banishing its Rivals from the Stage.

EARL OF ESSEX. *Vid.* UNHAPPY FAVORITE.

THE EARL OF MARR MARR'D, *with the Humours of Jockey the Highlander.* Tragi-comical Farce by *J. Philips*, 8vo. 1716.—This Piece was never acted, being merely political, on the Successes of the King's Army against the Rebels, headed by the Earl of *Marr*, in the Year 1715.

EARL OF WARWICK. *Vid.* GUY.

EARL OF WESTMORELAND. *Vid.* BETRAYER OF HIS COUNTRY.

EASTWARD HOE. Com. by *G. Chapman, Ben Jonson and Marston*, 4to. 1605.—This is a very good and pleasing Comedy. — From it *Hogarth* took the Plan of his Set of Prints, called, *The industrious and idle Prentices*. — And some Years ago it was revived for the Entertainment and Instruction of the City Youth, on Lord Mayor's Night, in the Stead of the *London Cuckolds*, which it had for many Years been customary to perform on that Night, to the Insult of the Citizens, and the Disgrace of Morality and good Manners.—An Alteration of this Play was made by *Tate*, under the Title of *Cuckold's Haven*, but not so good as the Original.

EDGAR, or *the English Monarch.* An heroic Trag by *T. Rymer*. — This Play is written in Heroic Verse.—The Scene lies in *London*; the Unity of Time is so well preserved, that the whole Action lies between 12 at Noon and 10 at Night; and the Plot is taken from *W. Malmesbury*, and other old *English* Historians. — *Langbaine* calls it a much better Play than *Ravenscroft's Edgar* and *Al-*

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THE EARL OF ESSEX. Tr. by *Henry Jones*, 8vo. 1753, acted at *Covent Garden*. — This Piece the Town had been for some Years in Expectation of, and on its Appearance it met with great Success, taking a Run for twelve Nights, and bringing the Author some very good Benefits since in *Dublin*. — It has been said that he was assisted in the Writing it by the Earl of *Chesterfield*, and the late Laureat *C. Cibber*. — However that be, the Play can scarcely lay Claim to any capital Share of Merit, for altho' the Language may be an Improvement on *Banks's* Play of the same Name, yet the Conduct of the Piece is not so good, nor the Incidents so affecting, so that the latter has as much the Advantage in *Patbos*, as this has in Poetry.

The EARL OF ESSEX. Trag. by *Hen. Brooke*, 8vo. 1761. *Thea. Royal Dr. Lane*. — As all the Pieces of this Title, are founded on History, on that even of our own Country, and of a Period the best known to every *Englishman*, very little Liberty can be taken with the Story of it. Yet *Brooke* seems to have varied his Conduct from that of the former Plays on the Subject, so much as to give it somewhat the Air of Novelty, and indeed not only from that, but from the Spirit and Energy of the Language, this Piece appears to bid the fairest for maintaining its

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Alfreda, but it falls far short of the Merit of *Hill's Athelwold*.

EDGAR AND ALFREDA, Tr. by *E. Ravenscroft*, 4to. 1677. — This Play is on the same Story as the preceding one, but the Plot of it seemingly borrowed from a Novel, called, *The Annals of Love*. — The Scene lies in *Mercia* or *Middle-England*, and there is prefixed to it a Life of *Edgar K. of the West Saxons*.

EDGAR AND EMMELINE. — A Fairy Tale, by *W. Hawke-worth*, 8vo, 1761, *Dr. Lane*. — This little Piece met with great Success in the Representation, and indeed deservedly. — The Exchange of Sex in *Edgar and Emmeline*, by the Command of the Fairies, to enable them to receive the Impressions of Love unknown to themselves, thro' the Conveyance of Friendship, is a new and pretty Thought; the Conduct of it sensible, rational, and delicate, and the Behaviour of those little imaginary Beings the Fairies, consistent with the Ideas we have constantly formed of them. — In a Word, altogether, it is a very pleasing Entertainment, and is rendered still more so by the Addition of the musical Interludes, whereby the main Action is broken in upon and relieved.

EDWARD I. An historical Play; by *Geo. Pcale*, 4to. 1593. — The Title at length runs as follows, *The famous Chronicle of King Edward the first, surnamed Longshankes, with his Returne from the Holy Land. Also the Life of Llewellen Rebell in Wales. — Lastly, the sinking of Queene Elinor, who sunck at Charing Crosse, and rose again at Potter's-hith, now named Quenchhith*. — For the Story see *Walsingham*, and other *English Chronicles*.

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EDWARD II. Trag. by *Chr. Marlow*, 4to. 1622. — This Play is very far from a bad one, and contains the Fall of *Mortimer*, and the Life and Death of *Piers Gize-veston*, Earl of *Cornwall*, and chief Favorite of that unfortunate Pr. together with his own Death, and the troublesome Events of his Reign. — The Scene lies partly in *England*, and partly in *France*, and the Story keeps very close to History.

EDWARD III. *his Reign*. — An History, sundry Times played about the City of *London*, Anon. 4to. 1599. — The Plot from our *English Chronicles*.

EDWARD III. *with the Fall of Mortimer, E. of March*. Historical Play, 4to. 1690. — Anonym. — *Coxeter*, however, attributes it to *John Bancroft*, who, as he says, made a Present of it to *Mountfort* the Actor. — The Scene lies at *Nottingham*, and the Plot is from the *English History*, and a Novel, called, *The Countess of Salisbury*.

EDWARD IV. An historical Play, in two Parts, by *Tho. Heywood*. — *Wincop* and the Author of the *British Theatre*, have called this *Edward VI*.

EDWARD AND ELEANORA. Trag. by *Ja. Thomson*, 8vo. 1756. — This is far from being a bad Play, yet met with very little Success in the Representation. — The Plot is built on the affecting Circumstance of conjugal Love, in *Eleanora* to *Edward I.* who when her Husband, at that Time not King, received a Wound with a poisoned Arrow in the Holy Wars, cured the Wound by sucking out the Poison, altho' to the apparent Hazard of her own Life.

EDWARD THE BLACK PRINCE, or *the Battle of Poitiers*.
G
Trag.

Trag. by *W. Shirley*, 8vo. 1750.—This Tragedy is founded on a very glorious Circumstance of the *English* History.—It is, however, very poorly executed, and consequently altho' very strongly supported by the Performance, it deservedly met with very indifferent Success.

EDWARD THE BLACK PRINCE, or *the Battle of Poitiers*. Trag. by *Mrs. Hoper*.—This Piece was performed at the Playhouse in *Goodman's Fields*, about 1748, by a patch'd up, wretched set of Performers, excepting *Miss Budgett*, who acted the principal Heroine.—The Author being a Woman, and entirely unused to Writing, this Play prov'd as bad as the last mentioned one, and being ushered into the World under such terrible Disadvantages, died in the Birth, and was entirely lost in its original Obscurity.

EDWIN. Trag. by *Jefferies*, 8vo. 1721. Acted in *Lincoln's-Inn-Fields*, with but little Success.

THE ELDER BROTHER. Com. by *Beaumont and Fletcher*, 4to. 1629; played with great Applause.

THE ELECTION. Com. Anon. 8vo. 1749.

ELECTRA. Trag. by *C. W.* viz. *Cbr. Wase*, 8vo. 1649. This is only a Translation from *Sophocles*.

ELECTRA. Trag. by *Lewis Theobald*.—Translated from the *Greek* of *Sophocles*, with Notes, 8vo. 1714.

ELFRID, or *the fair Inconstant*. *Vid.* ATHELWOLD.

ELFRIDA. Dramatic Poem, by *Mason*, 8vo. 1752.—This Piece was not design'd for the Stage, but is written after the Manner of the *Greek* Tragedy.—To attempt giving any Character

of a Piece so recent and so deservedly celebrated, would be vain and unnecessary. I shall therefore only refer my Reader to what I have said of this Author's other Piece *Caractacus*, which will equally agree with this.—In the Piece before us, however, the Bard has more strictly adhered to the Rules of the ancient Tragedy, than in his *Caractacus*, having here admitted no more than three speaking Characters, the rest being entirely Ode and Chorus.—He has, moreover, agreed in Point of Catastrophe with *Hill* and other dramatic Writers on this Story, by making *Elfrida* devote herself to a monastic Life to avoid a Marriage with *Edgar*, whom History, on the contrary, assures us she became Queen to, and survived, nor founded her Monastery till after she had, in order to obtain the Succession for her own Son, procur'd the Murder of her Son-in-Law *Edward*.

ELIZA. An Ital. Opera, performed at the K.'s Theat. in the *Haymarket*, 1725.—This Opera is founded on the Story of *Dido*; and the Scene laid in *Carthage* and the Country round it.

ELMERICK. Trag. by *Geo. Lillo*, 8vo. 1735, acted at *Drury Lane*.

ELPIDIA, or *the generous Rivals*. An Ital. Opera, by *Sig. Apostolo Zeno*, 8vo. 1725. performed at the *Haymarket*. The History of this Opera is taken from a Poem, called, *L'Italia Liberata*, by *Prissine*, and the Scene lies in the Country round *Ravenna*.—As there was but little Time for preparing this Piece for the Press, it has not a Verbatim Translation annexed to it as usual.

ELVIRA, or *the Worst not always true*. Com. by a Person of Quality (suppos'd to be Lord Dig-

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Digby) 4to. 1667.—The Scene lies in *Valencia*.—The Plot is very intricate and busy; and from some Part of it Mrs. *Centlivre* seems to have borrowed the Hist. of her *Wonder, or a Woman keeps a Secret*.

EMILIA. Tragi-Com. 8vo. 1672. Dedicated to *the only few*.—In this Dedication the anonymous Author confesses that the Hint of his Plot was taken from the *Costanza di Rosamondo* of *Aurelio Aureli*.—The Scene lies in *Micena*, and the Unity of Place, besides that of Time and Persons is so exactly observed, that there is no breaking of the Scene until the End of the Act.

THE EMPEROR OF THE EAST. Tragi-Com. by *P. Massinger*, 4to. 1632.—This is a very good Play; the History from the Life of the younger *Theodosius*, and the Scene laid in *Constantinople*.—*Lee* seems in his *Theodosius*, or the *Force of Love*, to have borrowed some Hints from this Play; particularly that of *Theodosius's* Negligence as to public Affairs extending to such a Length, as the giving his Sister *Pulcheria* an absolute Power even over the Life of his beloved *Athenais*, by Means of a Blank signed and delivered to her.

THE EMPEROR OF THE MOON, Farce, by Mrs. *Behn*, 4to. 1687.—This Piece is taken from *Arlequin Empereur dans le Monde de la Lune*, which was originally translated from the *Italian*.—Mrs. *Behn*, however, has made great Alterations, and rendered it extremely full of whimsical and entertaining Business.—It is even yet sometimes played, and seldom without Applause, and is indeed, however absurd, many degrees more rational than the dumb shew

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of Pantomimes, without either Meaning or Possibility, which is repeatedly at this Time bring crowded Houses, to the great Indulgence of both the Indolence and Avarice of Managers, and the utter Discouragement of dramatic and theatrical Genius.

EMPIRIC. *Vid.* WITS.

THE EMPRESS OF MOROCCO. Trag. by *Elk Settle*, 4to. 1671.—This Play is written in Heroic Verse, and is the first that ever was adorned with Cuts.—It was in such high Esteem, that in the Year 1673, it was acted at Court, and the Lords and Ladies of the Bedchamber performed in it.—It however excited the Envy of *Dryden*, *Shadwell* and *Crown*, who all wrote against it, but *Settle's* Cause being warmly espoused by the Duke of *Buckingham* and Lord *Rocheſter*, who in their Answers handled *Dryden* very roughly; the Play stood its Ground, and its Opponents appeared to have the worst of the Argument.

THE EMPRESS OF MOROCCO. Farce, 4to. 1674, said to be written by *Tho Duffet*; the Epilogue (spoken by *Hecate* and the three Witches) being a new Fancy, after the old and most surprizing Way of *Macbeth*; performed with new and costly Machines, which were invented and managed by the most ingenious Operator, *Henry Wright*, P. G. Q.

ENAMOURED GIRDLE. *Vid.* CYTHEREA.

THE ENCHANTED LOVERS. A dramatic Pastoral, by Sir *Wm. Lower*, 12mo. 1658.—Scene in the Island of *Eritbrea* in *Portugal*.

THE ENCHANTER, or *Love and Magic*. Musical Entertainment of two Acts, 8vo. 1761. *Drury-Lane*.—This Piece is anonymous,

and indeed has very little Merit as to either the Design or the Execution.

ENDYMION. Com. by *J. Lilly*, 12mo. 1592; performed before *Q. Elizabeth*, by the Children of the Chapel and of *Paul's*. The Story from *Lucian's* Dialogue between *Venus* and the *Moon*, and other of the Mythologists.

ENDYMION, or *the Man in the Moon*, A Masque, 4to. 1698. — This is printed at the End of a Comedy, called, *Imposture defeated*, which therefore I refer you to.

ENGLAND'S GLORY. A Poem, performed in a musical Entertainment before her Majesty (*Q. Anne*) on her happy Birth Day, Fol. 1706. Dedicated to the Queen by *Ja. Kremberg*, who composed the musical Parts to this Poem, made in the Form of an Opera.

ENGLISH CAVALIERS. *Vid.* COQUET.

THE ENGLISH FRYARS, or *the Town Sparks*. Com. by *J. Crown*, 4to. 1690. — Scene *London*. — That this Comedy did not meet with so much Success as some other of this Author's Pieces, may be gathered from the Account he himself gives of the Objections against it, and his Defence in the Preface to the Play.

ENGLISH INTELLIGENCER. *Vid.* MERCURIUS BRITANNICUS.

THE ENGLISH LAWYER. C. by *E. Ravenscroft*, 4to. 1678. — This is only a Translation with very little Alteration of *Ruggle's* Latin Comedy, called *Ignoramus*. — The Scene *Bourdeaux*.

THE ENGLISHMAN IN PARIS. Com. of 2 Acts, by *Sam. Foote*, 8vo. 1753. — This little Piece met with great Success; its first Appearance was for *Mack-*

lin's Benefit when that Performer acted the Part of *Buck*, and *Miss Macklin* that of *Lucinda*, which seemed written entirely to give her an Opportunity of displaying her various Qualifications of Music, Singing and Dancing, in all of which she obtained universal Applause. — The Author himself afterwards repeatedly performed the Part of *Buck*, yet it is difficult to say, which of the two did the Character the greatest Justice. — The Piece seems designed to expose the Absurdity of sending our Youth abroad to catch the Vices and Follies of our Neighbour Nations; yet there is somewhat of an Inconsistency in the Portrait of the *Englisman*, that scarcely renders the Execution answerable to the Intention. — This little Comedy was imagined to be a Burlesque on *M. de Boissy's Francois a Londres*. — On a comparison, however, there does not appear the slightest Resemblance.

THE ENGLISHMAN RETURN'D FROM PARIS. Com. of two Acts, by *Sam. Foote*, 8vo. 1756. — This is a Sequel to the foregoing Piece, wherein the *Englisman*, who before was a Brute, is now become a Coxcomb; from being absurdly averse to every Thing foreign, is grown into a Detestation of every Thing domestic; and rejects the very Woman, now possess'd of every Advantage, whom he before was rushing headlong into Marriage with, when destitute of any. — This Piece is much more dramatic and compleat than the other, and has a greater Variety of Characters in it, two more especially, *Crab*, and *M'Ruthen*, which are finely drawn; but the Circumstance of the Catastrophe being brought about by *Lucinda's* pretending to have poison'd *Sir John Buck* in a

Dish of Tea, is by no Means a new Thought.

ENGLISHMEN FOR MY MONEY, or *A Woman will have her Will*. Com. 4to. 1626. Anonym. — There is an Edition of it also under the last Title only, 4to. 1631. — Scene *Portugal*.

ENGLISH MONARCH. *Vid.* EDGAR.

THE ENGLISH MONSIEUR. Com. by *Ja. Howard*, 4to. 1674. — This Play was acted with good Success; and it is not improbable from the Resemblance of Circumstances, that Prince *Volscius's* falling in Love with *Pertbenope*, at the Instant he is pulling off his Boots to go out of Town, (in the *Rebearfal*) may have been intended to glance at the Characters of *Comely* and *Elfbeth* in this Comedy. — Scene lies in *London*.

THE ENGLISH MOOR, or *the Mock Marriage*. Com. by *Rich. Brome*, 8vo. 1659. — Scene *London*.

THE ENGLISH PRINCESS, or *the Death of Richard the Third*. Trag. written in the Year 1666; acted at the D. of *York's* Theatre. — This Play has been ascribed to *John Carel*. — The Plot is from *Holingshead, Speed, &c.* And the Scenes are laid in the Head Quarters of *K. Richard* and the Earl of *Richmond*, while they are in the Sight of each other.

THE ENGLISH ROGUE. Com. by *Tho. Thompson*, 4to. 1668. — Scene *Ventce*.

THE ENGLISH TRAVELLER. Tragi-Com. by *Tho. Heywood*, 4to. 1633. — The Plot and Language of young *Lyonel* and *Reginald*, are taken from the *Mostellaria* of *Plautus*, but as to the Story of old *Wincote* and his Wife *Geraldine*, and *Delavil*, the Author in his *History of Women*, Lib. 4. page 269. where he has related it

more at large, affirms it to be an absolute Fact.

ENOUGH'S AS GOOD AS A FEAST. Com. — This Piece is mentioned by *Kirkman*, but without either Date or Author's Name.

ENTERTAINMENT AT K. JAMES THE FIRT'S CORONATION, by *Ben Jonson*, Fol. 1640. — This Piece consists only of congratulatory Speeches spoken to his Majesty at *Fenchurch, Temple Bar* and the *Strand*, in his Way to the Coronation, with the Author's Comments to illustrate them.

THE ENTERTAINMENT AT RICHMOND. A Masque; presented by the most illustrious Prince *Charles* to their Majesties, 1634.

AN ENTERTAINMENT AT RUTLAND HOUSE, by Declamation and Music, after the Manner of the Ancients, by *Sir W. Davenant*, 8vo. 1657. — The Vocal and Instrumental Music composed by *Dr. Cha. Coleman*, *Capt. Hen. Cook*, *Mr. Hen. Larwes*, and *Mr. Geo. Hudson*.

THE ENTERTAINMENT OF KING CHARLES I. into *Edinburgh*, June 15. 1633, 4to.

THE ENTERTAINMENT OF KING JAMES AND QUEEN ANNE AT THEOBALDS, when the House was delivered up with the Possession to the Queen, by the Earl of *Salisbury*, May 22, 1607, the Prince *Janville*, Brother to the Duke of *Guise* being then present, by *Ben Jonson*, Fol.

THE ENTERTAINMENT OF THE K. AND QU. on *May-Day* in the Morning 1604, at *Sir Wm. Cornwallis's* House at *Highbgate*, by *Ben Jonson*, Fol. 1640.

THE ENTERTAINMENT OF THE QU. AND PR. at *Lord Spencer's* at *Alshorpe*, on Sat. June 25, 1603, as they came first into the

Kingdom, by *Ben Jonson*, Fol. 1640.

THE ENTERTAINMENT OF THE TWO KINGS OF GREAT BRITAIN AND DENMARK at *Theoba'ds*, July 24, 1606, by *Ben Jonson*, Fol. 1640.—This Entertainment is very short, and consists chiefly of Epigrams.

AN ENTERTAINMENT ON THE PRINCE'S BIRTH DAY, by *Tbo. Nabbes*, 4to. 1638.

THE EPHESIAN MATRON, Farce of one Act, by *Cba. Jonson*, 8vo. 1730.

EPICÆNE, or the *silent Woman*. Com. by *Ben Jonson*, 4to. 1609.—This is accounted one of the best Comedies extant, and is always acted with universal Applause.—The Scene lies in *London*.—The long Speeches in the first Book are translated Verbatim, from *Ovid de Arte Amandi*; and a great deal in other places borrowed from the 6th Satyr of *Juvenal* against Women.

EPIDICUS. Com. translated from *Plautus*, by *Laur. Ecbard*, with critical Remarks; but never intended for the Stage.—The Scene of this Piece lies at *Athens*.—The Time about five or six Hours.

EPSOM WELLS. Com. by *T. Shadwell*, 4to. 1676.—This Piece has so much of the true *Vis comica* about it, that it was greatly admired even by Foreigners, the famous *St. Evremond*, in particular, has made no Scruple of ranking it in Point of Merit with *Ben Jonson's Bartholomew Fair*; yet it could not escape the Malevolence and Envy of some of the Author's Cotemporaries.

EQUAL MATCH. *Vid.* WITS.

EQUIPAGE OF LOVERS, *Vid.* FINE LADY'S AIRS.

EQUIPAGE OF LOVERS. *Vid.* WIDOWS WISH.

ERMINIA. An Italian Pastoral, composed by *Bononcini*, 8vo. 1723.—The Plot of the Story taken from *Tasso's Jerusalem liberata*.—Scene *Jerusalem*, *Goffredo's Camp* and other Places near it.

ERNELINDA. An Ital. Opera, 8vo. 1715; performed at the *K.'s Theat.* in the *Haymarket*.—Scene in the Kingdom of the *Goths*.

ÆSOP. Com. in two Parts, by *Sir J. Vanbrugh*, 4to. 1698.—the second Part not added till the third Edition in 12mo. 1720.—This Play is taken from a Com. of *Boursaut's*, written about six Years before it; but the Scenes of *Sir Polidorus Hogstye*, the *Players*, the *Senator*, and the *Beau*; in a Word, Part of the fourth, and the whole of the fifth Act are entire Originals.—The Play contains a great deal of genuine Wit, and useful Satire, yet had not the Success it deserved to meet with, especially on the two first Nights, nor did it run above a Week together, notwithstanding that the *French*, which is not by many degrees so good a Piece, held out for upwards of a Month at *Paris*.

ESTHER, or *Faith triumphant*. A sacred Tragedy, by *Tbo. Brereton*, 8vo. 1716.—This is only a Translation at large of the *Esther* of *Racine*, by whom this Play was originally written on the Foundation of the Nunnery of *St. Cyr*, and acted by the Nuns of that Foundation, in the Presence of *Louis XIV.*—In the Characters of *Abasuerus* and *Esther*, many very fine Compliments are paid to *Louis XIV.* and *Madame de Maintenon*, the Founders of that Nunnery; and the Prologue in the

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Character of *Piety*, is, perhaps, one of the finest Pieces of Poetry of its Length in the *French* Language.

ESTHER. An Oratorio, 4to. 1732; performed at the King's Theat. in the *Haymarket*. — The Music by *Handel*.

ETEARCUS. An Opera, 8vo. 1711; performed at the *Haymarket*. — Dedication by *N. Haym*.

AN EVENING ADVENTURE, or, a *Night's Intrigue*. Com. from the *Spanish*, Anonym. 1680. But I look upon it to be the same Play, with one mentioned by *Con-eter*, under the Title of an *Evening's Intrigue*, and attributed by him to Capt. *J. Stevens*.

EVENING'S INTRIGUE. *Vid.* MASQUERADE.

AN EVENINGS LOVE, or the *Mock Astrologer*. Com. by *J. Dryden*, 4to. 1671. — This Play met with good Success, yet it is a Mass of borrowed Incidents. — The principal Plot is built on *Cornille's feint Astrologue*, (borrowed itself from *Calderon's El Astrologo fingido*) and the rest taken from *Moliere's Depit amoureux*, and *Les precieuses ridicules*, and *Quinault's L'Amant indiscret*, together with some Hints from *Shakespeare*. — The Scene *Madrid*, and the Time the last Evening of the Carnival in the Year 1665.

EVERY ACT A PLAY. *Vid.* NOVELTY.

EVERY MAN IN HIS HUMOUR. Com. by *Ben Jonson*, 4to. 1598. — This Comedy is, perhaps, in Point of the Redundance of Characters and Power of Language, not inferior to any of this Author's Works. — From the Character of *Kitely*, it is pretty evident that Dr. *Hoadley* took the Idea of his *Strickland*, in the *Suspicious Husband*, in which, however, he has fallen far short of

the Original. — This Play had lain Dormant and unemployed for many Years, from its Revival after the Restoration, till Mr. *Garrick*, in the Year 1749, brought it once more on the Stage, with some few Alterations and an Additional Scene of his own; ever since which Time it has continued to be a Stock Play, and to be performed very frequently every Season. — Yet I much doubt, if in any future Period this Piece will ever appear to the Advantage it did at that Time; since, exclusive of Mr. *Garrick's* own Abilities in *Kitely*, and those of Mess. *Woodward* and *Sbuter*, in the respective Parts of Capt. *Bobadil* and Master *Stephens*, there was scarcely any one Character throughout the whole, that could be conceived by an Audience in the strong Light that they were represented by each several Performance: such is the prodigious Advantage, with Respect to an Audience, of the Conduct of a Theatre being lodged in the Hands of a Man, who being himself a perfect Master in the Profession, is able to distinguish the peculiar Abilities of each Individual under him, and to adapt them to those Characters, in which they are either by Nature or Acquirement the best qualified to make a Figure.

EVERY MAN IN HIS OWN FOLLY. *Vid.* CONNOISSEUR.

EVERY MAN OUT OF HIS HUMOUR. Com. by *Ben Jonson*, 4to. 1599. — This Play is composed of a great Variety of Characters, interrupted and commented on in the Manner of the ancient Drama, by a *Grex*, or Company of Persons, who being on the Stage the whole Time, have the Appearance of Auditors, but are in Reality a Set of Interlocutors.

locutors, who by their Dialogue among themselves, explain the Author's Intention to the real Audience.—This Practice is now almost entirely left off, yet as the Characters in this Piece are most of them perfect Originals, all painted in the strongest Colours and apparent Likenesses of several well known Existents in real Life, I cannot help thinking that with very little Alteration more than an Omission of the Grex, this Play might be render'd extremely fit for the present Stage.

EVERY WOMAN IN HER HUMOUR. Com. 1609. Anon.

EVERY WOMAN IN HER HUMOUR. Farce of two Acts, 1760.—This little Piece has never yet appear'd in Print, but was performed at *Dr. Lane* House, at the Time mentioned above, for Mrs. *Clive's* Benefit, whom it is therefore not improbable may be the Author of it, as that Lady had once before declaredly dipp'd her Fingers in Ink. (See *Bayes in Petticoats*) There is no extraordinary Merit, however, in any Part of it, excepting in the Character of an old Maiden Aunt, which Mrs. *Clive* performed herself.

EUGENIA. Trag. by *Philip Francis*, 8vo. 1752.—This Play altho' a Tragedy, is written in Prose, and is little more than a Translation of a *French* Comedy, call'd, *Cenia*, and of which a literal Translation was published the very same Year, under the Title of *CENIA, or the suppos'd Daughter*.—Notwithstanding Mr. *Garrick* play'd the principal Part, and the other Characters were well performed, it would not by any Means succeed, nor was the Run of it, if I am perfect in my Recollection, above three or four Nights.

EUNUCHUS. Com. A Translation of one of *Terence's* Comedies of this Name, by *Richard Bernard*, 4to. 1596.

The EUNUCH. Trag. by *Wm. Hemmings*, 1644.

The EUNUCH, or *the Derby Captain*. Farce, by *Tho. Cooke*, 8vo. 1737. — This Piece is taken chiefly from the *Miles gloriosus* of *Plautus*, and the *Eunuchus* of *Terence*.—It was acted at the *Theat. Royal* in *Dr. Lane*.

EURIDICE. Trag. by *David Mallet*, 8vo. 1731, acted at *Dr. Lane* with great Success.

EURIDICE, or *the Devil hen-peck'd*. Farce, by *Hen. Fielding*, 8vo. 1735; acted at the *Little Theatre* in the *Haymarket*, but by the Subject of the following Piece, it appears to have been without Success.

EURIDICE HISS'D or *a Word to the Wise*. Farce, by *H. Fielding*, 8vo. 1736.—This very little Piece is published, and I suppose was acted, at the End of the *Historical Register*.—It seems to be intended as a kind of Acquiescence with the Judgment of the Public, in its Condemnation of the last mentioned Farce, at the same Time apologizing for it, as being only a mere *Lusus* of his Muse, and not the Employment of any of his more laborious or studious Hours.

EUROPE'S REVELS for *the Peace, and his Majesty's happy Return*.—A Musical Interlude, by *P. Motteux*, 4to. 1697.—This Piece was written on Occasion of the Peace at *Ryswick*, and was performed at the *Theat. in Lincoln's-Inn-Fields*; annexed to it is a Panegyrick Poem which was spoken by way of Prologue to it.—The Music by *J. Eccles*.

The EXAMPLE. Tragi-Com. by *Ja. Skirley*, 4to. 1637.

EXCELLENCY OF HER SEX. *Vid.* QUEEN.

EXCISE. A Tragi-comical Ballad Opera of three Acts, 8vo. 1733. — Not intended for the Stage.

THE EXCOMMUNICATED PRINCE, or *the false Relick*. Tr. by Capt. *W. Bedloe*, Fol. 1679. — To this Play the Publisher, without the Author's Concurrence or Knowledge, added in the Title these Words, "*Being the Popish Plot in a Play.*" — This induced the Public to imagine they should find the Design of it to be a Narrative of that Plot which Capt. *Bedloe* had so considerable a Hand in the Discovering. — They found themselves, however, disappointed: The Plan of this Play being founded on a Story related by *Heylin* in his *Cosmography*. — The Scene lies at *Cremen* in *Georgia*, and the Play was wholly written in two Months Time.

THE EXILE. Com. by *W. Duke of Newcastle*, 8vo. 1649. — Acted with great Applause.

THE EXPULSION OF THE DANES FROM BRITAIN. Trag. by *Elk. Settle*.

THE EXTRAVAGANT JUSTICE. Farce, by *Ja. Worsdale*. — Of this I know nothing but the Name.

THE EXTRAVAGANT SHEPHERD. A Pastoral Comedy, by *T. R.* 4to. 1654. — This Piece is translated from the *French* of *T. Corneille*, and is founded on a Romance, called, *Lyfis*, or *the extravagant Shepheard*, in Folio.

EXTRAVAGANT ZEALOT. *Vid.* HERMON, PRINCE OF CHOREA.

Com. 4to. 1685. — Scene *Moorfields*.

THE FAIR CAPTIVE. Trag. by *Mrs. Heywood*. — Acted at *Dr. Lane*, 1721.

FAIR EMM, *the Miller's Daughter of Manchester*, with *the Love of William the Conqueror*. A pleasant Com. 4to. 1631. — This Piece is not divided into Acts.

THE FAIR EXAMPLE, or *the Modish Citizen*. Com. Anonym. 4to. 1706. — Acted at *Drury Lane*, with Applause. — Scene *London*.

THE FAIR FAVORITE. Tragi-Com. by *Sir W. Davenant*, Fol. 1673.

FAIR GREEK. *Vid.* IRENE.

FAIR GREEK. *Vid.* HIREN.

THE FAIRIES. Opera, 8vo. 1755. — This little Entertainment was acted at *Dr. Lane*, with great Applause, the Parts being mostly performed by Children. — The main Design of it, and much of the Language, is borrowed from *Shakespeare's Midsummer Night's Dream*, but several Songs are introduced into it from many of our most celebrated poetic Writers.

FAIR INCONSTANT. *Vid.* ATHELWOLD.

FAIR LIBERTINE. *Vid.* RIVAL WIDOW.

THE FAIR MAID OF BRISTOL. Com. 4to. 1605 — in the old Black Letter.

THE FAIR MAID OF CLIFTON. *Vid.* VOW BREAKER.

THE FAIR MAID OF THE EXCHANGE, with *the merry Humours of the Cripple of Fenchurch*. Com. Anonym. 1637.

THE FAIR MAID OF THE INN. Tragi-Com. by *Beaumont and Fletcher*, Fol. 1629. — The Plot of *Mariana's* disowning *Cæsario* for her Son, and the Duke's Injunction to marry him, is related

F.

THE FACTIOUS CITIZEN, or *the Melancholy Visioner*.

ted by *Causin*, in his *Holy Court*.—
The Scene lies in *Florence*.

THE FAIR MAID OF THE WEST, or a *Girl worth Gold*.—
Com. in two Parts, by *Tho. Heywood*, 4to. 1631.—Both these Pieces met with general Approbation, and were favoured with the Presence of the King and Qu.—The Scene lies at *Plymouth*, and the Plots are original.—Nor can there be a much stronger Proof of the Estimation they were held in, than *John Dancer's* having formed from it a Novel, called, *the English Lovers*.

THE FAIR OF ST. GERMAINS. Farce, by *Ozell*.—
This is only a Translation from *Boursault's* *foire de St. Germain*s.

THE FAIR PENITENT. Tr. by *N. Rowe*, 4to. 1703.—Acted at *Lincoln's-Inn-Fields*.—This Play is so well known, and is so frequently performed, and always with the greatest Applause, that little need be said of it, more than to hint that the Ground-work of it is built on the *Fatal Dowry of Massinger*.—It has, however, been objected by some, that the Character of *Calista*, can scarcely deserve the Title of a Penitent, as all her Anguish even to the last seems more to proceed from the Sense of Shame than Guilt.

THE FAIR QUAKER OF DEAL, or *the Humours of the Navy*. Com. by *Charles Chadwell*, 4to. 1714.—This Play has no extraordinary Merit in Point of Language, yet the Plot of it is busy and entertaining, and the Contrast drawn between the rough brutish Tar, and the still more disgusting Sea Fop, in the Characters of *Commodore Flip* and *Beau Mixen*, is far from being a bad Picture of the Manners of some of the seafaring Gentlemen even of this Age, at the same

Time that their ready Reformation, on being convinced of their Errors, is a just Compliment to the Understandings of a Set of Men, who are the greatest Glory of *Britain*, and the Terror of all the rest of *Europe*.

FAIRE QUARREL. Com. by *Tho. Middleton*, 4to. 1617. *Rowley* and our Author joined in the Composition of this Play, Part of the Plot of which, viz. the Story of *Fitz-Allen*, *Russel* and *Jane*, may be found in a Book called, *the Complaisant Companion*, and the Incident of the Physician tempting *Jane*, and afterwards accusing her, is borrowed from *Cynthio's* Novels, Dec. 4. Nov. 5.—Scene in *London*.

FAIR QUEEN OF JURY. Vid. MARIAMNE.

THE FAIRY QUEEN. Opera. Anonym. 4to. 1692.—This Piece is also from *Shakespeare's* *Midsummer Night's Dream*.—The Music by *Purcell*.

THE FAITHFUL BRIDE OF GRANADA. A Play, by *W. Taverner*, 4to. 1704.—Scene *Granada*.

THE FAITHFUL GENERAL. Trag. by a Lady, with the Letters *M. N.*—No Date.—This Play is *Beaumont and Fletcher's* *Loyal Subject*, very much alter'd.—Scene the City of *Byzantium* in *Greece*.

FAITHFUL IRISHMAN. Vid. COMMITTEE.

THE FAITHFUL SHEPHERD. A Pastoral Com. from the *Italian* by *D. D. Gent*.—This is taken from the *Pastor Fido* of *Guarini*. I know not the exact Date of it, but find it amongst the Productions of the seventeenth Century.

FAITHFUL SHEPHERD. Vid. PASTOR FIDO.

FAITHFUL SHEPHERD. Vid. DITTO.

The

THE FAITHFUL SHEPHERDESS. A dramatic Pastoral, by *J. Fletcher*, 4to. 1629. — This Piece is entirely *Fletcher's*, and on its first Representation on Twelfth Night, 1633, before the *K.* and *Q.* it was introduced by a Dialogue Song, written by Sir *W. Davenant*, between a Priest and a Nymph, and closed with an Epilogue, which was spoken by the Lady *Mary Mordaunt*.

FAITH TRIUMPHANT. *Vid.* ESTHER.

FALL OF CORIOLANUS. *Vid.* INGRATITUDE OF A COMMON WEALTH.

THE FALL OF THE EARL OF ESSEX. Trag. by *Ja. Ralph*, 8vo. 1731. — This Play is founded on the same Story with all the rest of the Tragedies of this Name, but is not equal to any of the other three. — It was represented at the Theat. in *Goodman's Fields*, a Place too far out of the strong Tide of the critical Current, to put any Piece to that public Kind of Test, whereby Merit ought to be determined; yet even there, it met with but middling Success.

FALL OF MAN. *Vid.* STATE OF INNOCENCE.

FALL OF MORTIMER. *Vid.* EDWARD III.

THE FALL OF PHAETON. A Pantomime Entertainment, 1736, *Thea. Roy. Cov. Gard.*

THE FALL OF SAGUNTUM. Trag. by *Phil. Frowde*, 8vo. 1727. — Acted at *Lincoln's-Inn-Fields* with but indifferent Success, notwithstanding it had very considerable Merit, and was highly commended by the critical Journalists of that Time.

FALL OF ST. RUTH. *Vid.* BATTLE OF AUGHIRM.

FALL OF SIAM. *Vid.* FATAL VISION.

THE FALL OF TARQUIN. Tr. by *W. Hunt*, 8vo. 1713. — The Name of this Play points out its Story, and the Scene of it lies at *Rome*. — It is a most wretched Performance, and was never acted, nor printed any where but at *York*, where the Author was then stationed as Collector of the Excise.

FALSE CHALLENGE. *Vid.* HECTOR.

THE FALSE COUNT, or *a new Way to play an old Game.* C. by *Mrs. Beck*, 4to. 1682. — The Hint of the haughty *Isabella's* being readily impos'd upon by the Chimney Sweeper, whom her Lover *Carlos* had equipped out as a Count, is borrowed from the *precieuses Ridicules*, of *Moliere*. — The Humour of this Character, however, is somewhat too low and farcical.

THE FALSE FAVORITE DISGRAC'D and *the Reward of Loyalty.* — Tragi-Com. by *Geo. Gerbier D'Ouvilly*, 8vo. 1657. — This Play was never acted, probably from the Deficiency in Point of Language, which may reasonably be expected in a Writer, who was not a Native of *Britain*. — Scene *Florence*.

THE FALSE FRIEND. Com. by Sir *J. Vanburgh*, 4to. 1702. Acted at *Dr. Lane*, with very good Success.

THE FALSE ONE. Trag. by *Beaumont* and *Fletcher*, 4to. 1629. — The Story of this Play is founded on the Adventures of *Julius Cæsar* while in *Egypt*, and his Amours with *Cleopatra*, as taken from the Historians of those Times. Scene *Egypt*.

FALSE RELICK. *Vid.* EXCOMMUNICATED PRINCE.

FALSE REPORT. *Vid.* MISTAKES.

FALSE TIBERINUS. *Vid.* A-

AGRIPPA KING OF ALBA.

The FAMILY OF LOVE. Com. by *T. Middleton*, 4to. 1608.—Scene London.—This Play is spoken of by *Sir Tho. Barnwell*, in *Shirley's Lady of Pleasure*.

The FANCIED QUEEN. An Opera. Anonym. 8vo. 1753.—This Piece was never acted, and is a very paltry Performance.

FANCIES CHASTE AND NOBLE, Tragi-Com. by *J. Ford*, 1638.

FANCY'S FESTIVALS. Masq. in 5 Acts 4to. 1657, by *Tho. Jordan*, 4to. 1657.—This Piece is said in the Title Page to have been privately presented by many civil Persons of Quality, and at their Request printed, with many various and delightful new Songs, for the further Illustration of every Scene.

FARRIER MADE PHYSICIAN. *Vid.* DUMB LADY.

The FASHIONABLE LADY, or *Harlequin's Opera*, by *J. Ralph*, 8vo. 1730.—This Piece was performed at *Goodman's Fields*, and is one of the many mottley Compositions of speaking and singing, which the great Success of the *Beggar's Opera* gave Birth to. It met, however, with tolerable Success.

The FASHIONABLE LOVER, or *Wit in Necessity*. Com. Anon. 4to. 1689.—Scene London.

FATAL CONSTANCY. Trag. by *Hildebrand Jacob*, 8vo. 1723.—This Play was acted with some Applause, at the Theat. in *Drury Lane*.

The FATAL CONTRACT. A French Tragedy, by *John Wm. Hemings*, 4to. 1653.—This Play met with great Success at its first Representations, and was revived twice after the Restoration, under different Titles, viz. first by that of *Love and Revenge*, and after-

wards in the Year 1687, under that of the *Eunuch*.—The Scene lies in *France*, and the Plot is taken from the *French History*, in the Reign of *Chilperic I.* and *Clo-taire II.*

The FATAL CURIOSITY. Trag. by *George Lillo*, 8vo. 1736.—This Piece consists of but three Acts.—The Story of it, however, is very simple and affecting, and is said to have been founded on a real Fact which happened on the western Coast of *England*.—The Circumstance, of a Son long absent, keeping himself on his Return to visit them, for some Time unknown, is natural and unforced, while at the same Time, their being induced by the Depth of their Distress and Penury, to resolve on, and perpetrate his Murder, for the Sake of the Treasures he had shewn them he was possessed of, is productive of some very fine Scenes of intermingled Horror and Tenderness, when they come to be informed of the dreadful Deed they have committed.—In short the Play is in my Opinion equal, if not superior, to any of this Author's other Works, and when acted at the Little Th. in the *Haymarket*, where it made its first Appearance, met with a very favorable Reception.

The FATAL DISCOVERY, or *Love in Ruins*. Trag. Anonym. 1698.—The Scene of this Play lies in *Venice*, but the original Design of the Plot seems taken from the old Story of *Oedipus* and *Jocasta*.—The Preface contains an Answer to a Copy of Verses written by *Dryden*, and prefixed to the Tragedy of *Heroic Love*.

FATAL DIVORCE. *Vid.* PHAETON.

The FATAL DOWRY. Trag. by *Pb. Massinger*, 4to. 1632.—*Nath. Field* had some Share in the Writing

Writing of this Play.—The pious Behaviour of *Charolois* in voluntarily giving up himself to Imprisonment as a Ransom for the Corpse of his Father, in Order to obtain for it the Rites of Interment, is taken from the Story of *Cimon the Athenian*, related by *Val. Maxim.* Lib. 5. Cap. 4.—Mr. *Rouve* has made Use of the same Circumstance to heighten the Amiability of Character of *Altamont* in his *Fair Penitent*; the Plot of which, as I have before observed, is in great Measure borrowed from this Play.—*Nerestan's* Behaviour also in the Tragedy of *Zara*, seems to owe its Origin to this Hint, though different in some Respect as to the particular Situation of the Action.

FATAL ERROR. *Vid.* ORGULA.

The FATAL EXTRAVAGANCE. Trag. by *Jos. Mitchell*, 8vo. 1720.—This Play was originally written in one Act, with only four Characters, and was performed at the Th. in *Lincoln's-Inn-Fields*.—It was however afterwards improv'd into three Acts, with two additional Characters, and presented at *Drury-Lane* with Success.—The Ground Work of it is borrowed from *Shakespeare's Yorkshire Tragedy*, but the Language is entirely new.—It is said that the Author had great Assurances in it from Mr. *Aaron Hill*; nay, *Victor*, in his Hist. of the Stage, Vol. II. p. 123. positively asserts, that the last-nam'd Gentleman wrote the Play, got it acted, and supported it on the supposed Author's third Night, Mr. *Mitchell* being at that Time in great Distress.

FATAL FALSHOOD, or *Distressed Innocence*. Trag. in three Acts, Anonym. 8vo. 1734.—

This Piece I find only in the List of Publications, but as it does not stand in *Victor's* Catalogue of that Year's Representations, I am apt to imagine that it was never acted.

FATAL FRIENDSHIP. Trag. by *Cath. Trotter*, 8vo. 1698.—Acted at *Lincoln's-Inn-Fields*, with great Applause.

The FATAL JEALOUSY. Trag. 4to. 1673. Anonym.—It is however ascribed by his Contemporaries to *Nevil Paine*.—The Scene of it is laid in *Naples*, and the Plot borrowed from *Beard's* Theatre, the *Unfortunate Lover*, &c.—The Character of *Jasper* seems to be a bad Copy of *Iago* in the *Moor of Venice*, and the Author has render'd this a very bloody Tragedy, without paying a due, or indeed any Regard to poetic Justice.

The FATAL LEGACY. Trag. Anonym. 8vo. 1721.—Acted at *Lincoln's-Inn-Fields*.—This is a Translation of *Racine's Thebais*.

FATAL LOVE, or *the Foe's Inconstancy*. Trag. by *Elk. Settle*, 4to. 1680.—The Plot of this Play may be trac'd to its Origin by reading the fifth Book of *Tacitus's* Romance of *Clitophon* and *Leucippe*.

The FATAL MARRIAGE, or *the Innocent Adultery*. Trag. by *Tho. Southerne*, 4to. 1694.—This Play met with great Success at its first coming out, and has been often performed since with great Approbation, the tragical Part of it being extremely fine and very affecting.—It is however like his *Oroonoko*, interwoven with comic Scenes, so much inferior in Point of Merit to the other Parts, that it has frequently been laid aside for a considerable Time.—The Scene lies in *Brussels*; the Plot of the Tragedy is, by the Author's

own Confession, taken from a Novel of Mrs. Behn's, called *the Nun, or the Fair Vow-breaker*; and the Incident of *Fernando's* being persuaded to believe that he had been dead, buried and in Purgatory, seems borrowed from *Fletcher's Night Walker*.—Some one, however, has since purified this Ore from its Dross, by clearing the Play of all the comic Part, excepting so much of the Characters of the Nurse and Porter, as are inseparable from the Affairs of *Isabella*.—This Alteration has been attributed to Mr. Garrick, by whom it was in this Stage brought on at the Th. R. in *Drury Lane*, in 1758, by the Title of *Isabella, or the Fatal Marriage*, and met with great Success.

A FATAL MISTAKE, or the *Plot spoil'd*. Com. by *Jos. Haynes*, 4to. 1696.—This Play was never acted.

FATAL NECESSITY. Trag. 1741.—Of this I know no more than the Name, and that it probably never appeared on the Stage, as it is not in any of the Catalogues excepting the *British Theatre*, from which I transcribed the Name and Date.

FATAL RELAPSE. *Vid.* ANTI-IOCHUS THE GREAT.

The FATAL RETIREMENT. Trag. by *Anth. Brown*, 8vo. 1741.—This Play would scarcely be worth any farther Notice than a Mention of its Name, were it not for a little theatrical Anecdote, which, as it does Honour to the proper Spirit frequently shewn by a capital Veteran of the Stage now living, I shall here relate.

When this Play was first offer'd to the Theatre, Mr. *Quin* refusing to act in it, the Author's Friends thought proper to attribute its

Want of Success to his not appearing in it, and in Consequence of such Supposition repeatedly insulted him for several Nights afterwards, in the Pursuance of his Profession; till at length coming forwards, and addressing the Audience, he with great Candour and Spirit informed them "that he had, at the Request of the Author, read his Piece before it was acted, and given him his very sincere Opinion of it, that it was the *very worst Play* he had ever read in his Life, and *for that Reason* had refused to act in it." This however turn'd the Tide so much in his Favour, that his Speech was received with a thundering Clap, and the Insults he had received were put to an entire Stop.

FATAL RESENTMENT. *Vid.* CORIOLANUS.

The FATAL SECRET. Trag. by *Lewis Theobald*, Anonym. 1725. 12mo.—Acted at the Th. Roy. in *Cov. Gar.*—This Play is made up from *Webster's Dutchess of Malfy*.—Scene the Dutchess's Palace in *Malfy*.

The FATAL VISION, or the *Fall of Siam*. Trag. by *A. Hill*, 4to. 1716.—Acted at *Lincoln's-Inn-Fields*, with Success.—The Scene is fix'd in the City of *Sofola* in *Siam*; but the Author owns that the Fable is fictitious, and the Characters imaginary.—The Moral is to expose the dangerous Consequences of the giving Way to Rage and Rashness of Determination.

FATAL UNION. *Vid.* NAPLES and SICILY.

FATAL WAGER. *Vid.* INJUR'D PRINCESS.

The FATE OF CAPUA. Trag. by *Tho. Southerne*. 4to. 1700.—Acted at *Lincoln's-Inn-Fields*.—Scene *Capua*.

F E

FATE OF TROY. *Vid.* VIRGIN PROPHECESS.

FATE OF TYRANNY. *Vid.* GRECIAN HERO.

THE FATE OF VILLAINY. Trag. by *Tbo. Walker*, 8vo. 1730.—This was acted at *Goodman's-Fields* with very indifferent Success.

FAVORITE. *Vid.* DESERVING FAVORITE.

FAUSTUS. *Vid.* DOCTOR FAUSTUS.

FAWN. *Vid.* PARASITASTER.

THE FEIGN'D ASTROLOGER. Com. Anonym. 4to. 1668.—This is translated from *Cornelle*, who borrowed his Piece from *Calderon's El Astrologo fingido*.—The same Plot is made Use of by *M. Scudery* in his Novel of the *Illustrious Bassa*, where the French Marquis takes on himself the fictitious Character of an Astrologer.

THE FEIGN'D COURTEZANS, or *A Night's Intrigue*. Com. by *Mrs. Behn*, 4to. 1679.—This Play met with very good Success, and was generally esteemed the best she had wrote.—The Scene lies in *Rome*, and the Play contains a vast Deal of Business and Intrigue; the Contrivance of the two Ladies to obtain their differently disposed Lovers, both by the same Means, *viz.* by assuming the Characters of Courtezans, being productive of great Variety.

FEIGN'D FRIENDSHIP, or *the Mad Reformer*. Com. Anonym. 4to. without a Date.—It was however written later than the Restoration, and was acted in *Little Lincoln's-Inn-Fields*.—Scene the Park and Houses adjoining.

FEIGN'D INNOCENCE. *Vid.* SIR MARTIN MARR-ALL.

THE FEMALE ACADEMY.

F E

Com. by the Dutchess of *Newcastle*, Fol. 1662.

THE FEMALE ADVOCATES, or *the Frantic Stock-jobbers*. Com. by *W. Taverner*, 4to. 1713.—The *British Theatre* and *Wbincop's Catalogue* have the second Title of this Play the *Stock-jobbers* only, but as it is probable they might neither of them have seen the Piece itself, I have thus restored it from *Jacob*.

THE FEMALE PARSON, or *the Beau in the Suds*. A Ballad Opera, by *C. Coffey*, 1732.—This Piece was brought on at the *Little Theatre* in the *Haymarket*, but was with very good Reason damn'd the first Night.

FEMALE POLITICIAN. *Vid.* RIVAL PRIESTS.

THE FEMALE PRELATE, *Being the History of the Life and Death of Pope Joan*. Trag. by *Elk. Settle*, 4to. 1680.—The Plot of this Play is taken from *Platina's Lives of the Popes*, and *Cooke's Dialogue*, entitled *Pope Joan*.

THE FEMALE RAKE, or *Modern Fine Lady*. 1736.—Of this Piece I know nothing more than the finding it in the Catalogues of the dramatic Publications of that Year.

THE FEMALE VIRTUOSOES. Com. by *Tbo. Wright*, 4to. 1692.—This Play was acted with great Applause, but is no more than an improved Translation of the *Femmes savantes* of *Moliere*; an Author to whom many of our Play-writers have been greatly obliged, not only for their Plots, but even for the very Substance and Wit of their Pieces.

FEMALE VICTOR. *Vid.* WITTY COMBAT.

FEMALE WARRIOR. *Vid.* FRIENDSHIP IMPROV'D.

The FEMALE WITS, or *the Triumvirate of Poets at Rehearsal*. Com. 4to. 1697.—With the Letters *W. M.* in the Title.—This Piece was acted at the Th. Roy. in *Drury-Lane* for several Days successively, and with Applause.—It consists of three Acts, is written in the Manner of a Rehearsal, and was intended as a Banter on Mrs. *Manley*, Mrs. *Pix*, and Mrs. *Trotter*.

FEMALE WITS. *Vid.* SOCIABLE COMPANIONS.

FESTIVAL OF LIGHT. *Vid.* LUMANALIA.

FERREX AND PORREX. Trag. 8to. 1565.—The three first Acts of this Play were written by *Tho. Norton*, and the two last by *Tho. Sackville*, Esqrs.—It was afterwards alter'd, and the Title changed to that of *Gorboduc*, and presented before *Q. Eliz.* in the Year 1590.—It is probable these Alterations were made in it by the last-nam'd of its two Authors, who was now become Lord *Buckburgh*, and whose single Work many thro' Mistake imagine it to be.—The Plot is from the *English* Chronicles.

The FICKLE SHEPHERDESS. A Pastoral. 4to. 1703.—This is only an Alteration of *Randolph's Amintas*; it was acted at the New Th. in *Lincoln's-Inn-Fields*, and was played entirely by Women.—The Scene lies in *Arcadia*.

FIDELIA AND FORTUNATUS. Whether this Piece is Tragedy or Comedy, what is its Date, or whether it was ever acted, are Particulars I am at a Loss to discover.—The old Catalogues only naming it, and ascribing it to *Tho. Earker*.—The *British* Theatre however fixes its Date about 1690. And *Coxeter*, in Opposition to all the other Writers, distinguishes this *Earker*

from the Author of the *Beau* defeated.

FILIAL PIETY. *Vid.* INSOLVENT.

A FINE COMPANION. Com. by *Sbakerley Marmion*, 4to. 1633.—This Play was greatly approv'd of, and it is evident on Inspection that *Durfey's Capt. Porpuss* in his *Sir Barnaby Whig* is an Imitation of *Capt. Whibble* in this Play.

The FINE LADIES AIRS. Com. by *Tho. Baker*, 1708.—It was acted in *Dr. Lane* with Success.—The Scene lies in *London*, and the Prologue is written by *Mr. Motteux*.

FISHERMAN A PRINCE. *Vid.* MASSANIELLO.

FLAVIUS KING OF LOMBARDY. An Italian Op. 8vo. 1723.—Perform'd at the King's Th. in the *Haymarket*.—Dedication by *N. Haym*.—This Drama is composed of two Actions, One is taken partly from the History of the Kings of the *Lombards*, the other from the *Cid of Corneille*.—Scene *Lombardy*.

The FLEIRE. Com. by *Edw. Sharpbam*, 4to. 1610.—The Scene of this Play lies in *London*, and the Plot seems in a great Degree to be borrow'd from *Marsden's Parasitaster*.

The FLOATING ISLAND. Tragi-Com. by *Wm. Strode*, 4to. 1655.—This Play was not published till many Years after the Author's Death, but was performed by the Students of *Christ Church* on the 29th of *Aug.* 1639 before the King, for whose Diversion it was purposely written at the Request of the Dean and Chapter.—It contained too much Morality to suit the Taste of the Court, yet it pleased the King so well, that he soon after bestowed a Ca-

a Canon's Dignity on the Author.

FLORA'S VAGARIES. Com. by *Rich. Rhodes*.—This Play was written while the Author was a Student at *Oxford*, and after being publickly acted by his Fellow Students in *Christ Church*, *Jan.* 8. 1663, and afterwards at the *Th. Roy.* was printed in 4to. 1670.—The Scene lies in *Verona*, and Part of the Plot, *viz.* The Circumstance of *Orante's* making Use of the Friar in carrying on her Intrigues with *Ludovico* is founded on *Boccace's Decam.* Day 3. Nov. 3.

FLORIDANTE. An Ital. Op. by *P. A. Rolli*, 8vo. 1721.—Acted at the *K.'s Th.* in the *Hay-market*.—The Plot is taken from an ancient Drama, called *La Costanza in trionfo*.—The Scene in and near *Persopolis*.

THE FOLLY OF PRIEST-CRAFT. Com. Anonym. 4to. 1690—This Piece I have never seen, but from its Date should be apt to imagine it had some Reference to the Affairs of those Times.—*Langbaine* gives it the highest Commendations, giving it, in Point of ingenious and judicious Satyr, the next Place in Rank to *Wycberley's Plain Dealer*; yet hints that it may give Umbrage to the Priests and Bigots of the *Romish* Religion, which seems a Confirmation of the Opinion I have suggested above.

FOLLY RECLAIMED. *Vid.* CITY LADY.

THE FOND HUSBAND, or *the Plotting Sisters.* Com. by *T. Durfey*, 4to. 1678.—This met with very great Applause, and is look'd upon as one of *Mr. Durfey's* best Plays.

THE FOND LADY. *Vid.* AMOROUS OLD WOMAN.

FOOL IN FASHION. *Vid.* LOVE'S LAST SHIFT.

A FOOL'S PREFERENCE, or *the three Dukes of Dunstable.* Com. by *T. Durfey*, 4to. 1688.—This Play is little more than a Transcript of *Fletcher's Noble Gentleman*, except one Scene relating to *Basset*, which is taken from a Novel, called the *Humours of Basset*.

THE FOOL TURN'D CRITICK. Com. by *T. Durfey*, 4to. 1678.—This, like most of this Author's Pieces, is full of Plagiaries.—The Characters of *Old Wine*, *Trim* and *Small Wit* being taken from *Simo*, *Afotus* and *Balio* in *Randolph's Jealous Lovers*. Nay, the very Prologue is a Theft, being the very same with that to *Lord Orrery's Master Anthony*.

THE FOOL WOULD BE A FAVORITE, or *the Discreet Lover.* Com. by *Lodowick Carlell*, 8vo. 1657.—Acted with great Applause.—The Scene in *Milain*.

THE FOOTMAN'S OPERA, 8vo. 1731.—Performed at *Goodman's-Fields*.

FOP'S FORTUNE. *Vid.* LOVE MAKES A MAN.

FORC'D INCONSTANCY. *Vid.* FATAL LOVE.

THE FORC'D MARRIAGE, or *the Jealous Bridegroom.* Tragi-Com. by *Mrs. Behn*, 4to. 1671.—This Play was acted at the *D. of York's Theatre*, and is suppos'd by *Langbaine* to be the first of this Lady's Production.—Scene in the Court of *France*.

THE FORC'D MARRIAGE. Com. by *Ozell*.—This is only a Translation of the *Marriage Force* of *Moliere*, and was never intended for the Stage.

THE FORC'D PHYSICIAN. Com. by *Ozell*.—This Piece is under the same Circumstance with

the foregoing, being a Translation only of *Moliere's Medicin malgre lui*.

FORCED VALOUR. *Vid.* WITS.

THE FORCE OF FRIENDSHIP. Tr. by *Cha. Johnson*, 4to. 1710.—Scene *Verona*.—At the End of this Tragedy is subjoined a small Farce, which was acted with it, call'd *Love in a Chest*.

FORCE OF LOVE. *Vid.* PERJUR'D DEVOTEE.

FORCE OF LOVE. *Vid.* THE-ODOSIUS.

FORCE OF NATURE. *Vid.* SAVAGE.

THE FORTUNATE ISLES and their Union. celebrated in a Masque design'd for the Court on *Twelfth Night*, 1626. by *Ben Johnson*.

FORTUNATE PRINCE. *Vid.* MARRIAGE AT LAST.

FORTUNATUS. Com. by *Tbo. Decker*, 4to. 1600.

FORTUNATUS. Pantomime Entertainment, by *H. Woodward*.—Performed at *Dr. La. Theatre*, 1754.

FORTUNE BY LAND AND SEA. Tragi-Com. by *Tbo. Haywood*, 4to. 1655.—Our Author was assisted by *Rowley* in the Composition of this Play, which met with great Applause in the Performance, but was not printed till after their Decease.—The Scene lies in *London*.

THE FORTUNE HUNTERS, or *two Fools well met*. Com. by *Ja. Carlisle*, 4to. 1689.—This Play met with Success, and *Langbaine* gives it considerable Commendation, yet at the same Time cites an Incident from it which seems to contradict that good Opinion, *viz.* A Person's mistaking the Hand of another for the Handle of a Pump, and an Orange Flower for Pump Water.—The Scene

lies in *Covent-Garden*.

FORTUNE IN HER WITS. Com. by *Cha. Johnson*, 4to. 1705.—This is but an indifferent Translation of *Cowley's Naufragium jocularis*, and was never presented on the Stage.—The Scene, as it does in the last-nam'd Piece, lies at *Dunkirk*.

THE FOUNDLING. Com. by *Edw. Moore*, 8vo. 1748.—This Comedy was the first of *Moore's* dramatic Pieces, but is far superior to his second comic Attempt.—It met with tolerable Success during its Run, altho' at the first Night of its Appearance the Character of *Faddle* (which it is said was intended for one *Ruffel*) gave great Disgust, and was therefore considerably curtailed in all the ensuing Representations.—It has not however since that Time been continued as an acting Comedy, being generally considered as bearing too near a Resemblance to the *Conscious Lovers*.—Yet I cannot help thinking it far preferable to that Play, as the Intricacy of the Plot is much more natural, the Characters of a more sprightly Turn, and drawn in the general from higher Life, unmix'd with the Pertness of a Chambermaid Coquet, and Kitchen Coxcomb; on which, however, the greatest Part of the Liveliness of *Sir Rich. Steele's* Play principally depends.

FOUNTAIN OF SELF-LOVE. *Vid.* CYNTHIA'S REVELS.

THE FOUR PRENTICES OF LONDON, with the Conquest of Jerusalem.—An Historical Play, by *Tbo. Heywood*, 4to. 1632.—This was *Heywood's* first Attempt in the Dramatic Way, and was acted with Applause.—The Plot is founded on the Exploits of the famous *Godfrey of Bulloigne*, who released *Jerusalem* out of the Hands of

of the Infidels in 1099.—A more ample Account of which is to be seen in *Tasso's Goffredo*, and in *Fuller's Holy War*.

The FOUR P's. *A merry Interlude of a Palmer, a Pardoner, a Potycary and a Pedlar*, by *John Heywood*, 4to. 1569.—This is one of the first Plays that appeared in the *English* Language; it is written in Metre, and not divided into Acts.—The original Edition is in the old Black Letter, but it has been republished a few Years ago in *Dodley's* Collection of old Plays.

FOUR PLAYS IN ONE, or *Moral Representations*, by *Beaumont and Fletcher*. Fol. 1679.—These four Pieces are entitled as follows, viz. I. *The Triumph of Honour*.—This is founded on *Boccace*, Day. 10. Nov. 5.—Scene near *Athens*, the *Roman Army* lying there.—II. *The Triumph of Love*.—This is taken from the same Author, Day. 5. Nov. 8.—and the Scene laid in *Milan*.—III. *The Triumph of Death*.—This is from Part 3. Nov. 3. of the *Fortunate, Deceiv'd*, and *Unfortunate Lovers*.—The Scene *Anjou*.—IV. *The Triumph of Time*.—The Plot of this seems to be entirely the Invention of the Author.—Whether this Medley of Dramatic Pieces was ever performed or not, does not plainly appear.—It is compos'd as if acted at *Lisbon*, before *Manuel*, K. of *Portugal* and his *Queen Isabella*, at the Celebration of their Nuptials, that Court being introduced as Spectators, and the King, Queen, &c. making Remarks upon each Representation.—The two first may properly be called Tragi-Com. the third a Tragedy, and the last an Opera.

FOX. *Vid.* VOLPONE.

FREDERIC DUKE OF BRUNSWICK. Trag. by *Eliz. Haywood*, 1724.—Of this Play I find no Ac-

count but the mention of its Name among her Works in the *British Theatre*, *Whincop* in his Catalogue not having made mention of any such Piece.

FRANTIC STOCK-JOBBERS. *Vid.* FEMALE ADVOCATES.

FREE WILL. Trag. by *Henry Cheeke*, 4to. Black Letter, no Date.—This is one of the very old moral Plays.—Its full Title runs according to *Coxeter* as follows.—*A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bossentinus) entituled Freewyl; and translated into English by Henry Cheeke, wherein is set foorth in Manner of a Tragedie the deuylish Deuise of the Popish Religion, &c.*

THE FRENCH CONJURER. Com. by *T. P.* 4to. 1678.—The Plot of this Play is compos'd from two Stories in the Romance of *Gusman de Alfarache*, the *Spanish Rogue*; the one called *Dorido* and *Cleridia*, the other the *Merchant of Sevil*, and the Scene is laid in *Sevil*.

FRENCH DANCING MASTER. *Vid.* WITS.

THE FRENCHIFIED LADY NEVER IN PARIS. Com. of two Acts, 1758.—Of this I know no more than the Name, and that it never was acted.

FRENCHMAN IN LONDON. 1755.—This Piece was never design'd for the *English* Stage, being nothing but a literal Translation of the *Francois a Londres* of *M. de Boissy*, from which it was said *Mr. Foote* had taken the Hint of his *Englishman in Paris*. I can, however, perceive no Kind of Resemblance between the two Pieces, any farther than what rises from a Similarity in their Name.

FRENCH PURITAN. *Vid.* TARTUFFE.

FRENCH

FRENCH ROBBER. *Vid.* CAR-TOUCHE.

FRIENDSHIP IMPROVED, OR the Female Warrior. Trag. by *Cba. Hopkins*, 4to. 1700.—To this Play is prefixed an humorous Prologue, on the Subject of the Author's commencing Merchant, and accumulating Wealth, if it may be in the Power of a Poet so to do.

FRIENDSHIP IN FASHION. Com. by *Tho. Orway*, 4to. 1670.—This Play is an entertaining one, met with great Success at first, and has frequently been revived since; yet it savours too strongly of that Libertinism which runs thro' all this Author's Comedies to suit the present Taste.

FRYAR BACON AND FRYAR BUNGAY, *the honourable History of.* Com. by *Rob. Green*, 4to. 1599.—For the Story of this Piece see *Plot's Hist. of Oxfordshire*, and *Wood's Antiq. Oxon.*

FRUITLESS REVENGE. *Vid.* UNHAPPY MARRIAGE.

FUIMUS TROES. *Vid.* TRUE TROJANS.

FULGIUS AND LUCRELLA.—By this Name is a Piece mentioned by *Langbair*, *Jacob*, *Gildon* and *Whincop*, none of whom pretend to have seen it, or to give any Account of it.—But as the Author of the *British Theatre* is more particular in his Description of it, it is reasonable to imagine he had met with the Piece itself.—It differs from them all in the Spelling of the second Name, calling it **FULGIUS** and **LUCRETTE**, a *Pastorai*, from the *Italian*, 1676.

FUN. A parodi-tragi-comic Satire, 8vo. 1752.—This little Piece is entirely burlesque, and was I believe written by *Kenrick*. It contains some severe Strokes of Satyr on *H. Fielding*, *Dr. Hill*, &c. and was intended to have

been performed by a Set of private Persons at the Castle Tavern in *Pater-noster Row*.—But altho' it was screened under the Idea of a Concert of Music, and a Ball, *Mr. Fielding*, who had received some Information of it, found Means of putting a Stop to it on the very Night of Performance, even when the Audience were assembled.—The Piece, however, which is entirely inoffensive, otherwise than by satyrizing some particular Works which were then recent, was soon after printed and delivered Gratis to such Persons as had taken Tickets for the Concert.

THE FUNERAL, OR Grief a la Mode. Com. by *Sir Rich. Steele*, 4to. 1702.—This is in my Opinion much the best of this Author's Pieces.—The Conduct of it is ingenious, the Characters pointed, the Language sprightly, and the Satyr strong and genuine.—There is indeed somewhat improbable in the Affair of conveying *Lady Charlotte* away in the Coffin, yet the Reward that by that Means is bestowed on the pious Behaviour of young *Lord Hardy*, with Respect to his Father's Body, makes some Amends for it.—I know not that the Plot of this is borrowed from any other Piece, yet the Hint of *Lord Brumpton's* feigning himself dead to try the Disposition of his Wife, may perhaps owe its Origin to a Scene in *Moliere's Malade imaginaire*.

G.

GALATHEA. Com. by *John Lyly*, 4to. 1592.—Played before *Q. Eliz.* at *Greenwich* on *New Year's Day* at Night.—The Characters

Characters of *Galathea* and *Philida* are borrowed from *Iphis* and *Jantbe*, in the 9th Book of *Ovid's Metamorphoses*.

A GAME AT CHESSE. By *Tho. Middleton*, 4to. 1625.—Sunday Times acted at the *Globe* on the *Bank Side*.

The GAMESTER. Com. by *Ja. Shirley*, 4to. 1637.—This is very far from being a bad Play.—The Plot of it is intricate, yet natural; the Characters well drawn, and the Catastrophe just and moral.—It has been twice alter'd and brought on the Stage under different Titles, first by *Cha. Johnson*, who took his Play of the *Wife's Relief* almost entirely from it, and afterwards by *Mr. Garrick*, who brought it on at *Dr. Lane* by the Name of the *Gamesters*.—For the Plot, *vid. Q. Margaret's Novels*, Day. 1. Nov. 8. and the *Unlucky Citizen*.

The GAMESTER. Com. by *Mrs. Centlivre*, 8vo. 1704.—This is far from being the worst of this Lady's Pieces, altho' it is like most of them form'd on Models not her own, the Plot of it being almost entirely borrowed from a *French Comedy* called *Le Dissipateur*.—It met with good Success, but has not, I believe, been performed for many Years in either of the Theatres.

The GAMESTER. Trag. by *Edw. Moore*, 8vo. 1753.—This Tragedy is written in Prose, and is the most capital Piece *Mr. Moore* produced.—The Language is nervous and yet pathetic; the Plot is artful, yet clearly conducted; the Characters are highly mark'd, yet not unnatural; and the Catastrophe is truly tragic, yet not unjust.—Yet with all these Merits it met with but middling Success, the general Cry against it being that the Distress

was too deep to be borne; yet I am rather apt to imagine its Want of perfect Approbation arose in one Part, and that no inconsiderable one, of the Audience from a Tenderness of another Kind than that of Compassion; and that they were less hurt by the Distress of *Beverley*, than by finding their darling Vice, their favorite Folly thus vehemently attacked by the strong Lance of Reason and dramatic Execution.

The GAMESTERS. Com. 8vo. 1758.—This is the Piece mentioned above, as an Alteration of *Shirley's Gamester*.—It is said to have been the Work of *Mr. Garrick*, and was performed at the Theatre of which that Gentleman is Manager.—In this Alteration the Affair of the Duel between the two Friends, and the Love Scenes between them and their Mistresses are very judiciously omitted; yet I cannot help thinking that two very capital Scenes, the one between *Volatile* and *Riot*, and the other between *Riot* and *Arabella*, which stand in the last Act of the *Wife's Relief*, have too much both of Nature and Judgment, not to injure the Piece by the Loss of them; and that therefore the Alteration of this Play would have done more Justice to the original Author had they been suffer'd to remain in the same Situation they before possess'd.

GAMMER GURTON'S NEEDLE. Com. by *Mr. S. Master* of Arts, 4to. 1575.—This is one of the oldest of our dramatic Pieces, and is an Instance of the Simplicity which must ever prevail in the early Dawnings of Genius.—The Plot of this Play, which is written in Metre, and spun out into five regular Acts, being Nothing more than *Gammer Gurton's* having mislaid the Needle

Needle with which she was mending her Man *Hodge's* Breeches against the ensuing *Sunday*, and which, by Way of Catastrophe to the Piece, is, after much Search, great Altercation, and some Battles in its Cause, at last found sticking in the Breeches themselves.—The original Title of it runs thus.—*A Rygkt Pytby, Pleasant and merie Comedie: Intytuled Gammer Gurton's Needle; played on the Stage not longe ago in Christs Colledge in Cambridge, made by Mr. S. Master of Arts: Imprinted at London in Fleete Streate beneath the Conduit, at the Signe of St. John Evangelist, by Thomas Colwell.*—It is printed in the old black Letter, but is republished in a more legible Manner, yet still preserving the antient Way of Spelling, in *Doddsley's* Collection of old Plays.

GASCONADO THE GREAT. A Tragi-comi-political-whimsical Opera, 4to. 1739.—This Piece was written by *Ja. Worsdale* the Painter, and is a Burlesque on the Affairs of the *French Nation* during this War, the *K. of France* and *Madame de Pompadour* being depicted under the Characters of *Gasconado* and *Pampelin*.—There is some Humour in it, more especially in some of the Songs, but I believe it was never performed in *London*.

THE GENERAL CASHIER'D. Tragi-Com. 4to. 1677.—This Play was never acted, but is printed as design'd for the Stage, and is dedicated to *Prince Eugene of Savoy*.

GENERAL DELUGE OF THE WORLD. Vid. *NOAH'S FLOOD*.

THE GENERAL LOVER. Com. by *Theoph. Moss*, 8vo. 1748.—This Comedy not only was not acted, but is perhaps the very worst Composition in the drama-

tic Way, that was ever attempted even without any View to the Stage.

THE GENEROUS CHOICE. Com. by *Fra. Manning*, 4to. 1700.—This Piece was acted at little *Linc.-Inn-Fields*.—Scene, *City of Valencia in Spain*.

GENEROUS CULLY. Vid. **GENTLEMAN CULLY**.

THE GENEROUS CONQUEROR, or *the Timely Discovery*. Trag. by *Bevil Higgons*, 4to. 1702.—This Play is usher'd by two complimentary Copies of Verses, and both Prologue and Epilogue were written by *Lord Lansdown*.—Scene *Ravenna*.

THE GENEROUS ENEMIES, or *the Ridiculous Lovers*. Com. by *J. Corey*, 4to. 1672.—This Play is one entire Piece of *Plagiary* from Beginning to End.—The principal Design being borrowed from *Quinault's La genereuse Ingratitude*, that of the *Ridiculous Lovers* from *Cornille's Don Bertram de Ciganal*.—*Bertram's* testy Humour to his Servants in the third Act, is partly borrowed from *Randolph's Muses Looking-Glass*; and the Quarrel between him and *Robatzi* in the fifth taken wholly and verbatim from the *Love's Pilgrimage of Beaumont and Fletcher*.—The Scene lies in *Seville*.—Yet, notwithstanding all these Thefts, I cannot help thinking this Play a good one, and that it might stand a tolerable Chance of Success, was it to be overlook'd by some skilful Person, and adapted to the present Stage.

THE GENEROUS FREE MASON, or *the Constant Lady*. A tragi-comi-farcical Ballad Opera of three Acts, by *Wm. Rufus Cbetwood*, 8vo.—The Date of this Piece I know not, and the Compiler of *Whincop's Catalogue* says
it

it was only performed at *Bartholomew Fair*.

The **GENEROUS HUSBAND**, or *Coffee-house Politician*. Com. by *Chas. Johnson*, 12mo. 1713.—Scene *London*.

GENEROUS LOVERS. *Vid.* ST. STEPHEN'S GREEN.

GENEROUS PORTUGUESE. *Vid.* ISLAND PRINCESS.

GENEROUS REFUSAL. *Vid.* PORTSMOUTH HEIRESS.

GENEROUS REVENGE. *Vid.* AMBITIOUS SLAVE.

GENEROUS RIVALS. *Vid.* ELPIDIA.

GENTLE CRAFT. *Vid.* SHOEMAKER'S HOLIDAY.

The **GENTLEMAN CIT**. C. by *Ossell*.—This is nothing more than a literal Translation of *Moliere's Bourgeois Gentilhomme*.

The **GENTLEMAN CULLY**. Com. 4to. 1702.—In all the Catalogues I have seen, there is a Play by the Name of the *Generous Cully*, Anonym. and without a Date, excepting in the *British Theatre*, where it is plac'd in 1691.—*Coxeter*, however, has eraz'd that Title, placing in its Room the Name and Date as above, and positively attributes it to *Charles Johnson*.

The **GENTLEMAN DANCING MASTER**. Com. by *W. Wycherley*, 4to. 1673.—This is one of the most indifferent of all this Author's Pieces.

The **GENTLEMAN GARDNER**. Farce, by *Ja. Wildair*, 1749.

The **GENTLEMAN OF VENICE**. Tragi-Com. by *Ja. Shirley*, 4to. 1655.—The Plot of this Play is taken from *Gayton's Notes on Don Quixote*, Book IV. Ch. 6. and the Scene lies in *Venice*.

The **GENTLEMAN USHER**. Com. by *Geo. Chapman*, 4to. 1606.—It is doubtful whether this

Play was ever acted; *Langbaine* gives it a very indifferent Character, yet at the same Time owns that it was not without its Partisans and Admirers.

Of **GENTYLNES AND NOBILITY**, a *Dialogue between the Merchant, the Knight and the Plowman, disputing who is a wery Gentryman, and who is a Nobleman, and how Men should come to Auctoryte, compiled in Maner of an Entertolude, with divers Toys and gossis addyd thereto to make myri pastyme and disport*.—This Piece is written in *Metre*, and printed in black Letter, by *John Rastell*, without Date; but by the Spelling and Manner of Style, I should imagine it to be very old.

The **GENTLE SHEPHERD**. A Pastoral Com. 12mo. 1729.—This truly poetical and pastoral Piece is written in the *Scots Dialect*, published by the celebrated *Allan Ramsay* the *Scots Poet*, and introduced to the World as his.—There are not, however, wanting Persons who deny him the Credit of being its Author; but as Envy will ever pursue Merit, and as in upwards of thirty Years no other Person has, and it is now most probable never will lay Claim to that Honour, Reason I think will lead us to grant it to the only Person who has been named for it.—Be this Fact however as it may, the Merit of the Piece itself must ever be acknowledged, in which it may without Exaggeration, be allowed to stand equal if not superior to either of those two celebrated Pastorals, the *Aminta* of *Tasso* and the *Pastor fido* of *Guarini*.—It has been reduced into one Act, & the *Scotch Dialect* translated, with the Addition of some new Songs, by *Theoph. Cibber*, and was presented at *Dr. Lane* in 1731.—The original Pastoral as it was written,

written, was also performed a few Years ago by a Company of *Scots* People, at the Little Theat. in the *Haymarket*.

GEORGE A GREENE THE PINDAR OF WAKEFIELD. C. Anonym. 4to. 1599. —The Plot of this Play (which is not divided into Acts) is founded on History, and the Scene lies at *Wakefield* in *Yorkshire*. —This *George a Greene* was a Man of great and ancient Renown; there is a peculiar History of his Life, written by one *N. W.* 8vo. 1706, and he is mentioned in *Hudibras*, Part 2. Cant. 2. Line 505. —This Comedy has a considerable Share of Merit, and is to be met with in *Doddsley's* Collection of old Plays.

GEORGE BARNWELL. *Vid.* LONDON MERCHANT.

GEORGE DANDIN, or *the wanton Wife.* Com. by *Ozell.* —A Translation from *Moliere's George Dandin.*

The **GHOST,** or *the Woman wears the Breeches.* Com. Anon. written in 1640, printed 4to. 1650. —Scene *Paris.*

The **GHOST OF MOLIÈRE.** —This is only the Translation of a little Piece of 14 Scenes, called, *L'Ombre de Moliere,* written by *M. Breccourt* a Friend of that Poet's after his Death, and which is printed in all the Editions of *Moliere's* Works. —The Scene lies in the *Elysian Fields.*

GIBRALTAR, or *the Spanish Adventure.* Com. by *J. Dennis,* 4to. 1705. —Acted at the *Th. Roy.* in *Dr. Lane,* but without Success. —The Scene lies at a Village in the Neighbourhood of *Gibraltar.*

GIL BLAS. Com. by *Edw. Moore,* 1751. Acted at *Dr. Lane.* —This is by much the least meritorious of the three dramatic Pieces of our Author, and indeed, not-

withstanding its being very strongly supported in the Acting, meet with the least Success. —The Design is taken from the Story of *Aurora,* in the Novel of *Gil Blas,* but bears too near a Resemblance to the Plot of the *Kind Impostor,* and the Author has deviated greatly from the Truth in the Manners of his Characters, having introduced a *Spanish* Gentleman drunk on the Stage, which is so far from being a Characteristic of that Nation, that it is well known they had formerly a Law subsisting among them, tho' now, perhaps, out of Force, which decreed that if a Gentleman was convicted of even a capital Offence, he should be pardoned on pleading his having been intoxicated at the Time he committed it, it being supposed that any one who bore the Character of Gentility would more readily suffer Death, than confess himself capable of so beastly a Vice as Drunkenness.

GIRL WORTH GOLD. *Vid.* FAIR MAID OF THE WEST.

The **GLASS OF GOVERNMENT.** Tragi-Com. by *George Gascoigne,* 4to. 1575. This Play is thus entitled, because therein are handled as well the Rewards for Virtues as the Punishments for Vices. —The Scene lies at *Antwerp.*

GLORIANA, or *the Court of Augustus Cæsar,* by *N. Lee,* 4to. 1676. —This Piece is one of the wildest and most indifferent of all this Author's Pieces, being made up of little else but Bombast and Absurdity. —The Plot is more founded on Romance than History, as may be readily discovered by comparing it with the first, fifth and seventh Parts of the celebrated Romance of *Cleopatra,* under the Characters of *Cæsario, Marcellus* and

and *Julia*.—Scene lies in the Palace of *Augustus Cæsar* at *Rome*.

THE GOBLINS. Tragi-Com. by Sir *John Suckling*, 8vo. 1648. —The Scene of this Play lies in *Francelia*, and the Author, in the Execution of his Design, has pretty closely followed the Footsteps of *Shakespear*, of whom he was a professed Admirer, his *Reginella* being an open Imitation of *Miranda* in the *Tempest*, and his *Goblins*, tho' Counterfeits, (being only Thieves in Disguise) yet seem to be copied from *Ariel* in the same Play.

GODHYS PROMISES. A Tragedie or Interlude, manifestyng the chiefe PROMISES of *God unto Man* in all Ages, from the Bègynnyng of the Worlde, to the Deatke of *JESUS CHRISTE*, a *Mysterie* 1538. —The Interlocutors are *Pater cœlestis*, *Iustus Noab*, *Moses sanctus*, *Esaias propheta*, *Adam primus Homo*, *Abraham fidelis*, *David Rex pius*, *Joannes Baptista*.—This Play was written by *Bishop Bale*, and is the first dramatic Piece printed in *England*.—It is reprinted by *Dodfley* in his Collection.

THE GOLDEN AGE, or the *Lives of Jupiter and Saturn*, an historical Play, by *Tho. Heywood*, 4to. 1611. —This Piece the Author himself calls the Eldest Brother of three Ages that had adventured on the Stage, in all of which he has introduced *Homer* as the Expofitor of each dumb Shew, in the same Manner as *Shakespear* has done by *Gower*, in his *PERICLES Prince of Tyre*.—For the Story we need only consult *Galtruchius*, and other of the Heathen Mythologists.

THE GOLDEN AGE RESTOR'D, in a Masque at Court, 1615, by the Lords and Gentlemen the King's Servants, by *Ben*

Jonson. —This Piece was not printed till 1641. Fol.

GONDIBERT AND BERTHA. Trag. by *W. Thompson*, M. A. 8vo. 1758. —This Piece was never acted, nor I believe intended for the Stage, but is published in a small Volume with some Poems of the same Author.

GOOD LUCK AT LAST. *Vid.* **VIRTUOUS WIFE.**

GOOD OLD CAUSE. *Vid.* **ROUNDHEADS.**

GORBODUC. *Vid.* **FERREX AND PORREX.**

GOTHAM ELECTION. Farce of one long Act, by *Mrs. Centlivre*, 12mo. about 1717. —This in the Title-Page is called, *The Humours of Elections*, which Title very amply implies the Subject of the Piece, in which the fair Author has shewn great Knowledge of Mankind, and of the different Occurrences of Life.—It was never acted, being looked on as a Party Affair, but was printed, with a Dedication to Secretary *Craggs*, of whom it is recorded greatly to his Honour on this Occasion, that being complimented on his Liberality by *Mrs. Bracegirdle*, to whom he gave twenty Guineas for the Author, and told that his Generosity appear'd the more extraordinary as the Farce had not been acted, he replied, that he did not so much consider the Merit of the Piece, as what was becoming a Secretary of State to do.

THE GOVERNOR OF CYPRUS. Trag. by *J. Oldmixon*, 4to. 1703. Acted at the Theatre in *Lincoln's-Inn-Fields*.—Scene the Governor's Palace in *Cyprus* near the Sea.

GRAMMAR AND RHETORIC ACCOMMODATED. *Vid.* **WORDS MADE VISIBLE.**

THE GRATEFUL SERVANT. Com. by *Ja. Shirley*, 4to. 1630.—This Play met with very great Applause when acted, and came forth ushered by eight Copies of Verses in *English*, and two in *Latin*, which the Author says were “the free Vote of his Friends, which he could not in Civility refuse,” and indeed he must have very little of the poetical Warmth about him, if he could be desirous so to do.—*Lodowick's* Contrivance to have his Wife *Artella* tempted by *Piero*, in order that he may procure an Opportunity of divorcing her, is the same with *Contarini's* Humour and Contrivance in the *Humorous Courtier*.—Scene *Savoy*.

GRAVEMAKERS. *Vid.*
WITS.

GREAT BASTARD. *Vid.*
ROYAL CUCKOLD.

THE GREAT DUKE OF FLORENCE. Com. by *P. Massinger*, 4to. 1636.—This Play met with very good Success, and is recommended in two Copies of Verses, by *Geo. Donne* and *John Ford*.—*Sanafarro's* giving the Duke a false Account of the Beauty of *Lidia*, seems to be a near Resemblance to the Story of *Edgar* and *Elfrida*.

THE GREAT FAVORITE, or the Duke of Lerma. Trag. by *Sir Rob. Howard*, 4to. 1668.—Some Scenes of this Play are written in blank Verse and some in Rhime; the Scene lies at *Madrid*, and the Plot is taken from *Maria, Turquet de Mayern*, and other Historians of those Times.

GREAT MOGUL. *Vid.* AU-
RENCE-ZEBE.

THE GRECIAN HEROINE, or the Fate of Tyranny, by *T. Dursley*.—This Piece is I believe a Trag. by the Title; it was never acted, nor have I ever yet seen it, but

it was published with a Collection of Poems in 1721.

GREEN'S TU QUOQUE, or the City Gallant. Com. by *John Cooke*, 4to. 1599. We are told by *Heywood*, who was the Editor of this Play, that it pass'd the Test of the Stage with general Applause.—It was at first performed by the latter Title only; but the inimitable acting of *Green*, a celebrated Comedian of that Time, in the Part of *Bubble* the City Gallant, who, in answer to every Compliment, comes out with the Words *Tu quoque*, occasioned the Author out of Regard to him, to add to it the present first Title.—The first Edition of it, had a Figure of *Green* in the Title Page, with a Label out of his Mouth, *Tu quoque, to you Sir!*—The Piece itself is republished among *Doddsley's* old Plays.

GREENWICH PARK. Com. by *W. Mountford*, 4to. 1691.—This is a very tolerable Comedy, and met with very good Success.

GREY MARE'S THE BETTER HORSE. *Vid.* WELCH OPERA.

GRIEF A-LA-MODE. *Vid.* FUNERAL.

GRIM, THE COLLIER OF CROYDON, or the Devil and his Dame, with the Devil and St. Dunstan. Com. by *J. T.* 12mo. 1662.—The Plot of this Play is founded on *Machiavell's* Novel of the *Marriage of Belphegor*.—The Scene lies in *England*.

GRIPUS AND HEGIO, or the Passionate Lovers. Pastoral, by *Rob. Baron*, 8vo, 1647.—This Play consists of no more than three Acts, and is mostly borrowed from *Waller's* Poems, and *Webster's* *Duchess of Malfy*.—This however, may well be excus'd, when the Reader is informed that the whole Romance, are in which
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this and the *Deorum Dona* (which see in its Place) was composed when the Author was no more than seventeen Years of Age.

GRIFELDA. Opera, by *Paolo Antonio Rolli*, performed at the Theat. Roy. in the *Haymarket*, 8vo. 1721.—The Argument of it is taken from the celebrated History of *Gualtherus* and *Grifelda*, related by *Boccace* and *Chaucer*.—The Scene *Palermo*, the Capital of *Sicily*, with its Suburbs.

The GROVE, or Love's Paradise. An Opera, by *J. Oldmixon*, 4to. 1700, performed at *Drury Lane*.—The Author in his Preface, acquaints the Critics that this Play is neither Translation nor Paraphrase; that the Story is entirely new, and that it was at first intended for a Pastoral, tho' in the three last Acts the Dignity of the Characters rais'd it into the Form of a Tragedy.—The Scene is a Province of *Italy*, near the Gulph of *Venice*.

The GRUBSTREET OPERA. by *H. Fielding*, 1735, acted at the Little Theat. in the *Haymarket*.

The GRUMBLER. Com. of three Acts, by *Sir Cha. Sedley*.—This Play I do not find in any of the Catalogues, but only mentioned by *Coxeter* in his MS. Notes.—Scene *Paris*.

The GUARDIAN. Comical History, by *P. Massinger*, 8vo. 1655.—The Incident of *Severino's* cutting off *Calipso's* Nose in the Dark, and taking her for his Wife *Jolantre*, is borrowed from *Boccace's* Novels, Day. 8. Nov. 7. and from a Romance called the *Roman Matron*.—Scene lies in *Naples*.

The GUARDIAN. Com. by *A. Cowley*. Vid. CUTTER OF COLEMAN STREET.

The GUARDIAN. Com. of

two Acts, 8vo. 1759.—This little Piece is taken in great Measure from the celebrated *Pupille* of *M. Fagan*.—It is a pleasing and elegant Piece, the Language easy and sentimental, the Plot simple and natural, and the Characters well supported.

GUARDIANS. Vid. MAN OF TASTE.

GUILT MAKES A COWARD. Vid. LORD BLUNDER'S CONFESSION.

GUSTAVUS VASA, or the Deliverer of his Country. Trag. by *H. Brooke*, 8vo. 1739.—This Play has great Merit, yet was prohibited to be played, even after it had been in Rehearsal, and the Performers were perfect, on Account of some Strokes of Liberty which breathe thro' several Parts of it.—The Author, however, was not injured by the Prohibition, for on publishing the Book by Subscription, the Sums subscribed amounted to above eight hundred Pounds.—It was, however, acted with some Alterations on the *Irish* Stage, by the Title of *The Patriot*.

GUY EARL OF WARWICK. Tragi-Com. by *B. F.* 4to. 1655.—The Plot of this Piece is founded on History, and it has been attributed to *Ben Jonson*; but I am apt to believe it only a Conjecture formed from the Letters prefixed to it, the Execution of the Work being greatly inferior to those of that first Rate Genius.

GUZMAN. Com. by the Earl of *Orrery*, Fol. 1693.—The Scene of this Play lies in *Spain*, and the Plot is from a Romance of the same Name.

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THE HALFPAY OFFICERS. Farce of three Acts, by *Cha. Molloy*. — Acted at the Theatre in *Lincoln's-Inn-Fields*, 12mo. 1720. — The Basis of this Play is founded on *Sir W. Davenant's Love and Honour*, and some other old Plays.

HAMLET PRINCE OF DENMARK. Trag. by *W. Shakespear*, 4to. 1608. — It would be needless to expatiate on the Merits of this inimitable and well known Tragedy, which from its first Appearance to the present Time, has ever deservedly been received with the most perfect Admiration and universal Applause. — It is recorded of the Author, that although his Knowledge and Observation of Nature rendered him the most accurate Painter of the Sensations of the human Mind in his Writings, yet, so different are the Talents requisite for acting from those required even for dramatic Writing, that the Part of the Ghost in this Play (no very considerable Character) was almost the only one, in which he was able to make any Figure as a Performer. — Scene *Elfsnoör*.

HAMLET. An Ital. Opera, by *Nicolini Grimaldi*, 8vo. 1712; performed at the Th. Roy. in the *Haymarket*. — This is founded on the same Story with the foregoing Tragedy. — The Scene *Denmark*.

HAMPSTEAD HEATH. — Com. by *Tho. Baker*, 4to. 1706. — This Play is little more than an Alteration of the *Act at Oxford*, written by the same Author. — The Scene lies at *Hampstead*.

HANNIBAL AND SCIPIO. — Historical Trag. by *Tho. Nabbes*, 4to. 1635. — This Play was acted

fore Women appeared upon the Stage. The Part of *Sophonisba* being performed by one *Ezekiel Fenne*. — It is addressed in Verses by the Author, to the Ghosts of *Hannibal* and *Scipio*, with an Answer in their Names directed to him. — The Plot is founded on History, and may be traced in *Cornelius Nepos* and *Plutarch*; but the Unity of Place is most excessively broken in upon, the Scene of the first Act lying in *Capua*, of the second at the Court of *Syphax*, of the third at *Utica*, of the fourth at *Carthage*, and of the fifth in *Bythinia*.

HANNIBAL'S OVERTHROW. *Vid. SOPHONISBA.*

HANS BEER POT, his invisible Comedy of *See me, and see me not*, 4to. 1618. — This Piece is according to the Author's own Account of it, neither Comedy nor Tragedy, as wanting first the just Number of Speakers, and secondly those Parts or Acts it should have, which should be at the least five, but a plain Conference of so many Persons, consisting of three Acts and no more. — It is said to have been acted by an honest Company of Health Drinkers. — *Phillips* and *Winstanley* have attributed this Piece to *Tho. Nasb*; but *Langbaine*, whose Judgment all the Writers since have followed in this Particular, gives it to *Dawbridge-Court Belchier*.

HAPPINESS AT LAST. *Vid. ROVER.*

HAPPY CHANGE. *Vid. REVOLUTION.*

HAPPY CONSTANCY. *Vid. NEST OF PLAYS.*

HAPPY CONVERTS. *Vid. PILGRIMS.*

The HAPPY LOVERS, or *the Beau metamorphosed*. Com. by *Hen. Ward*, 8vo. 1747. — I believe this Piece was never acted.

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HAPPY PAIR. *Vid.* DOUBLE DECEIT.

HARLEQUIN HYDASPES. — Farce.—Of this I know nothing more than the Name, and that it is one of the Productions of the present Century.

HARLEQUIN IN CHINA. *Vid.* PROTEUS.

HARLEQUIN'S INVASION. A Christmas Gambol, 1759.—This Pantomime is still often performed at *Dr. Lane*.—The Plan of it is a supposed Invasion made by *Harlequin* and his Trair, upon the Frontiers and Domain of *Shakespeare*.—The Characters are made to speak, and the Catastrophe is the Defeat of *Harlequin*, and the Restoration of *K. Shakespeare*.

HARLEQUIN'S OPERA. *Vid.* FASHIONABLE LADY.

HARLEQUIN SORCERER, *with the Loves of Pluto and Proserpine*. Pantom. 1752.—This Piece contains a great Deal of very fine Machinery, and brought crowded Houses to the Manager of *Covent Garden Theatre* for several Seasons after its first Appearance.

THE HASTY WEDDING, or *the Intriguing Squire*. Com. by *Cha. Shadwell*.—Scene *Dublin*.—Time eight Hours.

HAUNTED HOUSE. *Vid.* DRUMMER.

HEAVEN'S LATE REVENGE. *Vid.* ANDRONICUS'S IMPIETIES.

HEAUTONTIMORUMENOS. Com. by *Terence*, translated by *Rich. Bernard*.—This Play, as well as the rest of *Terence's* Comedies, has been also translated by *Echard, Patrick* and *Hoole*.

THE HECTORS, or *the false Challenge*. Com. Anonym. 1656.—*Langbaine* gives this Play a very good Character.

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THE HECTOR OF GERMANIE, or *the Palsgrave prime Elector*. An Honourable History, by *Wm. Smith*, 4to. 1615.—This Play is not divided into Acts.

HECUBA. Trag. Anonym.—I knew not the Date of this Play farther than that it was written since 1700, and was supposed to be the Work of *Mr. West*, who was some Time Lord Chancellor of *Ireland*.

HECYRA. Com.—This is another of *Terence's* Comedies, for the several Translations of which see *Heautontimorumenos*.

THE HEIR. Com. by *Tho. May*, 4to. 1620.—The Plot, Language and Conduct of this Play are all admirable; it met with great Applause, and is highly commended in a Copy of Verses by *Mr. Carew*.—It is to be found in *Dodley's* Collection—Scene *Syracuse*.

THE HEIR OF MOROCCO, *with the Death of Gayland*. Trag. by *Elk. Settle*, 4to. 1682.—Scene *Algiers*.

HELL'S HIGH COURT OF JUSTICE, or *the Tryal of the three Politick Ghosts*, (*viz. Oliver Cromwell, the K. of Sweden, and Cardinal Mazarine*.) 4to. 1661.—This Play was, I suppose, never acted, it being entirely political.—It has the Letters *J. D.* prefixed.

THE HENPECK'D CAPTAIN, or *the Humours of the Militia*. Farce, 1749.

HENRY AND ROSAMOND. Trag. by *W. Harkins*, 8vo. 1749. This Play, tho' never acted, is very far from a bad Piece.—The Plot is taken from the ancient Story of *Fair Rosamond*.

HENRY II. KING OF ENGLAND, *with the Death of Rosamond*. Trag. by *John Bancroft*,

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4to, 1693.—This Piece is in general Tragedy, but with a Mixture of Comedy; it has not the Author's Name prefix'd to it, yet it met with very good Success, and is indeed truly deserving of it.—The Story of it may be found in the *English* Historians, and represents chiefly that Part of this Prince's Life which relates to *Rosamond*.—The Scene lies in *Oxford*, and the Epilogue was written by *Dryden*.

HENRY III. OF FRANCE, *stab'd by a Friar*, with the Fall of the *Guises*. Trag. by *Tbo. Shipman*, 4to. 1678.—The Story of this Play is borrowed from *Dawila*, and the Life of the Duke of *Esperon*.—The Scene *Blois*, remov'd in the third Act to the Camp at *St. Cloud* before *Paris*.

HENRY IV. An Historical Play, by *W. Shakspeare*, in two Parts.—The first containing the Life and Death of *Henry*, surnamed *Hotspur*, 4to. 1599; and the second the Death of *Henry IV.* and Coronation of *Henry V.* 4to. 1600.—Both these Plays are perfect Master-Pieces in this Kind of Writing, the Tragedy and Comedy Parts of them being so finely connected with each other, as to render the whole regular and compleat, and yet contrasted with such Boldness and Propriety, as to make the various Beauties of each the most perfectly conspicuous.—The Character of *Falstaff* is one of the greatest Originals drawn by the Pen of even this inimitable Master, and in the Character of the Prince of *Wales* the Hero and the Libertine are so finely blended, that the Spectator cannot avoid perceiving, even in the greatest Levity of the Tavern Rake, the most lively Traces of the afterwards illustrious Character of the Conqueror of *France*.

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HENRY IV. OF FRANCE. Tr by *Cha. Beckingham*, 8vo, 1719.—The Plot of this Play is taken from the History of that great Prince; the Piece was written by the Author at the Age of 19, and acted in *Lincoln's-Inn-Fields*, with good Success.

The Life of HENRY V. An historical Play, by *W. Shakspeare*, 4to. 1600.—This Play has also an Intermixture of Comedy, and is justly esteem'd an admirable Piece, infomuch that notwithstanding the several Alterations that have been attempted to be made in it, the Original still stands its Ground, and is constantly performed with universal Applause.—The Character of *Fleuelen*, the *Welch* Captain, in particular is admirably drawn.—The Scene in the Beginning lies in *England*, and afterwards wholly in *France*.

HENRY V. Trag. by the E. of *Orrery*, Fol. 1672.—This Play may be trac'd in the *English* Chronicles of that Prince's Reign and in the *French* Ones of that of *Charles VI.*—Scene *France*.

HENRY V. *with the Battle of Agincourt*. An historical Play, acted by the K.'s Servants, 1717.

HENRY V. or *the Conquest of France*. Trag. by *Aaron Hill*, 8vo. 1723.—This is a very good Play.—The Plot and Language are in some Places borrowed from *Shakspeare*, yet on the whole it is greatly alter'd, and a second Plot is introduced by the Addition of a new Female Character, viz. *Harriet*, a Niece to Lord *Scroope*, who has been formerly seduced by the King.—She appears in Men's Cloaths throughout, and is made the Means of discovering the Conspiracy against him.

HENRY VI. Historical Play in three Parts, by *W. Shakspeare*,

4to. 1600.—These three Plays contain the whole Life and long unhappy Reign of this Prince. In Consequence of which it is impossible but that all the Unities of Time, Place and Action must be greatly broke in upon; yet has the Author made the most valuable Use of the Incidents of real History, to which he has very strictly adher'd.

HENRY VI. *the first Part, with the Murder of the Duke of Gloucester.* Trag. by J. Crowne, 4to. 1681.—This Play was at first acted with Applause, but at length the *Romish* Faction oppos'd it, and by their Interest at Court got it suppress'd.—Part of it is borrowed from *Shakespeare's* Plays above-mentioned.—Scene the Court at *Westminster*.

HENRY VI. *the second Part, or the Miseries of civil War.* Tr. by J. Crown, 4to. 1680.—This Play was written before the last-named One, and was first printed by the last Title only.—This is also in great Measure borrowed from *Shakespeare*.

King HENRY VII. *or the Popish Impostor.* Trag. by Cha. Macklin, 8vo. 1746.—This Piece is built on the Story of *Perkin Warbeck*, but it met with general Disapprobation, and indeed the very Impropriety in the Title, of mentioning a *Popish* Impostor in a Period of Time previous to the Introduction of *Protestantism* in those Kingdoms, had an Air of Absurdity, which seem'd even before its Appearance to stand as a Foretaste of no very elegant or judicious Entertainment.

HENRY VIII. *The famous History of his Life.* Historical Play, by W. Shakespeare, 4to.—This is the closing Piece of the whole Series of this Author's historical Dramas; it contains many fine

Things, the Character of Cardinal *Wolfey* in particular being very finely supported.—It terminates with a very elegant Compliment to *Q. Elizabeth*, in whose Reign it was first represented.

HERACLIUS EMPEROR OF THE EAST. Trag. by *Lodowick Carlell*, 4to. 1664.—This is little more than a Translation from the *Heraclius* of *Cornelle*.—It was intended for the Stage, but was never acted, another Translation having been preferr'd before it by the Performers, and this Piece not return'd to the Author till the Day that the other was acted.—The Plot of it is from *Baronius's* Ecclesiastical Annals, but the Author has not strictly tied himself down to historical Truth.—The Scene lies in *Constantinople*.—Who was the Author of the other Translation I cannot learn, nor where it was acted; but notwithstanding the Preference shewn to it, this is very far from being contemptible.

HERCULES. An Opera.

HERCULES. *Vid.* NOVELTY.

HERCULES FURENS. Trag. by *Jasper Heywood*.—This is only a Translation from *Seneca*, and is printed together with the *Troas* and *Thyestes* in 4to. 1581.

HERCULES OETÆUS. Trag. translated from *Seneca* by J. Studley.—This is by some thought to be an Imitation of the TRAXINIAI of *Sophocles*.

HERMINIUS AND ESPASIA. Trag. by Mr. Hart, 8vo. 1753.—The Author of this Play was a *Scotch* Gentleman, and it made its first Appearance on the *Edinburgh* Stage, but without any great Success.

HERMON PRINCE OF CHOREA, *or the Extravagant Zealot.* Trag. by Dr. Clancy, 8vo. 1746.—This

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—This Tragedy was brought on the Stage in *Ireland*, but the Publication of it was reserved for *London*.

HERO AND LEANDER. The Tragedies of, by Sir *Rob. Stapylton*, 4to. 1663.—Whether this Play was ever acted or not, seems to be a dubious Point, altho' the Prologue and Epilogue carry an Implication of the Affirmative.—The Plot is taken from *Ovid's* Epistles, and *Musaëus's Erotopagion*. The Scene the Towns and Towers of *Sestos* and *Abydos*, the *Hellepont* flowing between them.

HEROD AND ANTIPATER. Trag. by *Geruase Markbam*, 4to. 1622.—The Plot of this Play is taken from *Josephus's* Antiq. of the Jews, Book 14 and 15.

HEROD AND MARIAMNE. Trag. by *Sam. Pordage*, Esq; 4to. 1673.—This Play was given by its Author to Mr. *Settle*, to use and form as he pleas'd; it was, however, many Years before it could be brought upon the Stage, but when it did appear, it met with very good Success.—The Plot is from *Josephus*, the Story of *Tyridates* in *Cleopatra*, and the *Unfortunate Politic*, or *the Life of Herod*, translated from the *French*, 8vo. 1639.

HEROD THE GREAT. Trag. by the E. of *Orrery*.—This is on the same Story with the two foregoing Plays.—It was never acted, but was printed in 4to. 1694.

HEROIC DAUGHTER. Vid. *XIMENA*.

HEROIC FRIENDSHIP. Tr. 4to. 1719.—This is a very paltry and stupid Performance, and was never acted, nor indeed deserving of being so.—It has been pretended by some to have been the Work of Mr. *Orway*, found among his Papers after his Death, but it was

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neither in his Hand-writing, nor is it by any Means of a Piece with even the most indifferent of that Author's Works.—Scene lies in *Britain*.

HEROIC JEW. Vid. *BELTESHAZZAR*.

HEROIC LOVE, or *the cruel Separation.* Trag. by Lord *Lansdowne*, 4to. 1698.—This Play was acted with great Applause, and is indeed one of the best of the Tragedies of that Period.—The Plot is taken from the Separation of *Achilles* and *Bryseis*, in the first Book of *Homer*, and the Scene lies in the *Grecian Fleet* and Camp before *Troy*.—The Unities are strictly adher'd to, and the Language sublime yet easy, the Author seeming to have made it his principal Aim to avoid all that Fustian and Bombast wherewith the Tragic Writers, and more especially those of that Time, were but too apt to interlard their Works.—The Conclusion of this Play was altered after the first Representation, his Lordship's Reasons for which may be seen in his Preface.

THE HEROIC LOVER, or *the Infanta of Spain.* Trag. by *Geo. Cartwright*, 8vo. 1661.—This Play is not mentioned by *Langbaine*, and is, in all the later Catalogues (which have copied from one another, and consequently perpetuated instead of correcting Mistakes) entitled *Heroic Love*.—The Scene lies in *Poland*, and the Author himself calls it a Poem, consisting more of fatal Truth than flying Fancy: Penn'd many Years ago, but not published till now,—and I imagine never acted.

HEWSON REDUC'D, or *the Shoemaker return'd to his Trade.*—“Being a Shew, wherein is represented the Honesty, Inoffensiveness

siveness and Ingenuity of that Profession, when 'tis kept within its own Bounds, and goes not beyond the Last." 4to. 1661.—By this Title at Length is this Piece mentioned in *Coxeter's MS.* but I do not find it named any where besides.

HEY FOR HONESTY, DOWN WITH KNAVERY. Com. by *Tho. Randolph*, 4to. 1651.—This is little more than a Translation from the *Plutus of Aristophanes*.—It was afterwards augmented and published in 8vo. by *F. S.*—The Scene lies in *London*, and it is introduced by a Dialogue between *Aristophanes*, the Translator, and *Cleon's Ghost*.

HIBERNIA FREE'D. Trag. by *Capt. W. Phillips*, 8vo. 1721.—Acted at the Theat. in *Linc.-Inn-Fields*.

HIC ET UBIQUE, or *the Humours of Dublin*. Com. by *Rich. Head*, 4to. 1663.—This Play is said to have been acted privately with general Applause.—Scene *Dublin*.

THE HIGHLAND FAIR, or *the Union of the Clans*. A Ballad Opera, by *Jos. Mitchell*, 8vo. 1731.—The Plot of this Piece is built on the fatal and bloody Consequences which but too frequently used to happen at some of the Highland Fairs, from the Quarrels which were apt to arise on the Meeting of Persons of the several Clans, whose strong Family Connections and Party Attachments rendered each Clan in some Degree a separate Nation either in Alliance, or in a State of Warfare with every other neighbouring One.—This the Author, being himself a *Scotckman*, was well acquainted with; but the Subject being too local for the *English Stage*, when brought

on at the *Th. Roy.* in *Dr. Lane* it met with little or no Success.

HIGH LIFE BELOW STAIRS. Farce of two Acts, 8vo. 1759.—This little Piece seems to aim at two Points for the Reformation of Morals.—The first to represent as in a *Mirror* to Persons in high Life some of their own Follies and Fopperies, by cloathing their very Servants in them, and shewing them to be contemptible and ridiculous even in them.—The second, and more principal Aim is to open the Eyes of the Great, and convince Persons of Fortune what Impositions even to the Ravage and Ruin of their Fortunes they are liable to, from the Wastefulness and Infidelity of their Servants, for Want of a proper Inspection into their domestic Affairs.—It possesses a considerable Share of Merit, and met with most amazing Success in *London*.—In *Edinburgh*, however, it found prodigious Opposition from the Gentlemen of the Party-colour'd Regiment, who rais'd repeated Riots in the Playhouse whenever it was acted, and even went so far as to threaten the Lives of some of the Performers.—This Insolence, however, in some Degree brought about the very Reformation it meant to oppose, and in Part the Intention of the Farce, being the Occasion of an Association immediately enter'd into by almost all the Nobility and Gentry of SCOTLAND, and publickly subscribed to in the periodical Papers, whereby they bound themselves mutually to each other to put a Stop to the absurd and scandalous Custom of giving Vails, prevalent no where but in these Kingdoms.

HIPPOLITUS. Trag. by *Edm. Preswiche*, 8vo. 1651.—This is a Transla-

a Translation from *Seneca*, is made entirely in Rhyme, with Comments on every Scene, and six Copies of recommendatory Verses by *Shirley, Cotton, &c.*

HIREN, or *the Fair Greek*, Trag. by *W. Barksfed*, 8vo. 1611.

THE HISTORICAL REGISTER, for the Year 1736. Com. by *H. Fielding*, 8vo.—To some Reflections on the Ministry thrown out in this Piece, and in the *Pasquin* of the same Author, were owing an Act of Parliament for laying a Restraint on the Stage, by limiting the Number of Theatres, and submitting every new dramatic Piece to the Inspection of the Lord Chamberlain, previous to its Appearance on the Stage.

HISTORY OF BACON IN VIRGINIA. *Vid.* **WIDOW RANTER**.

HISTORY OF ELYDURE. *Vid.* **NOBODY AND SOMEBODY**.

HISTORY OF JOSEPH. *Vid.* **SOPHOMPONEAS**.

HISTORY OF POPE JOAN. *Vid.* **FEMALE PRELATE**.

THE HISTORY OF THE TWO MAIDS OF MOORE CLACKE. *with the Life and simple Manner of John in the Hospital*. Com. by *Rob. Armin*, 4to. 1609.—The Plot of this Piece is probably taken from some old Story known at those Times, but now lost in Oblivion.

HISTORY OF UNFORTUNATUS. *Vid.* **BANISHED DUKE**.

HISTRIOMATRIX, or *the Player whipp'd*. Com. Anonym. 4to. 1610.

HOB, or *the Country Wake*. Ballad Farce, 8vo.—This is only *Dogget's Country Wake*, reduc'd into the Bulk of a Farce, and with the Addition of several Songs in the Manner of the *Beggar's*

Opera, by *Mr. Cibber*.—It has been since published, and is now performed under the Title of *Flora, or Hob in the Well*.

HOB'S WEDDING. Farce, by *John Leigh*, 8vo. 1721.—This is partly taken from, and partly a Continuation of the same Play with that from which the last-nam'd Piece is borrowed.

HOFFMAN HIS TRAGEDY, or *A Revenge for a Father*. 4to. 1631.—This Play, whoever was the Author of it, was adopted by one *Hugh Perry*, and by him sent to the Press, and dedicated to *Mr. R. Kilwert*.

THE HOGGE HATH LOST HIS PEARLE. Com. *divers Times publickly acted by certain London Prentices*, 4to. 1611.—The Part of the Plot from which the Piece derives its Name, is the Elopement of the Daughter of one *Hogge* an Usurer, who is one of the principal Characters in the Play.—The Scene lies in *London*.

THE HOLLANDER. Com. by *Hen. Glapthorne*, written and acted 1635, and printed in 4to. 1640.—Scene *London*.

HOLLAND'S LEAGUER. Com. by *Shakerley Marmyon*, 4to. 1633.—This Piece met with great Applause.—The Story was printed the same Year in 4to. but there is no Incident in this Play taken from it, but a Detection of the Sin of Pandarism.—The Author has, however, borrowed several Circumstances from *Petronius Arbitor, Juvenal*, and others of the Classic Writers.—Scene in *London*.

THE HONEST LAWYER. Com. 4to. 1616.—This Play has the Letters S. S. prefixed to it.

AN HONEST MAN'S FORTUNE. Tragi-Com. by *Beaumont* and *Fletcher*, Fol. 1679.—

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The Incident of *Lamira's* preferring *Montaigne* to be her Husband in the Time of his greatest Adversity, and when he had the least Reason to expect it, seems borrowed from *Heywood's History of Women*, Book 9.—Scene in *Paris*.

HONEST MAN'S REVENGE. *Vid.* ATHEIST'S TRAGEDY.

HONEST MAN OF TAUNTON. *Vid.* DOWNFALL OF BRIBERY.

The HONEST WHORE. Com. by *Tho. Decker*, 4to. 1635.—The first Part contains the *Humours of the Patient Man and the longing Wife*, and was acted with Applause.—The second Part contains the *Humours of the Patient Man and the impatient Wife*, the *Honest Whore* persuaded by strong Arguments to turn *Courtezan* again; her bravely refuting these Arguments; and lastly, the comical Passage of an *Italian Bride-well*, where the Scene ends.—This Part is not divided into Acts, and I believe was never acted.—The Incident of the Patient Man and his Impatient Wife going to fight for the Breeches, may be found in *Sir John Harrington's* Epigrams published at the End of his Translation of the *Orlando furioso*, Book I. Epigr. 16.

The HONEST YORKSHIRE-MAN. Ballad Farce, by *Hen. Carey*, 8vo. 1735.—This Piece met with good Success, and is still frequently acted with Approbation.

HONEST YORKSHIRE-MAN. *Vid.* WONDER.

HONESTY IN DISTRESS, BUT RELIEV'D BY NO PARTY. Trag. as it is basely acted by her Majesty's Subjects upon God's Stage the World, 4to. 1705.—This Piece consists of three short Acts.—The Scene laid in Lon-

don, and was written by *Edw. Ward*, the Author of the *London Spy*, but I fancy was never brought on the Stage.

HONORIA AND MAMMON. Com.—The Scene of this Piece lies at *Metropolis*, or *New Troy*.—See farther under CONTENTION FOR HONOUR AND RICHES.

HONOUR OF WALES. *Vid.* PLEASURE RECONCILD TO VIRTUE.

HORACE. Trag. by *Charles Cotton*, 4to. 1671.—This is only a Translation of the *Horace* of *P. Corneille*.—The Plot of the original Piece is taken from the several Roman Historians of the Story of the *Horatii* and *Curiatii*.—This is a very good Translation.

HORACE. Trag. by *Mrs. Catb. Phillips*, Fol. 1678.—This is a Translation of the same Piece as the foregoing, and was very justly celebrat'd.—The fifth Act was added by *Sir John Denham*, and it was presented at Court by Persons of Quality.—The Prologue being spoken by the D. of *Monmouth*.

HORATIUS. Trag. by *Sir Wm. Lower*, 4to. 1656.—This is also a Translation from *Corneille*, but is not equal to either of the preceding two.—The Scene is in *Rome* in a Hall of *Horatius's* House.

AN HOSPITAL FOR FOOLS. Farce, by *Mr. Miller*, 8vo. 1738.—This Piece made its Appearance at *Dr. Lane's*. but, being known to be *Miller's*, was damn'd, the Disturbance being so great, that not one Word of it was heard the whole Night.—The Reason of this partial Prejudice against it may be trac'd under the Account already given of the *Coffee-house*.

HOUSE

HOUSE IN A HURRY. *Vid.*
POLIDUS.

HOW A MAN MAY CHUSE A
GOOD WIFE FROM A BAD.
Com. Anonym. 4to. 1608.—
The Foundation of this Play is
taken from *Cynthia's* Novels,
Dec. 3. Nov. 5. but the Incident
of *Anselme's* saving young *Arthur's*
Wife out of the Grave, and carry-
ing her to his Mother's House,
is related in a Novel call'd *Love*
in the Grave in the *Pleasant Com-*
panion, and is the Subject of seve-
veral Plays.—The Scene is in
London.

THE HUMOROUS COURTIER.
Com. by *Ja Skirley*, 4to. 1640.
—This Play was acted with very
good Success.—Scene *Mantua*.

HUMOROUS DAY'S MIRTH.
Com. by *George Chapman*, 4to.
1599.

THE HUMOROUS LIEUTE-
NANT. Tragi-Com. by *Beau-*
mont and *Fletcher*, Fol. 1699.—
This is an exceeding good Play.
—It was the first that was acted,
and that for 12 Nights succes-
sively, at the Opening of the Th.
in *Dr. Lane*, Apr. 8, 1663.—
The Plot in general is taken from
Plutarch's Life of *Demetrius*, and
other Writers of the Lives of
Antigonus and *Demetrius*; and the
Incident of the *Humorous Lieute-*
nant refusing to fight after he has
been cured of his Wounds, seems
borrowed from the Story of *Lu-*
cullus's Soldier related by *Horace*
in the second Book of his *Epis-*
tles, Ep. 2.—Scene *Greece*.

THE HUMOROUS LOVERS.
Com. by the D. of *Newcastle*,
4to, *London* 1677.—This Comed-
y is said by *Langbaine* to be a
very good Play.—The Scene lies
in *Covent Garden*.

HUMOURIST CUCKOLD. *Vid.*
MERRY MASQUERADERS.

THE HUMOURISTS, Com. by

Tho. Shadwell, 4to. 1671.—The
Scene of this Piece is laid in *Lon-*
don in the Year 1670, and the
Intention of it was to ridicule
some of the Vices and Follies of
the Age.—Yet this very Design,
laudable as it was, rais'd the Au-
thor many Enemies who were de-
termin'd to damn it, right or
wrong, and compelled him
to mutilate his Play, and expunge
his main Design to avoid giving
Offence.—The Duration of the
Scene is 24 Hours.

HUMOUR OUT OF BREATH.
Com. by *John Daye*, 4to. 1607.

THE HUMOURS OF A COF-
FEE-HOUSE. Com. as it is daily
acted at most of the Coffee-houses
in *London*, by Mr. *Edw. Ward*.

HUMOURS OF DUBLIN. *Vid.*
HIC ET UBIQUE.

HUMOURS OF ELECTIONS.
Vid. GOTHAM ELECTION.

THE HUMOURS OF EX-
CHANGE-ALLEY. Farce, by
W. R. Chetwood.

HUMOURS OF JOCKEY THE
HIGHLANDER. *Vid.* EARL OF
MAR MARR'D.

THE HUMOURS OF OXFORD.
Com. by *Ja. Miller*, 8vo. 1729.
—This was the first and the most
original of all this Author's dra-
matic Pieces.—It met with mid-
dling success on the Theatre, but
drew on Mr. *Miller* the Resent-
ment of some of the Heads of
the Colleges in *Oxford*, who
look'd on themselves as satyri-
z'd in it.—Scene lies in *Oxford*.

THE HUMOURS OF PURGA-
TORY. Farce of two Acts, by
Benj. Griffin, 12mo. 1716.—The
Plot of this Play seems borrowed
entirely from *Fletcher's little Thief*.

THE HUMOURS OF WAP-
PING. Farce, 12mo. 1703.

HUMOURS OF YORK. *Vid.*
NORTHERN HEIRESS.

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HUMOURS OF SIR JOHN TWYFORD. *Vid.* RAMELING JUSTICE.

The HUMOURS OF THE AGE. Com. by *Tho. Baker*, 4to. 1701.—This Play was written in two Months, and that when the Author was but barely of Age.—The Grand Scene is in a Boarding House, and the Time 12 Hours, beginning at ten in the Morning.

The HUMOURS OF THE ARMY. Com. by *Cha. Shadwell*, 4to. 1713.—This Play met with very good Success.—The Scene lies in the Camp near *Elwas*.—The Time six Hours.

HUMOURS OF THE COMPETER. *Vid.* CITY RAMBLE.

HUMOURS OF THE MILITIA. *Vid.* HENPECK'D CAPTAIN.

HUMOURS OF THE NAVY. *Vid.* FAIR QUAKER OF DEAL.

The HUMOURS OF THE ROAD, or *A Ramble to Oxford*. Com. Anonym. 1738.

HUMOURS RECONCIL'D. *Vid.* MAGNETIC LADY.

HUMPHRY DUKE OF GLOUCESTER. Trag. by *Ambrose Philips*, 8vo. 1722.—The Plot of this Play is founded on History, and the Piece itself met with great Applause.

The HUNTINGTON DIVERSIFICATION, or an *Enterlude for the general Entertainment at the Country Feast, held at Merchant Taylor's Hall, June 20, 1678*, 4to.—This Piece has the Letters *W. M.* and is dedicated to the Nobility and Gentry of the Country.—The Scene lies in *Hinchinbroke Grove, Fields, and Meadows*.

HURLO THRUMBO. Com. by *John'n*, 8vo. 1729.—This Piece was perform'd at the Little Th. in the *Haymarket*, and had a Run

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of above thirty Nights.—The Oddity, Whimsicalness and Originality of it was what occasioned this amazing Success, the Play itself being one of the most absurd Compages of wild extravagant Incidents, incoherent Sentiments, and unconnected Dialogues.—The Author himself performed the principal Part, *viz.* that of *Lord Flame*, sometimes in one Key, sometimes in another; sometimes Fiddling, sometimes Dancing, and sometimes walking in very high Stilts.—The celebrated *Dr. Byrom*, the Inventor of a peculiar Kind of Short Hand, wrote a Prologue to it, in which his Intention was to point out by a friendly Hint to the Author the Absurdity of his Play.—*Mr. Johnson* however, so far from perceiving the Ridicule, look'd on it as a Compliment, and had it both spoken and printed to the Piece.—Yet, notwithstanding all that has here been said, it contains in some Places certain Strokes both of Sentiment and Imagination that would do Honour even to the most capital Genius, and which speak the Author, if a Madman, at least a Madman with more than ordinary Abilities.

The HUSBAND HIS OWN CUCKOLD. Com. by *John Dryden, jun.* 4to. 1696.—The Story on which this Play is founded, was an Accident which happened at *Rome*.—The Author, however, has transferr'd the Scene to *England*.—The Prologue is written by *Congreve*, and the Preface and Epilogue by *Mr. Dryden, sen.*

HUSBAND'S CURE. *Vid.* WIFE'S RELIEF.

HUSBAND'S REVENGE. *Vid.* BUSSY D'AMBOIS.

HYDASPES. An Opera, by *Nicolino Grimaldi*, 8vo. 1712.—

K Performed

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Performed at the Theatre in the Haymarket.—The Music by *Francisco Mancini*, and the Scenes painted by *Marco Rizzi*.

HYDE PARK. Com. by *Ja. Shirley*, 8vo. 1637.

HYMENÆI, or the Solemnities of a Masque and Barriers at a Marriage, by *Ben Jonson*, 4to. 1606.—To this Piece the Author has annexed many very curious and learned marginal Notes for the Illustration of the ancient Greek and Roman Customs.

HYMEN'S TRIUMPH. Pastoral Tragi-Com. by *Sam. Daniel*, 4to. 1623.—This Piece was presented at an Entertainment given to *K. James I.* by his Queen at her Court in the Strand, on the Nuptials of *Lord Roxborough*, and is dedicated to the said Queen.—It is introduced by a very pretty Prologue, in which *Hymen* is opposed by *Avarice*, *Envy* and *Jealousy*, the three greatest Disturbers of matrimonial Happiness.

HYPERMNESTRA, or Love in Tears. Trag. by *Rob. Owen*, 4to. 1703.—The Scene lies in *Argos*. The Story is built on History, and the Time the same as that of the Representation.—The Play, however, was never acted.

The HYPOCHONDRIACK. Com. by *Mr. Ozell*.—This is only a Translation of *Moliere's Malade imaginaire*.

The HYPOCHONDRIAC. Far. Anonym. borrowed from the foregoing; but never acted.

HYPOCRISY ALAMODE. Vid. STAGE BEAU TOSS'D IN A BLANKET.

HYPPOLITUS. Trag. translated from *Seneca* by *J. Studley*.—This is mentioned by *Langbaine*, but I cannot find it in any of the other Catalogues.

HYPISYPYLE. An Opera, by *Angelo Cori*, compos'd by *Peter*

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Sandoni, and performed at the Th. Roy. in the Haymarket, 8vo. 1735.—The Scene is in *Lemnos*.—For the Story See *Herodotus*, Lib. 6. *Ovid*, *Valerius Flaccus*, &c.

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JACK DRUM'S ENTERTAINMENT, or the pleasant Comedy of Pasquil and Katharine. Anon. 4to. 1616.—The Incident of *Mammon's* poisoning *Katharine's* Face, seems borrowed from *Demagoras's* Treatment of *Partenia* in *Argalus* and *Partberia*.

JACK JUGGLER.—This is called a Comedy in *Jacob Langbaine* and all the old Catalogues, whose Authors do not pretend to have seen it, or to assign any Date to it; but in the *British Theatre* it stands with the Appearance of Authority as follows, viz. *A merrie Interlude of Jack Jugglere*, 1587.

JACK STRAW'S LIFE AND DEATH, a notable Rebel in England, who was killed in Smith-Field, by the Lord Mayor of London, 1593.—This Play is divided very odly, consisting of no more than four Acts.—The Plot is taken from the *English Chronicles* in their Relation of this remarkable Event in the Reign of *Richard II.*

JACK THE GIANT QUELLER. An Operatical Play, by *Hen. Brooke*.—This satyrical and ingenious Piece was performed at the Theatre in *Dublin* in 1748, but was prohibited after the first Night's Representation.—The Songs however, in the Words of which the greatest Part of its satyr is contained, were published by

by themselves in an 8vo Pamphlet.

JACOB AND ESAU. An Interlude, 4to. 1568.—This is a very early Piece.—It is written in Metre, and printed in the old Black Letter.—It's full Title runs as follows.—*A new, merry and wittie Comedie or Enterlude, newlie imprinted, treating upon the Historie of JACOB AND ESAU, taken out of the 27th Chap. of the first Booke of Moses, entituled Genesis.* In the Title Page are *The Partes and Names of the Players, who are to be considered to be Hebrews, and so should be apparrailed with Attire.*

JACOBITE CREDULITY. *Vid.* PLOT AND NO PLOT.

JAMES IV. KING OF SCOTLAND. Historical Trag. Anon. 1620. The Design of this Piece is taken from the History of that brave, but cruel King, who lost his Life in a Battle with the English at Flodden Hill in the Beginning of the sixteenth Century; for farther Particulars of which See *Buchanan* and other Scots Historians.

JANE GREY. *Vid.* LADY JANE GREY.

JANE SHORE. Trag. by *N. Rowe*, 4to. 1713.—This is a very excellent Tragedy, and is continually acted with great Success.—The Scene lies in London, and the Author in the Plot of it has in great Measure followed the History of this unhappy Fair One, as related in a Collection of Novels in 6 Vol. 12mo. which I have elsewhere also quoted.—It is said to be written in Imitation of *Shakespeare's* Stile; but I must confess I see so very little Resemblance, excepting in a few Expressions absolutely borrow'd and thrown into the Part of *Gloster*, that I cannot help thinking the

Author would have done himself more Justice in omitting that Assertion, since the flowing Harmony and Smoothness of Numbers in his own natural Language, need not the Assistances of such a Hint to induce even the most transitory and superficial Critic to admire their Beauty.

IBRAHIM, the illustrious Bassa. Trag. by *Elk. Settle*, 4to. 1679.—This Play is written in heroic Verse, the Plot taken from *Scudery's* Romance of the same Name, and the Scene laid in *Solyman's* Seraglio.

IBRAHIM XII. Emperor of the Turks. Trag. 4to. 1696.—In the Title Page, he is by some Mistake, called, *Ibrahim XIII.*—This Play is not replete with much Sublimity of Expression, nor advantaged by a Harmony of Numbers, yet the Distress of *Morena* is truly affecting, and the Conduct far from contemptible.—The Plot is to be found in *Sir Paul Ricaut's* Continuation of the *Turkish* History.

JEALOUS BRIDEGROOM. *Vid.* FORC'D MARRIAGE.

JEALOUS HUSBAND. *Vid.* RAMBLING JUSTICE.

JEALOUS HUSBAND. *Vid.* LOST LOVERS.

The JEALOUS LOVERS. Com. by *Tho. Randolph*, 4to. 1634.—This Play is esteemed the best of this Author's Works, is commended by no less than four Copies of *English* and six of *Latin* Verses, from the most eminent Wits of both Universities, and was revived with very great Success in 1682.—Scene in *Thebes*.

JEALOUS PRINCE. *Vid.* DON GARCIA OF NAVARRE.

JEALOUS QUEEN. *Vid.* VANQUISH'D LOVE.

JEALOUS WIFE. Com. by *Geo. Colman*, 8vo. 1761.—This Piece made its Appearance at *Dr.*

Lane Theat. with prodigious Success.—The Ground Work of it is taken from *Fielding's* History of *Tom Jones*, at the Period of *Sopbia's* taking Refuge at *Lady Bellafton's* House.—The Characters borrowed from that Work, however, only serve as a Kind of Under Plot to introduce Mr. and Mrs. *Oakley*, viz. the *Jealous Wife* and her Husband.—It must be confes'd that the Passions of the Lady are here work'd up to a very great Height, and Mr. *Oakley's* Vexation and domestic Misery in Consequence of her Behaviour, very strongly supported.—Yet, perhaps, the Author would have better answered his Purpose with respect to the Passion he intended to expose the Absurdity of, had he made her appear somewhat less of the Virago, and Mr. *Oakley* not so much of the Henpeck'd Husband, since she now appears rather a Lady, who from a consciousness of her own Power, is desirous of supporting the Appearance of Jealousy, to procure her an undue Influence over her Husband and Family, than one, who feeling the Reality of that turbulent, yet fluctuating Passion, becomes equally absurd in the suddenness of forming unjust Suspicions, and in that Hastiness of being satisfied, which Love, the only true Basis of Jealousy, will constantly occasion.

JENKINS'S LOVE COURSE. *Vid.* WITS.

JERONYMO, or the *Spanish Tragedy*, with the Wars of Portugal. Anonym. 4to. 1605.—This Play contains the Life and Death of *Don Andra*.

JERONYMO IS MAD AGAIN, or the *Spanish Tragedy*, containing the lamentable End of *Don Horatio*, and *Bellimperia*, with the pitiful Death of *Jeronymo*, 4to. 1603.—

Coxeter in a MS. Remark, declares these two Pieces to be only one Play under different Titles.—It was acted with great Applause.—*Jeronymo's* Contrivance to discover the Cause of all his Miseries by a dramatic Representation, has so near a Resemblance to the 3d Act of *Hamlet*, that it may reasonably be concluded the Author took his Hint from thence.—There is also another Scene in this Play, which seems to be borrowed from the Tragedy of *Solimon* and *Perseda*.—That this Piece was at one Time greatly in Vogue, may be gathered from the mention made of it, and the Quotation of Passages from it, in several of the Plays of *Shakespeare*, *Johnson*, &c.—Yet some of them seem to imply, that this Estimation arose rather from the Capriciousness of public Taste, than from the real Merit of the Work.

THE JERUSALEM INTIMACY. Farce, 1749.—This Piece was never acted, nor do I know any Thing more of it, than it's being mentioned in the *British Theatre*.

JESUIT CAUGHT. *Vid.* DEBAUCHEES.

THE JEW DECOY'D, or the Progress of an Harlot.—A Ballad Opera, 8vo. 1733.—This Piece was never performed, but is on the Plan of *Hogart's* celebrated Prints of the *Harlot's Progress*.

THE JEW OF MALTA. Tragedy by *Christ. Marlowe*, 4to. 1633.—This Play was neither performed nor published till many Years after the Author's Death, when *Heywood* ushered it into the Court, and presented it at the Cockpit, with the Prologue and Epilogue annexed to this Edition of it, at which Time it met with very great and deserved Applause.—Scene *Malta*.

THE JEW OF VENICE. Com. by Lord Lansdowne, 4to. 1701.—This Play is an Alteration of *Shakespear's Merchant of Venice*.—In some Respects with Judgment. — The Introducing the Feast more particularly, where the *Jew* is plac'd at a separate Table, and drinks to his Money as his only Mistress, is a happy Thought; yet on the whole, his Lordship has greatly lessened both the Beauty and Effect of the Original, which, notwithstanding this modernized Piece, aided by Magnificence and Musick, still stands its Ground, and will ever continue one of the darling Representations of the Theatre. — The Prologue was written by *Bevil Higgons*, in which the Ghosts of *Shakespear* and *Dryden* are made to rise crowned with Laurel; and in the second Act, is introduced a musical Masque written by his Lordship, called, *Peleus and Thetis*.

THE JEWS TRAGEDY, with their Overtbrow by Titus and Vespasian his Son, by *J. W. Hemmings*, 4to. 1662.—This Play was not printed till some Years after the Author's Death.—The Plot is founded on the Siege and Destruction of *Jerusalem*, as related by *Josephus*, in the 6th and 7th Books of his Wars of the Jews.

IF THIS BEN'T A GOOD PLAY THE DEVIL'S IN'T. Com. by *Tho. Decker*, 4to. without Date.—The principal Plot of this Play is built on *Marhiavel's Marriage of Belphegor*, which is to be found in the select Collection of Novels I have before mentioned.—The Name is founded on a Quibble, the *Devil* being a principal Character in it.—Scene *Naples*.

IF YOU KNOW NOT ME, YOU KNOW NOBODY, or *the Troubles of Q. Elizabeth*, in two Parts, by

Tho. Heywood, 4to. 1623, 1633.—The second Part contains the Building of the *Royal Exchange*, and the famous Victory of *Queen Elizabeth* in the Year 1588. — These Plays were printed without the Author's Consent or Knowledge, and that so corruptly as not even to be divided into Acts; on which the Author, at the Revival of it at the Cockpit, one and twenty Years after its first Representation, thought it necessary to write a Prologue to it, in which he particularly inveighs against, and disclaims the imperfect Copy.

IGNORAMUS. A Latin Com. by *R. Ruggles*. — The Date of this Piece I cannot be certain of, not having the Book by me, but to my best recollection, it was about 1623.—It is a very humorous Piece, and a very severe Satire on the ignorant Professors of the Common Law. — It was acted many Times before *K. James I.* at *Cambridge*.

IGNORAMUS. Com. by *R. C.* 4to. 1662.—This is a Translation of the foregoing Piece. — The two annexed Letters are explained by *Coxeter* to stand for *Rob. Codrinton*.

JILT IN ALL HUMOURS. Vid. INTRIGUES OF VER-SAILLES.

THE IMAGE OF LOVE. This is one of *Bishop Bale's* dramatic Pieces, mentioned by himself in his Catalogue.

THE IMAGINARY CUCKOLD. Com. by *Ozell*. — This is only a Translation of *Moliere's Concu imaginaire*. From this Piece, Hints have been taken for the Plots of several *English* Comedies, as I shall point out wherever they occur to my Knowledge.

IMPATIENT POVERTY. Vid. INTERLUDE.

The IMPERIAL CAPTIVES. Trag. by *John Mottley*, 8vo. 1720. — This Piece has Merit, and was acted with some Success in *Lincoln's-Inn-Fields*.

IMPERIALE. Trag. by Sir *Ralph Freeman*, 8vo. 1640. *Langbaine* gives this Play a most excellent Character, placing it on an equal Rank with most of the Tragedies of that Period, and speaks of the Catastrophe as being extremely affecting. The Plot is taken from *Beard's Theatre*, *Goullart's Hist. admirab.* &c. and the Scene laid in *Genoa*. — The Author has prefixed some Testimonies from *Aristotle*, &c. to manifest the Value which the Writers of Antiquity had for Tragedy.

The IMPERIAL TRAG. ANON. Fol. 1669. — The greatest Part of this Play is taken from a Latin one. — The Plot is built on the History of *Zeno*, the twelfth Emperor from *Constantine*. — And the Scene lies in *Constantinople*. — Both *Langbaine* and *Jacob* have ascribed this Play to Sir *William Killigrew*. Yet I think there are some Reasons to doubt of its being his. — For in the Title Page, it is said to have been the Work of “a Gentleman for his own Diversion, who on the Importunity of Friends, consented to have it published, but without his Name: because many do censure Plays according to their Opinions of the Author.” Now the whole of this Paragraph seems to imply the Author to be living; whereas Sir *Wm.* died in the Year 1665, five Years before the Publication. — Besides that the latter Part assigns a Reason for concealing the Author's Name, which could scarcely be supposed to subsist with Regard to Sir *Wm. Killigrew*, who had before the Publication of this, produced four

Plays, which had all been acted with Applause. — And lastly, as all the said four Plays were published together in one Vol. the Year after his Death, there seems no apparent Reason for not admitting this also to a Place among them.

The IMPERTINENT LOVERS, or *the Coquet at her Wit's End*. Com. 8vo. Anonym. 1723.

The IMPERTINENTS. Com. by *Ozell*. — Translation from the *Facheux of Moliere*.

IMPERTINENTS. Vid. SULLEN LOVERS.

IMPOSSIBLE DOWRY. Vid. AMYNTAS.

The IMPOSTORS DETECTED, or *the Vintner's Triumph over B[rook]e and H[ellie]r*. A Farce occasioned by a Case lately offered to the H—e of C—ns, by the said B—ke and H—r, 4to. 1712. — The Scene London and *Westminster*. — This Piece was evidently never intended for the Stage, but was only a Political and Party Affair, which may be known by looking into the Proceedings of Parliament of that Year.

The IMPOSTURES. Tragi-Com. by *Ja. Shirley*, 8vo. 1653. — Scene *Mantua*.

IMPOSTURE DEFEATED, or *a Trick to cheat the Devil*. Com. Anonym. 4to. 1698. — The Author himself says, that this Trifle of a Comedy was only a slight Piece of Scribble for the Introduction of a little Music, being no more than a short Week's Work, to serve the Wants of a thin Play-house and long Vacation. — Scene *Venice*. — At the End is a Masque, call'd, ENDIMION, *the Man in the Moon*. — They were performed at the Th. in *Drury-Lane*.

Of the IMPOSTURES OF THOMAS BECKET.—This is another Piece on Bishop Bale's List.

THE IMPROMPTU OF VERSAILLES, by Oxell, translated from Moliere's Comedy of the same Name.

INCESTUOUS MARRIAGE. Vid. ARSINOE.

INCHANTED CASTLE. Vid. MOCK TEMPEST.

INCHANTED ISLAND. Vid. TEMPEST.

THE INCHANTED LOVERS. A dramatic Pastoral, by Sir Wm. Lower, about 1656.—Scene the Island of Eritbrea in Portugal.

THE INCONSTANT, or the Way to win him. Com. by George Farquhar, 4to. 1703.—This is a very lively and entertaining Comedy, altho' there are some Incidents in it, which scarcely come within the Limits of Probability.—The main Plot of it is borrowed from Beaumont and Fletcher's *Wild Goose Chase*; but the Catastrophe of the last Act, where young Mirable is in Danger of his Life at a Courtezan's House, and is delivered by the Carefulness of his Mistress Oriana disguised as his Page, owes its Origin, it is said, to an Affair of the like Nature, which the Author had himself some Concern in, when on military Duty abroad.—The Scene lies in Paris.

THE INDEPENDENT PATRIOT, or Musical Folly, Com. by Fran. Lynch, 8vo. 1733.

INDEPENDENT'S CONSPIRACY. Vid. LEVELLERS LEVELLED.

INDEPENDENT'S VICTORY. Vid. SCOTS POLITIC PRESBYTER.

INDIAN EMPEROR, or the Conquest of Mexico by the Spaniards. Tragi-Com. by J. Dryden, 4to. 1668.—This Play is a Sequel to

the *Indian Queen*.—It is written in Heroic Verse, the Plot is taken from the several Historians who have written on this Affair, and met with great Success in the Representation.—The Scene lies in Mexico, and two Leagues about it.

INDIAN QUEEN. Trag. by Sir Rob. Howard and Mr. Dryden, 4to. 1665.—This is likewise in Heroic Verse, and met with great Applause.—It has since been converted into an Opera, in which Form it met with an equal Share of Success.—Scene near Mexico.

INFALLIBLE CURE. Vid. ALL FOR THE BETTER.

INFANTA OF SPAIN. Vid. HEROIC LOVE.

THE INFORMERS OUTWITTED. A Tragi comical Farce, Anonym.—This Piece was never acted, but was printed in 1738.

INFORTUNATUS. Vid. BANISHED DUKE.

INGRATITUDE OF A COMMONWEALTH, or the Fall of Caius Martius Coriolanus. Trag. by N. Tate, 4to. 1682.—This Play is founded on *Shakespeare's Coriolanus*, but does not come near it in Point of Merit.—Scene the Cities of Rome and Corioli.

INJUR'D INNOCENCE. Trag. by Wm. Billars, 8vo. 1729. acted at the Th. Roy. in Dr. Lane, with some Success.

INJUR'D LOVE, or the cruel Husband. Trag. by N. Tate, 4to. 1707.—This Tragedy was prepar'd for the Stage, and design'd to have been acted at the Theat. Roy. but by some Means or other it was never performed.

INJUR'D LOVE, or the Lady's Satisfaction. Anonym. 4to. 1706. acted at the Theatre in Lincoln's-Inn-Fields.

THE INJUR'D LOVERS, or the Ambitious Father. Trag. by W. Mountfort,

Mountfort, 4to. 1688.—This Play met with but indifferent Success, and indeed seems not to have merited better.—*Langbaine* charges the Author with having, like *Sir Courtly Nice*, written for his Diversion, but without regarding Wit.

The INJUR'D PRINCESS, or *the Fatal Wager*. Tragi-Com. by *T. Durfy*, 4to. 1682.—The Foundation and some Part of the Language of this Play is taken from *Shakespeare's Cymbeline*, and the Scene lies at *Luds Town*, alias *London*.—The Author has also made Use of the Epilogue to the *Fool turn'd Critick* (a Play of his own) by Way of Prologue to this Piece.—Its running Title is, *The Unequal Match*, or *The Fatal Wage*.

INJUR'D VIRTUE, or *the Virgin Martyr*. A Play, by *Benj. Griffin*, 12mo. 1715. acted at *Richmond* by the D. of *Southampton* and *Cleveland's* Servants.—The Scene *Cæsaria*.—This Piece is nothing more than an Alteration of an old Play of the same Name, written by *Massinger* and *Decker*.

The INNER TEMPLE MASQUE, or *Masque of Herods*, by *Tbo. Middleton*, 4to. 1640.—This was presented as an Entertainment for many worthy Ladies, by the Gentlemen of that ancient House, twenty Years before it appear'd in Print.—*Mrs. Bebn* has borrow'd very considerably from it in her *City Heirefs*.

INNOCENCE BETRAY'D, or *the Royal Impostor*, by *Mess. Daniel Bellamy*, sen. & jun. 8vo. 1746.—This Piece was never acted, but is one of six dramatic Pieces written in Concert by these two Gentlemen, Father and Son, and published by them in a Volume together with some Miscellanies in Prose and Verse,

INNOCENCE DISTRESS'D. Tragi. by *Mr. Gould*, 8vo. 1737.—This Play was never acted, nor do I know the Plot of it, it having never fallen in my Way.

INNOCENCE IN DISTRESS. *Vid. PARRICIDE*.

INNOCENT ADULTERY. *Vid. FATAL MARRIAGE*.

INNOCENT IMPOSTOR. *Vid. RAPE*.

The INNOCENT MISTRESS. Com. by *Mrs. M. Pix*, 4to. 1697.—This Play was acted at the Theatre in *Little Lincoln's-Inn-Fields*, and in the Summer Season, yet met with very good Success—It is not however original, several Incidents in it being borrowed from other Plays, particularly from *Sir Geo. Ethredge's Man of Mode*.—Scene *London*.—Prologue and Epilogue by *Mr. Mortoux*.

INNOCENT MURDERER. *Vid. LOVE THE CAUSE AND CURE OF GRIEF*.

INNOCENT THEFT. *Vid. TIMON IN LOVE*.

The INNOCENT USURPER, or *the Death of the Lady JANE GRAY*. Tragi. by *J. Banks*, 4to. 1694.—This Play was prohibited the Stage on Account of some mistaken Censures and groundless Insinuations that it reflected on the Government.—The Author in his Dedication however has vindicated himself from that Charge, by setting forth that it was written ten Years before, so that it could not possibly have been meant to cast a Reflection on the present Government.—It is far from being the worst of his dramatic Writings, and altho' in Point of Language and Beauty of Poetry it falls short of *Mr. Rowe's* Tragedy on the same Story, yet it excells it with Respect to the *Pathos*, and a strict Adherence to historical Fact.—The Plot is
built

built on the Sufferings of that fair unfortunate Victim to the Ambition of her Relations, and the Scene lies in the *Tower*.

THE INQUISITION. Farce, by *J. Philips*, 8vo. 1717.—This Piece was never perform'd, but is suppos'd to be acted at *Obild's* Coffee-house, and the *King's-Arms* Tavern in *St. Paul's* Church-Yard.—The Subject of it is the Controversy between the Bp. of *Bangor* and Dr. *Snape*, which Controversy is here said to be fairly stated and set in a true Light. I never saw the Piece, but find it thus mentioned by *Coxeter*.

THE INSATIATE COUNTESS. Trag. by *J. Marston*. 4to. 1603.—As it was a common Custom with this Author to disguise his Story, and personate real Personages under feign'd Characters, *Langbaine* conjectures that by *Isabella*, the insatiable Countess of *Suevia*, is meant *Joane* the first Queen of *Jerusalem*, *Naples* and *Sicily*.—Nor is this Writer the only One who has made Use of her Story under a false Title, her Tale being related in *Bandello's* Novels, and by *Belleforest*, Tom. 2. Nov. 20. under the Character of the Countess of *Celant*, as also in *God's Revenge against Adultery*, Epist. 5. by the Title of *Anne* Dutches of *Ulme*.

THE INSIGNIFICANTS. Com. Anonym. 8vo. 1758.—Of this I know no more than the Title, but imagine it to be itself what its Name expresses, having never been acted, nor I believe attempted to be brought on the Stage.

THE INSOLVENT, or Filial Piety. Trag. by *Aaron Hill*, 8vo. 1758.—This Piece was not published till after the Author's Death, nor was it ever perform-

ed at the Theatres in *London*; yet, if I am not mistaken, it was acted at *Bath*, and with good Success.

THE INSTITUTION OF THE ORDER OF THE GARTER.—Dramatic Poem, by *Gilb. West*, 4to. 1742.—This Piece was never intended for the Stage, yet is truly dramatic, and has many very fine Things in it.—It is republished in *Dodley's* Collection of Poems in six Vols. 12mo.

AN INTERLUDE BETWEEN JUPITER, JUNO AND MERCURY, by *H. Fielding*, 1744.—This Piece was never performed, nor indeed intended to be so by itself, it being only a Beginning or Introduction to a projected Comedy, entitled *Jupiter upon Earth*.

A NEW INTERLUDE OF IMPACIENTE POVERTE, *newly Imprinted*. M.V.L.X. (I suppose 1560.) 4to.—This Piece is in Metre, and in the old Black Letter, and the Title Page says, "Four Men may well and easely playe this Interlude."

AN INTERLUDE OF WELTH AND HEALTH, *full of Sport and mery Pastyme*.—Printed 8vo. in an old Black Letter, without Date.—The Persons of the Play are in the Title Page, viz. *Welth*, *Helth*, *Liberty*, *Illwyll*, *Shroud-wit*, *Hance*, *Remedy*. In which also we are told that Four may easily perform this Play.—This I have entirely from *Coxeter's* Notes.

THE INTERLUDE OF YOUTHE. 4to. 1565.—This is an old, serious, moral and instructive Piece, it is written in Verse, and printed in the Black Letter.

INTRIGUE A-LA-MODE. *Vid. DIFFERENT WIDOWS.*

THE INTRIGUES AT VERSAILLES, *or a Jilt in all Humours.* Com. by *T. Durfey*, 4to.

1697.—This Play did not meet with as much Success as the Author expected from it, and in his Dedication he condemns the Taste of the Town for preferring others of his Plays before it.—It is, however, like the most of his Pieces, a Complication of Plagiaries.—*Tornaxre's* disguising himself in Women's Cloaths, and his Mistress's Husband, (Count *Erifac*) falling in Love with him in that Habit, is borrow'd from a Novel call'd the *Double Cuckold*; and the Character of *Vandosm* appears to be a Mixture of *Wycherley's Olivia* in the *Plain Dealer*, and Mrs. *Bebn's Myrtilia* in the *Amorous Jilt*.—The Scene *Ve-sailles*.

The INTRIGUING CHAMBERMAID. A Ballad Farce, by *H. Fielding*, 8vo. 1735.—This Piece is borrowed almost entirely from the *Dissipateur*.—It was acted at *Drury Lane* with good Success, and still continues on the List of acting Farces.

The INTRIGUING COURTIERS, or the *Modish Gallants*. Com. Anonym. 8vo. 1732, wherein, says the Title Page, the secret Histories of several Persons are faithfully represented.—In which is introduced an Interlude, (after the Manner of a Rehearsal, called the MARRIAGE PROMISE, or the *Disappointed Virgin*; consisting of Variety of new Songs, set to several *English, Irish* and *Scotch* Ballad Tunes and Country Dances.—Such is the Title of this Piece as it stands on the List of Publications of the Year 1731.—It was never performed any where; but by the Title seems to have been occasioned by some Pieces of Gallantry in the amorous History of the *English* Court at that Time.

The INTRIGUING MILLI-

NERS, or *Attorney's Clerks*. Farce, 1737.—This is merely a Burlesque, and altho' anonymous, seems to bear the Marks of Mr. *Fielding's* Writings, and I believe it was performed at *Lincoln's-Inn-Fields*.—Scene *Covent Garden*.

INTRIGUING SQUIRE. *Vid.* HASTY WEDDING.

The INTRIGUING WIDOW, or *Honest Wife*.—Of this Piece, which I suppose to be either a Comedy or Farce, I know nothing more than the Title, which I find without either Date, Author's Name, or Reference, in the Index to *Whincop's* Catalogue.

INVADER OF HIS COUNTRY. *Vid.* CORIOLANUS.

The INVASION. Farce, 8vo. 1759.—This Piece was never acted, nor intended for the Stage, but is only a Ridicule on the unnecessary Apprehensions some Persons entertained on Account of the threatned Invasion of the flat-bottomed Boats from *France* on the Coast of *England* in that Year.

INVASION OF NAPLES. *Vid.* CHARLES VIII.

INVISIBLE MISTRESS. *Vid.* WRANGLING LOVERS.

INVISIBLE SMIRK. *Vid.* WITS.

JOCASTA. Trag. 4to. 1566.—This is a Translation from *Euripides*, by *Geo. Gascoigne* and *Francis Kinwellmarsh*.—The Scene lies at *Thebes*.

JOHN KING OF ENGLAND. *Vid.* KING JOHN.

JOHNE THE EVANGELISTE. An Interlude, 4to. 1566. Anonym.

ST. JOHN THE BAPTIST. An Interlude, by *Bishop Bale*, 4to. 1538.—This was the second dramatic Piece printed in *England*; it is in Metre, and in the old black Letter, and the full Title

Title is as follows.—*A briefe Comedie or Interlude of Johan Baptyste's preaching in the Wylærnesse, openyng the craftye Assaultes of the Hypocrytes; wyth the gloryouse Baptyisme of the Lord Jesus Christe.*

JOSEPH. *Vid.* SOPHOMPO-NEAS.

JOSEPH'S AFFLICTIONS.—By this Title is an Interlude mentioned by *Langbaine*, who confesses, however, he never saw it, and therefore pretends not to give any Date to it. *Jacob, Gildon, Whicp* and other Catalogues have followed his Example, and taken the Name for granted, but the *British Theatre* has it as follows, viz. *Josophe lys Affections*, 1567.

JOVIAL CREW, or *the Devil turn'd Ranter*. An Interlude full of pleasaunte Myrthe. Anonym. 4to. 1598.—This is a Character of the Roaring Ranters of those Times represented in a Comedy.

The JOVIAL CREW, or *the Merry Beggars*. Com. by *Rich. Erome*, 4to. 1641.—This Play met with great Success at its first Appearance, and was frequently revived and performed with the same Applause; it was afterwards altered into a Ballad Opera, by the Addition of several Songs by *Mr. Roome*, and brought on the Stage with its former Title at *Dr. Lane Theatre* in the Year 1732, in which Form it was two Years past reviv'd at *Cow. Garden*, where it took a very successful Run for several Nights together, and afterwards brought many crowded Houses as well in that as the succeeding Season.—It is certain that it is far from an unentertaining Piece, especially to those who are fond of the musical Drama; yet it is mingled with so many Absurdities and Indelicacies, that I cannot help looking on the great Approbation it met

met with as a Kind of Reflection on the public Taste.

JOVIAL PHILOSOPHER. *Vid.* ARISTIPPUS.

A JOURNEY TO BRISTOL. Farce, by *John Hippisly*, 1729.—This is but an indifferent Piece, and seems more calculated for the Latitude of *Bristol*, to which Place the Author us'd annually to go at the Head of a Company of Comedians, than to that of *London*.—It was performed at *Lincoln's-Inn-Fields Theatre*, but with very little Success.

JOURNEY TO LONDON. *Vid.* PROVOK'D HUSBAND.

IPHIGENIA. Trag. by *J. Dennis*, 4to. 1700.—This was brought on at *Lincoln's-Inn-Fields*, but was damn'd.—The Scene is a wild Country on the Top of a Mountain before the Temple of *Diana Taurica*.—The Epilogue by *Col. Codrington*.

IPHIGENIA IN AULIS. Ital. Opera, by *Paolo Rolli*, compos'd by *Nicolo Porpora*, for the *British Nobility*, 8vo. 1735.—The Scene is and near *Aulis*.

IPHIGENIA IN AULIS. *Vid.* ACHILLES.

IRENE, or *the Fair Greek*. Tr. by *Cla. Coring*, 4to. 1708.—This Play is founded on the celebrated Story of the *Sultan Mahomet*, who being reproved by his Grandees for giving too indulgent a Loose to his Passion for a beautiful Greek nam'd *Irene*, who was his favorite Mistress, to the Neglect of his State Affairs and the Prejudice of his Empire, took off her Head with his own Hand in their Presence as an Atonement of his Fault.—The Author declares it to be only the Product of a few leisure Hours during his Residence at the University.—The Scene lies in the Seraglio at *Constantinople*.

Constantinople, about three Years after the Conquest.

IRENE. Trag. by *Sam. Johnson*, 8vo. 1749.—This is the only dramatic Piece among all the Writings of this celebrated Author.—It is founded on the same Story with the foregoing; the Author, however, has taken some trifling Liberties with the History, *Irene* being here made to be strangled by Order of the Emperor, instead of dying by his own Hand. The Unities of Time, Place and Action are most rigidly kept up, the whole coming within the Time of Performance, and the Scene, which is a Garden of the Seraglio, remaining unmov'd thro' the whole Play.—The Language of it is like all the rest of Mr. *Johnson's* Writings, nervous, sentimental and poetical.—Yet, notwithstanding all these Perfections, assisted by the united Powers of acting of Mr. *Garrick*, Mr. *Barry*, Mrs. *Pritchard*, and Mrs. *Cibber* all together in one Play, it did not meet with the Success it merited, and might therefore justly have expected.

IRISH EXPEDITION. *Vid.*
ROYAL VOYAGE.

IRISH HOSPITALITY, or *Virtue rewarded.* Com. by *Cha. Shadwell*, 12mo. 1720.—This is one of five Plays by this Author, which were written for the Latitude of our Sister Island, and were all performed in *Dublin* with great Applause.—The Scene of this lies at *Mount Worthby* in *Fingall*, and I should apprehend conveys a secret Compliment to some Person of Distinction in that Part of *Ireland*.—The Time eight Hours.

THE IRISH MASQUE AT COURT. By *Ben. Jonson*, Fol. 1640.—This Piece is said to have been presented by *Gen:lemen*,

the King's Servants.—At what Time, however, I cannot pretend to say, but it is printed among his other Works.

THE IRON AGE. An History, in two Parts, by *Tho. Heywood*, 4to. 1632.—The first Part contains the Rape of *Helen*, the Siege of *Troy*, the Combat between *Hector* and *Ajax*; the Deaths of *Troilus* and *Hector*, the Death of *Achilles*; the Contention of *Ajax* and *Ulysses*, the Death of *Ajax*, &c.—The second includes the Deaths of *Penthesilea*, *Paris*, *Priam* and *Hecuba*, the Burning of *Troy*, and the Deaths of *Agamemnon*, *Menelaus*, *Clytemnestra*, *Helen*, *Orestes*, *Egisthus*, *Pylades*, *K. Diomed*, *Pyrrhus*, *Cethus*, *Synon* and *Thersites*.—The Plots and much of the Language of both these Plays are borrowed from the classical Writers, and the whole is a Compage of Incidents and Narratives thrown together without the least Regard to any dramatic Rules.—Yet they met with very great Success, having been, as the Author himself tells us, often publickly acted by two Companies upon one Stage at once, and at sundry Times thronged three several Theatres with numerous and mighty Auditories.

ISABELLA. *Vid.* **FATAL MARRIAGE.**

THE ISLAND OF SLAVES. Com. of two Acts, 1761.—This is little more than a literal Translation of the *Isle des Esclaves* of *M. Marivaux*.—It has not made its Appearance in Print, yet I think has at least as much Merit as many of the *Petites Pieces* which we see frequently performed on the Stage.—It was acted for one Night only for the Benefit of Mrs. *Clive*, and was the Occasion of an Epistolary Dispute in Print between her and Mr.

Shuter,

Shuter, whose Benefit happened to fall on the same Night.

THE ISLAND PRINCESSES. Tragi-Com. by *Beaumont* and *Fletcher*, Fol. 1679.—This Play met with Approbation, and was afterwards revived with Alterations by *Mr. Tate*, acted at the Theatre Royal with the additional Title of the *Generous Portuguese*, and printed in 4to. 1687.—The Scene in *India*.

THE ISLAND QUEENS, or the Death of *Mary Queen of Scotland*. Trag. by *J. Banks*, 4to. 1684.—This Piece was prohibited the Stage, for which Reason the Author thought proper to publish it, both in Defence of himself and it.—The Story is founded on the *Scotch* and *English* Histories, to which the Author has closely and impartially adhered, and well preserved that Power of affecting the Passions which appears thro' all his Works, and sometimes makes ample Amends for the Want of Poetry and Language.—It is reprinted without Date, with the Title of the ALBION QUEENS, or the Death, &c.—To this Edition are the Names added of *Wilks*, *Booth*, *Oldfield*, *Porter*, &c. in the *Dramatis Personæ*. From which it should seem that it was afterwards allowed the Liberty of being performed.

THE ISLE OF GULLS. Com. by *J. Daye*, 4to. 1606.—This is a very good Play, and met with great Success.—The Plot is taken from *Sir Ph. Sidney's Arcad a*.

ITALIAN CONSPIRACY. Vid. PATRIOT.

THE ITALIAN HUSBAND. Trag. by *Edw. Ravenscroft*, 4to. 1698.—The Story of this Play is barbarous and bloody, and the Villainy carried on in it to bring about the Catastrophe deep and

horrid; but the Piece itself has but little Merit more than that of exciting the Passions of Horror and Terror.—The Scene lies at *Radiano in Italy*. Besides the Prologue, there is prefixed to this Play what the Author calls a Prælude, being a Dialogue between the Poet, a Critic, and a Friend of the Poet's.—The Epilogue written by *J. Haines*.

IT CANNOT BE. Vid. SIR COURTLY NICE.

JUDAS MACCABÆUS. An Oratorio, 4to. 1747.—Perform'd at the Th. Roy. in *Cow. Garden*.—Music by *Handel*.

THE JUDGMENT OF PARIS. A Masque, by *W. Congreve*, 4to. 1700.—This is a very pretty Piece of Poetry, and is now very frequently perform'd to Music, by Way of an Oratorio.

THE JUDGMENT OF PARIS. A dramatic Pantomime, by *John Weaver*, 1732.

JULIANA Princess of Poland. Tragi Com. by *John Crown*, 4to. 1671.—This is the first and indeed the most indifferent of all *Mr. Crown's* Pieces.—The Story is founded on History, and the Scene laid at *Warsaw* in *Poland*, at the Meeting of the *Ban* and *Arceer Ban*, arm'd in the Field, for the Election of a King.

JULIUS CÆSAR. Trag. by *Alex. E. of Sterling*, Fol. 1629.—This is much the most regular dramatic Piece of this noble Author, at least in Respect to the Unity of Action, yet he has run into the very same Fault which *Shakespeare* had done before him, viz. the not closing the Piece with the most natural and affecting Catastrophe, viz. the Death of *Cæsar*.—*Shakespeare*, however, has made a noble Use of his Conspirators, and has drawn the Characters of *Antony*, *Brutus* and

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Cassius in a Manner that give De-
light even in Despight of the
Non-Necessity of continuing the
Story: But this Author has ren-
der'd them so cold and languid,
that the Reader is apt to wish he
had sacrificed them all at once to
the Manes of the murder'd Em-
peror. His Style is sententious,
yet neither pure nor correct, for
which however his Lordship pleads
his Country.—Scene *Rome*.

JULIUS CÆSAR. Trag. by
W. Shakespeare, Fol. 1623.—The
Story of this Tragedy is from
History.—What may be consi-
der'd as faulty in it I have hinted
at in my Mention of the last-
nam'd Play, but the Beauties of
it are innumerable and inimita-
ble.—The Speeches of *Brutus* and
Anthony over *Cæsar's* Body are
perhaps the finest Pieces of Ora-
tory in the *English* Language, the
first appearing unanswerable till
the second comes to overthrow its
Effect; nor can there be a finer
Scene of Repentment and Recon-
ciliation between two Friends,
than that of *Brutus* and *Cassius* in
the 4th Act.—The Duke of
Buckingham however, aware of
the Faults I took Notice of in
Regard to the Catastrophe, has
divided the two Revolutions in
this Piece, and formed out of
them two very admirable Plays.
The one called **JULIUS CÆSAR**,
the other *the* **DEATH OF MARCUS**
BRUTUS, under the Account of
which the Reader will find the
Reason why neither of them came
on the Stage.

JULIUS CÆSAR. Trag. by
J. Sheffield, D. of *Buckingham*.—
Vid. the preceding Article.

JULIUS CÆSAR IN EGYPT.
An Italian Opera, 8vo. 1724.—
Performed at the *K.'s* Theatre
in the *Haymarket*.—The Facts are
taken from the third and fourth

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Books of *Cæsar's* Commentaries,
the 13th Book of *Dion Cassius*,
and *Plutarch's* Lives of *Cæsar* and
Pompey.—The Scene in *Egypt*.

JUPITER ON EARTH. *Vid.*
INTERLUDE OF JUPITER,
JUNO and **MERCURY.**

The **JUROR.** Farce, of one
Act, by *W. B.* 8vo. 1717.—
Never acted.

The **JUST GENERAL.** Trag.
by *Cosmo Manuche*, 4to. 1650.—
This Piece was intended for the
Stage, but never acted. Yet,
altho' it was a first Attempt of
the Author's, it is very far from
contemptible.

The **JUST ITALIAN.** Tragi-
Com. by *Sir W. Davenant*, 4to.
1630.—Scene *Florence*.

JUSTICE CAUGHT IN HIS
OWN TRAP. *Vid.* **COFFEE-**
HOUSE POLITICIAN.

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KENSINGTON GARDENS.
Com. by *John Leigh*, 8vo.
1720.—This was acted at *Lin-*
coln's-Inn-Fields Playhouse with
some Success.

KIND IMPOSTOR. *Vid.* **SHE**
WOU'D AND SHE WOU'D NOT.

KIND KEEPER. *Vid.* **LIM-**
BERRHAM.

KING AND NO KING. Tr.-
Com. by *Beaumont* and *Fletcher*,
4to. 1619.—This Play was very
roughly handled by *Rymer*, but as
he dealt no less severely with the
Works of the Immortal *Shakes-*
peare, his Censures ought to have
but little Influence over our Op-
inions, and this Piece amongst o-
thers stands up in Evidence against
his Judgment, it having always
met with Success whenever acted
or reviv'd.—For farther Account
of

of it see a Criticism on it by *Dryden*, in the Preface to his *Troilus and Cressida* — Scene for the most Part of the Play in *Iberia*.

THE KING AND THE MILLER OF MANSFIELD. † Farce, by *R. Dodsley*, 8vo. 1736.—The Plot of this little Piece is built on a traditional Story in the Reign of our *K. Henry II.* — The Author, however, has made a very pleasing Use of it, and wrought it out into a truly dramatic Conclusion.—The Dialogue is natural, yet elegant; the Satire poignant, yet genteel; the sentimental Parts such as do Honour both to the Head and Heart of its Author, and the Catastrophe tho' simple, yet affecting, and perfectly just.—The Scene lies in and near the Miller's House in *Sherwood Forest*, near *Nottingham*.

KING ARTHUR, or the *British Worthly*. A dramatic Opera, by *J. Dryden*, 4to. 1691.—This Play is a Kind of Sequel to the *Albion and Albanus* of the same Author, and seems to have been written rather for the Sake of the Singing and Machinery, than with any View to the more intrinsic Beauties of the Drama; the Incidents being all extravagant, many of them very puerile, and scarcely any of *Dryden's* Genius appearing thro' the Whole.—The whole Affair of the *Enchanted Wood*, and the other Wonders of *Osmond's* Art are borrowed from *Tasso*, who has made his *Rinaldo* perform every Thing that *Arthur* does in this Play.—The fabulous History of this Prince is to be met with in *Geoffrey of Monmouth*, as also in the first Vol. of *Tyrrel's History of England*.—The Scene lies in *Kent*.

KING CHARLES I. Trag.

by *W. Havard*, 8vo. 1737.—This Piece was performed at the Theatre in *Lincoln's-Inn-Fields*, with very good Success; and indeed there are some Parts of it which seem to approach nearer to the Style of *Shakespeare*, than any of the Attempts that have been made to imitate him.—Some of the Characters are well drawn, and the Catastrophe pathetic and affecting.

KING CHARLES I. *Vid.* ROYAL MARTYR.

KINGDOM OF BIRDS. *Vid.* WONDERS IN THE SUN.

KING EDGAR AND ALFREDA. *Vid.* EDGAR AND ALFREDA.

KING JAMES I. *Vid.* REGICIDE.

KING JOHN, the *Troublesome Reign of*, by *W. Shakespeare*, 4to. 1591.—This Play was originally written in two Parts, but was afterwards altered and thrown into one Piece by the Author.—The Plot is from the *English* Historians, and the Scene lies sometimes in *England*, and sometimes in *France*.

KING JOHN AND MATILDA. Trag. by *Rob. Davenport*, 4to. 1655.—This Play was acted with great Applause, and was published by one *Andrew Penny-cuicke*, who himself acted the Part of *Matilda*, no Women having at that Time ever appear'd on the Stage.—The Plot is taken from some Circumstances in the same Reign with the foregoing Play, and the Scene laid in *England*.

KING LEAR. Trag. by *W. Shakespeare*, 4to. 1608.—Part of the Plot of this admirable Play is founded on the *English* antient History; but the whole Story may be found in *Robert of Gloucester's* Chronicle (a Book by the Way not published till long after

Shakespeare's Time) by *Hearne*, from p. 29. to p. 37.—Scene lies in *Britain*, mostly in *Kent*.

KING LEAR. Trag. by *N. Tate*, 4to. 1687.—This is only an Alteration of *Shakespeare's Lear*.—Mr. *Tate* has omitted entirely the Character of the Fool, but has interwoven with the main Business of the Play an under Plot of the Loves of *Edgar* and *Cordelia*.—He has also alter'd the Catastrophe of the Play by making *Lear* and *Cordelia* survive with a fair Prospect of becoming very happy. Yet, whatever by this Means he may gain with Respect to poetical Justice, he certainly loses as to Pathos; nor can I think this Piece, as it is now alter'd, is on the whole equal to what it was in the original Form; yet, as it is in some Measure render'd more suitable to the present theatrical Taste, by this Attention, it now stands forwards, and is the Piece constantly acted instead of the Original.

KING RICHARD II. *the Life and Death of.* Trag. by *W. Shakespeare*, 4to. 1598.—This Play is very seldom if ever acted, yet *Dryden* has highly commended it in his Grounds of Criticism in Tragedy; and Mr. *Tate*, who, notwithstanding, took on himself to make Alterations in it, says that it has some Master Touches in it that may vie with the best *Roman Poets*.—The Scene in *England*.

KING RICHARD II. *Vid.* SICILIAN USURPER.

KING RICHARD II. Trag. by *L. Theobald*, 8vo. 1720.—This is only an Alteration from *Shakespeare*, in which however the Writer has taken some considerable Liberties as well with the Facts of History as with his original Author. — Scene the

Tower.—It was acted at the Th. in *Lincoln's-Inn-Fields*, with Success, and is dedicated to the E. of *Orrery*, who, on that Occasion, made Mr. *Theobald* a Present of a Bank Note of an hundred Pounds, inclosed in an *Egyptian Pebble Snuff-Box* of about twenty Pounds Value.

KING RICHARD III. Trag. by *W. Shakespeare*, 4to. 1597.—The original Title of this Play was *The true Tragedie of Richard Duke of Yorke, and the Death of good King Henrie the sixt; with the whole Contention between the two Houses Lancaster and Yorke*.—This Play originally took in a very long Series of Events belonging to the Reign of *Rich. III.* but was very different from the Form in which it now makes its Appearance on the Stage.—This Form it received from the Hands of Mr. *Colley Cibber*, who from a thorough Knowledge of the Works of this great Writer has rather made him amend himself, than attempted any presumptuous Alteration of him. — In short, by selecting different Passages from almost all *Shakespeare's* historical Plays, and judiciously putting them into the Mouths of the Speakers in this, at the same Time lopping off all superfluous and unnecessary Incidents, he has conveyed the Quintessence of them all into one small Vessel, preserving the purest and most unadulterated Flowers of the original Author.

KING RICHARD III. *Vid.* ENGLISH PRINCESS.

KING SOLOMON'S WISDOM. *Vid.* SPORT UPON SPORT.

THE KING AND QUEENS ENTERTAINMENT AT RICHMOND, after their Departure from Oxford; in a Masque presented by the most illustrious Prince, Prince Charles.

Charles (*afterwards* K. Charles II.) Sept. 12th. 1636. 4to.—The Occasion of this Masque was the Queen's Desire of seeing the Prince dance, who was then not much above six Years old.—The Dances were compos'd by *Simon*, and the Music by *Charles, Hopper*; and the Parts of the *Captain* and *Druid* were performed to the greatest Degree of Excellency by the then Lord *Buckhurst*, and Mr. *Edw. Sackville*.

The KING'S ENTERTAINMENT AT WELBECK in *Nottinghamshire*, a Seat of the E. of *Newcastle*, at his going to *Scotland* in 1633. by *Ben. Jonson*. Fol. 1640.

KING'S RESTORATION. *Vid.* SUBJECT'S DAY.

A KNACKE HOW TO KNOWE A KNAVE. Com. Anonym. 4to. 1594.—This Piece seems to have been like some of the Drolls or Medleys performed at our Fairs.—It is said to have been sundry Times played by *Edw. Allen*, with *Kemp's* applauded Merriments of the Men of *Goteham*, in receiving the King into *Goteham*.—The serious Part of this Play is the Story of *Edgar, Ethelwald* and *Alfreda*.—It is printed in the old black Letter, and exposes the Vices of the Age as detected, by Honesty.

A KNACKE HOW TO KNOWE AN HONEST MAN. a *pleasant conceited Comedie*, several Times acted, Anonym. 4to. 1596.—The Scene lies in *Venice*, and the Piece is not divided into Acts.

The KNAVE IN GRAIN NEW VAMPT. Com. Anonym. 4to. 1640.—The Incident of *Julio's* cheating his drunken Guests is repeated by *Kirkman* in his *English Rogue*, Part 3. Ch. 13. as is also that of his cheating the

Countryman of the Piece of Gold, in the Account of the hard Frost of 1684. in 8vo. p. 41.—But, contrary to the usual Custom, these Writers have stolen these Incidents from the Play, instead of the Play being founded on their Writings.—Scene *Venice*.

KNAVERY IN ALL TRADES, or the *Coffee-house*. Com. Anon. 4to. 1664.—This Play was acted by a Company of *London Apprentices* in the *Christmas* Holidays, and as it is said in the Title Page with great Applause.—This Applause, however, was probably no more than their own Self-Approbation, *Langbaine* giving it a very indifferent Character, and hinting that it would not have met with equal Success in any one of the regular Theatres.

The KNIGHT OF MALTA. Tragi-Com. by *Beaumont* and *Fletcher*, Fol. 1679.—Scene *Malta*.

The KNIGHT OF THE BURNING PESTLE. Com. by *Beaumont* and *Fletcher*, 4to. 1635.—This Play met with good Success, and was revived after the Restoration with a new Prologue spoken by *Mrs. Ellen Guin*, instead of the old One in Prose, which was taken Verbatim from that before *Lylly's Sapho* and *Pbaon*.—The Citizen and his Wife introduced on the Stage in this Play are probably in Imitation of the four Gossips, Lady-like artir'd, in *Ben Jonson's Staple of News*, who remain on the Stage during the whole Action, and criticise upon each Scene.

KNIGHT OF THE GOLDEN SHIELD. *Vid.* SIR CLYMON.

KNOT OF KNAVES. *Vid.* SCOTS VAGARIES.

L.

LADIES FRIENDSHIP. *Vid.*
LYING LOVERS.

LADIES' PHILOSOPHY. *Vid.*
REFUSAL.

LADIES' SATISFACTION.
Vid. INJUR'D LOVE.

LADY ALIMONY, or *the Alimony Lady*. Com. Anon. 4to. 1569.—Said in the Title Page to be duly authorized, daily acted, and frequently followed.

The LADY ERRANT. Tragi-Com. by *W. Cartwright*, 4to. 1657.—This was by some esteemed an excellent Comedy. — The Scene lies in *Cyprus*.

LADY JANE GREY. Trag. by *N. Rowe*, 4to. 1735.—This is an admirable Play, and is frequently performed with Success to this Day, tho' not absolutely on the acting List of Plays.—*Mr. Edmund Smith* had an Intention of writing a Tragedy on the Subject of *Lady Jane Grey*, according to the History which *Mr. Banks* followed; and at his Death left some loose Hints of Sentiments, and short Sketches of Scenes.—From the last of these *Mr. Rowe* acknowledges he borrowed Part of One which he has inserted into this Play, *viz.* that between *Lord Guilford* and *Lady Jane Grey* in the third Act.—The Quarrel and Reconciliation between *Lord Guilford* and *Lord Pembroke* are very fine, and the Scene of *Lady Jane*, previous to her mounting the Scaffold, has Abundance of the *Pathos* in it.—On the whole, I think I may venture to pronounce it equal to any, and superior to most of the dramatic Pieces of this admirable Author.
—The Scene lies in *London*.

LADY IN FASHION. *Vid.*
WOMAN'S WIT.

The LADY OF MAY. A Masque, by *Sir Philip Sidney*.—This Piece was presented to *Q. Elizabeth* in the Gardens at *Wanstead* in *Essex*, and is printed together with some other Poems at the End of the *Arcadia*.

The LADY OF PLEASURE. Com. by *Ja. Skirley*, 4to. 1637.—The Incident of *Kickshaw's* enjoying *Aretina*, and thinking her the Devil, is a Circumstance that this Author has also introduced into his *Grateful Servant*, and *Mrs. Behn* has copied it in her *Lucky Chance*.—Scene the *Strand*.

The LADY'S CONTEMPLATION. Com. in two Parts, by the *Duchess of Newcastle*, Fol. 1668.—Three Scenes in the first, and two in the second Part, were written by the Duke.

LADY'S DISTRESS. *Vid.* BANDITTI.

The LADY'S LAST STAKE, or *the Wife's Resentment*. Com. by *C. Cibber*, 4to. 1703.—This is very far from a bad Comedy.—The Plot of it is in some Measure borrowed from *Burnaby's Reformed Wife*, but the Manner of the Style, and many of the Incidents are original, and do Honour to their Author.

The LADY'S PRIVILEGE. Com. by *Hen. Glapthorne*, 4to. 1640.—Acted with great Success.—Scene *Genoa*.

The LADY'S REVENGE, or *the Rover reclaim'd*. Com. Anon. 1734.—This Piece I have never seen, nor know if it was ever acted, but I find it on the List of Publications of the above-mentioned Year, and therefore think myself authorized to insert it here.

The LADY'S TRYAL. Tragi-Com.

Com. by *John Ford*, 4to. 1639. — The Scene lies in *Genoa*, and the Prologue is subscribed by Mr. *Bird*; but whether it was written, or only spoken by him, is not absolutely apparent.

The LADY'S TRIUMPH. Comic Opera, by *Elk. Settle*, 12mo. 1718 — This Piece was performed by Subscription at the Theatre in *Lincoln's-Inn-Fields*.

The LADY'S VISITING DAY. Com. by *Cka. Burnaby*, 4to. 1701. — Acted at *Lincoln's-Inn-Fields*. — Scene *London*.

LAME COMMONWEALTH. Vid. WITS.

LAMENTABLE TRAGEDY. Vid. LYFE OF CAMBYSES.

The LANCASHIRE WITCHES. Com. by *Tho. Heywood*, 4to. 1646. — The Author was assisted by Mr. *Brome* in the Composition of this Play. — The Foundation of it in general is an old *English* Novel; but that Part of it in which *Wletstone*, thro' the Means of his Aunt, revenges himself on *Arthur*, *Shakstone* and *Bantam*, for their having called him *Bastard*, is borrowed from the History of *John Teutonicus*, a *German*, who was a known *Bastard* and a noted *Magician*, and whose Story is related at large by the Author in his *Hierarchy of Angels*.

The LANCASHIRE WITCHES and *Teague O'Divelly*, the *Irish Priest*. Com. by *Tho. Shadwell*, 4to. 1682. — This Play is in some Measure on the same Foundation with the foregoing one. — It was, however, written in the Time of high Contests between the *Whig* and *Tory* Parties, and therefore met with strong Opposition from the *Papists*, on Account of the Character of *Teague O'Divelly*. — Its own Merit, however, and a very strong Party which was raised to support it, enabled the Piece

to stand its Ground in Spite of all Enmity and Ill-nature.

LANDGARTHA. Tragi-Com. by *Hen. Burnell*, 4to. 1641. — Acted at *Dublin* with great Applause. — The Author having failed in a former dramatic Attempt, insures the Success of this by introducing it to the World with a Prologue spoken by an *Amazon* with a *Battle-Ax* in her Hand, in Imitation of *Ben Jonson's* Prologue to the *Poetaster*. — The Plot of the Play is founded on the *Swedish* History, being the Conquest of *Fro* (or *Frollo*) King of *Sweden*, by *Regner* (or *Reyner*) King of *Denmark*, with the Repudiation of *Regner's* Queen *Langartha*. — The Dedication has also somewhat very whimsical in it, being, *To all Fair, indifferent Fair; Virtuous that are not Fair, and magnanimous Ladies*. — Scene *Suevia*, or *Suetland*.

LANDLORD BIT. Vid. MERRY SAILORS.

The LANGUISHING LOVER, or an Invocation to Sleep. A Musical Interlude, by *D. Bellamy*.

LARGE PREROGATIVE. Vid. LOVE IN ITS EXTASY.

LARUM FOR LONDON. Vid. ALARM FOR LONDON.

LASCIVIOUS QUEEN. Vid. LUST'S DOMINION.

LASS OF SPIRIT. Vid. LOVE IN A MIST.

LATE REVOLUTION. Vid. HAPPY CHANGE.

The LAW AGAINST LOVERS. Tragi-Com. by *Sir W. Davenant*, 4to. without Date. — This Play is a Mixture of the two Plots of *Shakespeare's* *Measure for Measure*, and *Much ado about Nothing*. — The Characters, and almost the whole Language of the Piece are borrowed from that divine Author, all that *Sir William* has done, being to blend the Circumstances of both Plays together,

gether, so as to form some Connection between the Plots, and to soften and modernize those Passages of the Language which appeared rough or obsolete. — The Scene *Turin*.

The LAWS OF CANDY. Tragi-Com. by *Beaumont and Fletcher*, Fol. 1679. — This is one of the most indifferent of these Authors Plays, and has not been acted for many Years. — The Scene in *Candia*.

The LAWS OF NATURE. — This is call'd a Comedy by *Langbaine, Jacob, and Gildon*, but neither of them pretend to have seen it. — The Author of the *British Theatre*, however, styles it an Interlude, and dates it 1587.

LAW TRICKS, or *Who would have thought it?* Com. by *John Day*, 4to. 1608. — This is an admirable Play.

The LAWYERS FEAST. Farc. by *Ja. Ralph*, 8vo. 1744. — This little Piece was performed at the *Th. Roy.* in *Dr. Lane*, with some Success.

The LAWYERS FORTUNE, or *Love in a hollow Tree*. Com. by Lord *Visc. Grimstone*, 8vo. 1705. — This Piece was never acted, but by a Strolling Company of Comedians at *Windfor*, and is certainly full of Numbers of Absurdities, but some Indulgence ought surely to be allowed it, when it shall be known that the Author was only a School-boy, and but thirteen Years of Age at the Time he wrote it; and so conscious did his Modesty and good Sense afterwards render him of its numerous Deficiencies, that as far as was in his Power he attempted to buy in the Impression. — In Consequence of an Election, however, where his Lordship stood for Candidate, the old Dutchess of *M—rlb—b* who was a strong Opponent to his Interest,

caus'd a new Edition of it to be printed at her own Expence, and dispersed among the Electors, with Notes to it and a Frontispiece, in which his Lordship was treated with the utmost Indecency and Ill Manners. — This Edition also he bought up as nearly as he could, but could not succeed so far as to prevent some of them from getting into the World. — The Scene lies in a Country Town.

Of LAZARUS RAIS'D FROM THE DEAD. A Comedy, by *Bishop Bale*. — This is one of those Pieces mentioned in his own List of his Writings.

LEAR, *King of England, his Tragedy*, by *W. Shakspeare*, 4to. 1608. — This Play is founded on the *English History*, and is one of the *Chef d'Oeuvres* of this capital Master. — The Distinction drawn between the real Madness of the King, and the feigned Frenzy of *Edgar*, is such, as no Pen but his own was capable of. — The quick, hasty, choleric Disposition of *Lear*, supported in the Midst of Tenderness, Distress, and even Lunacy; and the general Tenor of his whole Conversation, which even in all the wild extravagant Ramblings of that Lunacy, still tend as towards a Centre to the first great Cause of it, the Cruelty of his Daughters, is Painting, only to be reached by *Shakspeare's* happy Pencil. — In a Word, to attempt to enumerate all its Beauties, would take a larger Portion of our Work, than the destined Limits of it would permit me to bestow on any single Piece. — The Play, however, as it is now acted, is only an Alteration of the original Piece, made by *N. Tate*, and printed in 4to. 1681. — In this Alteration *Tate* has omitted one whole Character, *viz.* that of the Fool,

Fool, interwoven a Love Plot between *Edgar* and *Cordelia*, and given the whole a fortunate Conclusion. — How far, however, he has taken from the Force, while he has added to the Regularity of the Play, I leave to the Critics to determine.

THE LEARNED LADIES. Com. by *Ozell*. — A Translation only of the *Femmes sçavantes* of *Moliere*.

LETHE. Dramatic Satire, by *D. Garrick*, 8vo. 1748. — This Piece consists only of a Number of separate Characters, who coming by *Pluto's* Permission to drink of the Waters of Forgetfulness, relate to *Æsop*, who is appointed the Distributer of these Waters, the several Particulars which constitute the distinguishing Parts of their several Dispositions. — In the Execution of this Design, there is Scope given for very keen and poignant Satire on the reigning Follies of the Age. — Yet so true is it, that the stricken Deer will ever weep, and the gall'd Jade wince, that notwithstanding the Wit and sensible Manner in which this Satire is conveyed, notwithstanding besides the admirable Performance of the Piece, in which the Author himself during its first Run, acted no less than three of the Characters, it met with considerable Opposition; nor was it till some time after that it made its Stand firmly, and became as it now is, one of the constant and regular Petite Pieces of the *English* Stage. — It made its Appearance some Years before at the Theatre in *Goodman's Fields*, under the Title of *ÆSOP IN THE SHADES*. — It is, however, considerably alter'd by the Dress it now appears in, and in the latter Editions *Garrick* has added a

new Character called *Lord Cbalkstone*.

THE LETTER WRITERS, or *a new Way to keep a Wife at home*, Com. by *H. Fielding*, 8vo. 1732. — This Play was acted at the Little Theatre in the *Haymarket* with some Success; but like the rest of that Author's larger dramatic Pieces, has never been revived since its first Run. — In short, *Fielding's* happy turn of Humour, more especially for Scenes in lower Life, render'd almost all his Farces successful, but was not so well adapted to the more elegant Parts of genteel and regular Comedy.

THE LEVELL. Farce. Anonym. 8vo. 1740. — This Piece was never acted; it was indeed offer'd to, and accepted for Representation, by *Fleetwood* the Manager of *Dr. Lane* Theat. but was denied a Licence by the Inspector of Farces.

THE LEVELLERS LEVELL'D, or *the Independents Conspiracy to rout out Monarchy*. An Interlude, written by *Mercurius Pragmaticus*, 4to. 1647. — The Author of this Piece is unknown, but the very Title of it implies him to have been a warm Royalist, as does also his Dedication, which is to *K. Cha. II.* — He also appears a strong Enemy to *Lilly* the Almanack-maker, whom he lashes severely under the Name of *Orlotto*.

LIBERALITIE AND PRODIGALITIE. *Vid. CONTENTION.*

THE LIBERTINE. Trag. by *Tbo. Shadwell*, 4to. 1676. — This Play met with great Success, and is by some esteem'd one of the best of this Author's Writings. — It is on a Subject which has employed the Pens of the first Rate Writers in different Languages, there being besides this, two *French* Plays on the Story, (one by

by *Corneille*, the other by *Moliere*) one *Italian*, and one *Spanish* one. — Yet I cannot help hinting as my own particular Judgment in Regard to it, that the Incidents are so cramm'd together in it, without any Consideration of Time or Place as to make it highly unnatural, that the villainy of Don *John's* Character is worked up to such an Height, as to exceed even the Limits of Possibility, and that the Catastrophe is so very horrid, as to render it little less than Impiety to represent it on the Stage. — And, indeed, it is now many Years since it has been permitted to make its Appearance there.

The **LIBERTINE**. Trag. by *Ozell*. — This is only a Translation of *Moliere's* Play on the same Subject.

LIBERTINE TAM'D. *Vid.* DOATING LOVERS.

LIBERTY ASSERTED. Trag. by *J. Dennis*, 4to. 1704. — This Play was acted with great Success at the Theat. in *Lincoln's-Inn-Fields*, and is dedicated to *Anthony Henley*, Esq; to whom the Author owns himself indebted for the happy Hint upon which it was formed. — The Scene is laid at *Agnie* (which Name, he says, for the Sake of a better Sound, he has alter'd to *Angie*) in *Canada*: and the Plot an imagined one, from the Wars carried on among the *Indian* Nations. — The extravagant and enthusiastic Opinion *Dennis* himself had of the Merit and Importance of this Piece, cannot be more properly evinced than by the following Anecdotes, which are related of him with Regard to it.

He imagined there were some Strokes in it so severe upon the *French* Nation, that they could never be forgiven, and consequently that *Louis XIV.* would not con-

sent to a Peace with *England*, unless he was delivered up a Sacrifice to national Resentment. — Nay, so far did he carry this Apprehension, that when the Congress for the Peace of *Utrecht* was in Agitation, he waited on the Duke of *Marlborough*, who had formerly been his Patron, to intreat his Interest with the Plenipotentiaries that they should not acquiesce to his being given up. — The Duke, however, told him with great Gravity, that he was sorry it was out of his Power to serve him, as he really had no Interest with any of the Ministers at that Time, but added, that he fancied his Case not to be quite so desperate as he seem'd to imagine, for that indeed he had taken no Care to get himself excepted in the Articles of Peace, and yet he could not help thinking that he had done the *French* almost as much Damage as *Mr. Dennis* himself.

Another Effect of this Apprehension prevailing with him is told as follows; that being invited down to a Gentleman's House on the Coast of *Suffex*, where he had been very kindly entertained for some Time, as he was one Day walking near the Beach, he saw a ship sailing, as he imagined, towards him. — On which, taking it into his Head that he was betray'd, he immediately made the best of his Way to *London*, without even taking Leave of his Host who had been so civil to him, but on the contrary, proclaiming him to every Body as a Traitor, who had decoy'd him down to his House only in Order to give Notice to the *French*, who had fitted out a Vessel on Purpose to carry him off, if he had not luckily discovered their Design. — So strange is the Mixture of Vanity and Suspicion which is sometimes to be met

met with in Men of Understanding and Genius.

LIFE AND DEATH OF DOCTOR FAUSTUS. *Vid.* DOCTOR FAUSTUS.

LIFE AND DEATH OF POPE JOAN. *Vid.* FEMALE PRELATE.

The **LIFE AND DEATH OF SOCRATES.** An historical Trag. by *G. Adams*, M. A.—This Play was never acted, but was printed in 8vo. 1746.

The **LIFE OF JOHN BAPTIST.**—Whether this Piece was Tragedy or Comedy I know not.—The Author of it is *Bishop Bale*, as it stands on his own List.

LIGHT HEART. *Vid.* NEW INN.

LIKE WILL TO LIKE, QUOTH THE DEVIL TO THE COLLIER. An Interlude, by *Alpian Fulwell*, 4to. 1587.—This is entirely a moral Piece, intended to point out the Benefits that attend on a virtuous, and the Punishments that await on a licentious Life.—It is printed in the old black Letter, the Prologue written in alternate Verse, and the whole Piece in Rhime; and is contriv'd so as to be easily performed by five Persons.

LILLIPUT. A Musical Entertainment, 8vo. 1757—This Piece was acted all by Children; there is no great Share of Merit in it, but when it is considered that it was planned, written, and got up in a Month, it is in some Measure excusable.—It was performed at the Theat. in *Dr. Lane*, for *Woodward's* Benefit.

MR. LIMBERHAM, or the Kind Keeper, Com. by *J. Dryden*, 4to. 1680.—This Play was intended as an honest Satire against the crying Sin of Keeping; but in short it expos'd the keeping Part

of the Town in so just a Manner, and set them in so ridiculous a Light, that unable to stand the Lash of the Poet's Pen, aided by the Force of comic Representation, they found Means to stop the Play after a Run of only three Nights.—There are, however, several Parts of it by much too loose for modest Ears, or for a moral and well-regulated Stage.—The Author has borrowed some of his Incidents from *French* and *Italian* Novels; for Instance, *Mrs. Saintly's* discovering *Love-all* in the Chest, taken from *Cymbio's* Novels, Part 1. Dec. 3. Nov. 3. and *Mrs. Brainfick's* pinching and pricking him, from *M. de St. Bremond's* *Triumph of Love over Fortune*.—The Scene lies at a boarding House in *London*.

LINGUA, or the Combat of the Tongue and the five Senses for Superiority.—A serious Comedy Anon. 4to. 1607.—*Winstanley* has by Mistake attributed it to *Anth. Brewer*, and tells us moreover, that at the first Performance of it at *Trinity College*, in *Cambridge*, *Oliver Cromwell* acted the Part of *Tactus* in it, from which he first imbibed his Sentiments of Ambition.—The Scene is *Microcosmus* in a Grove.—The Time from Morning till Night.

The **LITIGANTS.** Com. of three Acts, by *Mr. Ozell*, 8vo. 1715.—This is no more than a Translation from the *Plaideurs* of *Racine*, which is itself borrowed from the *Wasps* of *Aristophanes*, and is an admirable Satire on those Persons who engage in, and pursue long and expensive Law-Suits merely for the Sake of Litigation.—The Scene lies in a City of *Lower Normandy*.

The **LITTLE FRENCH LAWYER.** Com. by *Beaumont* and *Fletcher*,

Fletcher, Fol. 1679.—The Plot of this Play is taken from *Gusman de Alfarache*, or the *Spanish Rogue*, Part 2. Ch. 4.—The Story of *Dinant*, *Clerimont* and *Lamine*, being borrowed from that of *Don Lewis de Castro*, and *Don Roderigo de Montalva*.—The Scene lies in *France*.

LITTLE ORPHAN. *Vid.* TCHAO-CHI-COU-ELL.

LITTLE THIEF. *Vid.* NIGHT WALKER.

THE LIVERY RAKE AND COUNTRY LASS. A Ballad Opera, by *Edw. Philips*, 8vo. 1731.—This was acted at *Drury Lane* with some Success.

LIVES OF JUPITER AND SATURN. *Vid.* GOLDEN AGE.

LOCRINE, *Eldest Son to King Brutus*, his Tragedy, by *W. Shakspeare*, 4to. 1595.—Tho' this Play has been attributed to *Shakspeare*, and is printed together with his other Works in the earlier Editions of them, yet *Mr. Theobald* has totally expelled it, and six more Plays, from his Edition, and indeed those seven Pieces have so little of the Stamp of that great Master in them, that the Editors have either wholly omitted them, or at most only published them in a separate Volume by themselves, in some Manner detaching them from the rest. For the Names of them all *Vid.* CROMWELL.—The Plot of this is founded on History, and includes a Space of twenty Years, being his Reign, and the Loss of *Esrildis* and *Sabra*.—For farther Particulars consult *Milton's Hist. of England*, Book 1. P. 14.

LODOWIC SFORZA. *Vid.* DUKE OF MILAN.

LONDON CHANTICLEERS. Com. Anonym. 4to. 1659.—This Piece is rather an Interlude than a Play, not even being di-

vided into Acts.—It is entirely of the *Basse Comedie* of the *French*.—The Scene lying wholly amongst Persons of the lowest Rank.—Yet it has a good Deal of Humour in it, answers the Title, which calls it a *witty Comedie*, *ful of various and delightful Mirth*, and was often acted with great Applause.

THE LONDON CUCKOLDS. Com. by *Ed. Ravenscroft*, 4to. 1683.—This Play met with very great Success, and has, till within a very few Years past, been frequently presented on our Stages; particularly on *Lord Mayor's Day*, in Contempt and to the Disgrace of the City.—Yet its sole Ability of pleasing seems to consist in the great Bustle of Business and Variety of Incidents which are thrown into it; it being not only a very immoral, but a very ill-written Piece.—In short, it is little more than a Collection of Incidents taken from different Novels, and jumbled together at bold Hazard, forming a Connection with each other as they may.—The Characters of *Wife-acre* and *Peggy*, and the Scene of *Peggy's* watching her Husband's Night Cap in Armour during his Absence, is from *Scarron's Fruitless Precaution*.—*Loveday's* discovering *Eugenia's* Intrigue, and screening it by pretending to conjure for a Supper, from the *Contes D'Ouvville*, Part 2. p. 235.—*Eugenia's* Contrivance to have *Fane* lie in her Place by her Husband while she goes to *Ramble*, from the *Mescolanza dolce*, at the End of *Torriano's Grammar*, ch. 16.—Her Scheme for the bringing off *Ramble* and *Love-Day*, by obliging the former to draw his Sword and counterfeit a Passion, from *Beccace*, Dec. 7. Nov. 6.—*Doodle's* obliging his Wife *Ara-*
bella

bella to answer nothing but *No* to all Questions during his Absence, and the Consequence of that Intrigue with *Townly* from the *Contes D'Ouville*, Part 2. p. 121.—And *Eugenia's* making a false Confidence to her Husband *Dasbwell*, and sending him into the Garden in her Cloaths, to be beaten by *Loveday*, from the *Contes de Fontaine*.—In a Word, it is no more than a long Chain of Thefts from Beginning to End.—Yet, furnished as it is by the amassing of all this Plunder, it seems calculated only to please the Upper Galleries, being of a Kind of Humour too low for any Thing above the Rank of a Chambermaid or Footboy to laugh at, and intermingled with a Series of Intrigue, Libertinism and Lasciviousness, that nothing more virtuous than a common Prostitute could sit to see without a Blush.—It is, however, to be hop'd that it is at length totally banished from the Stage.

LONDON PRENTICE. *Vid.*
TURKISH COURT.

THE LONDON PRODIGAL. Com. by *W. Shakespeare*.—This is one of the seven Plays attributed to this Author, but rejected by his late Editors.—It is very far from a bad Play, and if not entirely *Shakespeare's*, yet carries in it such Stamps of the Hand of some superior Genius, as may justly authorize our supposing that he had some Share in the Composition of it.—Scene *London*, and its Environs.

LONDON'S GLORY, represented by Truth, Time, and Fame, in the magnificent Triumphs and Entertainment of his most sacred Majesty *Charles II.* &c. at *Guildhall*, the 5th Day of *July*, 1660. by *John Tateham*.—This was a Masque or Interlude written by

this Author *ex Officio*, as City Poet, on Occasion of the Entertainment made for *K. Charles II.* by the City, the Year of his Restoration.

LONDINUM TRIUMPHANS, or *London's Triumph*. By *Joh. Tateham*, 4to. 1663, celebrated in Honour of the truly deserving Sir *Anthony Bateman*, Knight, Lord Mayor of *London*, and done at the Costs and Charges of the worshipful Company of *Skinners*, on the 29th of *October*, 1668.—At this Period the City of *London* maintained a Poet upon Salary, whose Business it was to write the Masques and other Pieces necessary for the Public Shews of the City, of which the greatest stated one being that on the *Lord Mayor's Day*, it appears to have been usual for some One of the twelve Companies (most probably that to which the Mayor Elect peculiarly belonged) to exhibit some Pageant or slight Dramatic Entertainment at their own proper Costs and Charges in Honour of the Day, and of the newly invested Sovereign of the City.—This Piece is one of these Representations, and we shall in the Course of this Work take Notice of many of them, as mentioned under different Titles.

LONDON'S TRIUMPH. By *J. Tateham*, 4to. 1657.—This is another of the City *Lord Mayor's Day* Representations, of which *Vid. Londinum Triumphans*.—It was celebrated the 29th of *Oct.* 1657, in Honour of the truly deserving *Rich. Chiverton*, Lord Mayor of *London*, at the Costs and Charges of the Right Worshipful Company of *Skinners*.

THE LONGER THOU LIVESTE THE MORE FOOLE THOU ARTE. Com. by *W. Wayer*, 4to. 1570.

LOOK ABOUT YOU. Com. Anonym. 4to. 1600.—This is a very diverting Play, and the Plot of it is founded on the *English* Historians of the Reign of *Henry II.*

A LOOKING-GLASS FOR LONDON AND ENGLAND. Tr.-Com. by *Tbo. Lodge*, 4to. 1598.—*Rsb. Green* assisted the Author in the Writing of this Play, the Plot of which is founded on the Story of *Jonas* and the *Ninevites* in sacred History.

LORD BLUNDER'S CONFES-
SION, or *Guilt makes a Coward.* A Ballad Opera, Anonym. 8vo. 1733.—This Piece was never acted, nor have I ever seen it, yet, finding it amongst the Publications of the above Year, think myself obliged to mention it in this Place.—But I am apt to imagine the Subject of it is some political Affair pointed at the Ministry of that Time.

OF THE LORD'S SUPPER AND WASHING THE FEET. A Comedy.—This is one of the many religious Dramas mentioned by *Bishop Bale* as his own.

THE LOST LADY. Tragi-Com. by *Sir Wm. Barclay*, Fol. 1639.

THE LOST LOVER, or *the Jealous Husband.* Com. by *Mrs. De la Riviere Manley*, 4to. 1696.—Tho' this Piece did not succeed on the Stage, yet the Dialogue of it is very genteel, and the Incidents not uninteresting; and indeed, if we make proper Allowances for the Sex of its Author, the Time it was wrote in, and its being a first Essay in that arduous Way of Writing, it may very justly be confessed, that it deserved a much better Fate than it met with.

THE LOST PRINCESS. Trag. by *Murrough Boyle*, Lord Visc.

Blessington, 8vo. without Date, but belongs to the Writings of the present Century.

THE LOTTERY. Com. 8vo. 1728.—This Play was acted at the New The. in the *Haymarket*, but with what Success I know not.—The Scene *London.*

THE LOTTERY. A Ballad Farce, by *H. Fielding*, 8vo. 1734.—This is a lively and entertaining Piece, was acted at *Dr. Lane* with considerable Success, and still remains on the List of acting Farces, especially near the Time of drawing the State Lotteries, when the Scene of the Drawing in *Guildball* gives great Pleasure to the nightly Residents of the upper Regions of the Theatre.

LOTHARIUS. An Ital. Opera, 8vo. 1729.—This Piece was performed at the King's Theatre in the *Haymarket*—The Plot of it is founded on the History of *Otho* the Great, Emperor of *Germany*, whose Name this Author has changed to *Lotharius*, as he himself says in the Argument, to accommodate it to the Scene.—The Drama opens with the Siege and Surrender of *Pavia*, to *Beren-garius.*

LOVE-A-LA-MODE. Com. Anonym. 4to. 1663.—This Play which was acted at *Middlesex* House with great Applause, is said in the Title-Page to have been written by a Person of Honour, and (according to his Preface which is signed T. S.) in the first Year of the Restoration.—Who this Person of Honour was, I have not been able to guess, but it might possibly be known by tracing back the Alliances of the *Colbrand* Family, as the first of three recommendatory Copies of Verses prefixed to this Play, is subscribed *R. Colbrand*, Baronet, and directed to his honoured Brother

ther the Author, which by the Letters signed to the Preface, appears to have been his Brother-in-Law, or Half-Brother.

LOVE-A-LA-MODE. Farce, by *Cha. Macklin*, 1760.—This Farce has never been printed, but was brought on at the Theat. Roy. in *Dr. Lane*, where after some struggles between two Parties, the one prejudiced for, the other against its Author, it at length made its Footing good, and had a very great Run, to the considerable Emolument of the Author, who not being paid as an Actor, reserved to himself a Portion in the Profits of every Night it was acted.—The Piece does not want Merit with Respect to Character and Satire, yet has the Writer's national Partiality carried him into so devious a Path from the Manners of the Drama, as among four Lovers who are addressing a young Lady of very great Fortune, viz. an *Irish* Officer, a *Scots* Bart. a *Jew* Broker, and an *English* Country Squire, to have made the first of them the only one who is totally disinterested with Respect to the pecuniary Advantages apparent from the Match.—A Character so different from what Experience has in general fixed on the Gentlemen of that Kingdom, who make their Addresses to our *English* Ladies of Fortune, that altho' there are undoubtedly many among the *Irish* Gentlemen, possessed of Minds capable of great Honour and Generosity, yet this exclusive Compliment to them in Opposition to received Opinion, seems to convey a Degree of Partiality, which every dramatic Writer at least should be studiously careful to avoid.—The *Scotchman*, and the *English* Gentleman Jockey are, however, admirably drawn; but the Thought of the Catastro-

phe is borrowed from *Theo. Cibber's* Comedy of *The Lover*, and the Character of the *Irishman* bears too much Resemblance to *Sberidan's Capt. O'Blunder*, to entitle its being looked on as an entire Original.

LOVE AND A BOTTLE. Com. by *Geo. Farquhar*, 4to. 1698.—This is a very sprightly and entertaining Play, yet on Account of the looseness of the Character of *Roebuck* (which, however, is perhaps the best drawn Rake we have ever had on the Stage) and some other Strokes of Licentiousness that run through the Piece, it has been very seldom acted for some Years past.—The Part of *Mockmode* seems to be borrowed from the *Bourgeois Gentilhomme* of *Moliere*.

LOVE AND AMBITION. Tr. by *Ja. Darcy*, 12mo. 1731.—This Play was brought on the Stage in *Dublin*, and met with some Success.

LOVE AND DUTY. Trag. by *Sturmy*, 8vo. 1721, performed at the Theatre Roy. in *Lincoln's-Inn-Fields*.

LOVE AND DUTY. Trag. by *John Slade*; this Play was never acted, but printed 8vo. 1756.

LOVE AND EMPIRE. *Vid. ABRAMULE*.

LOVE AND GLORY. A Masq. Anonym. 8vo. 1734.—I know no more of this Piece than by finding it in the List of Publications of that Year, but imagine it was never acted, not being mentioned either by *Whinsep*, or in the *British Theatre*.

LOVE AND HONOUR. Tragi-Com. by *Sir W. Davenant*, 4to. 1635.—This Play met with very good Success.—The Scene lies in *Savoy*.

LOVE AND LIBERTY. Trag. by *Cha. Johnson*, 4to. 1709.—

This Play was intended for the Theat. Roy. in *Dr. Lane*, but was not acted.—It is dedicated to the judicious Critics throughout the Town.—The Scene lies in *Naples*.

LOVE AND LIBERTY. *Vid.* SCANDERBEG.

LOVE AND MAGIC. *Vid.* ENCHANTER.

LOVE AND REVENGE. Tr. by *Elk. Settle*, 4to. 1675.—This Play is in great Measure borrowed from *Hemming's Fatal Contract*; the Plot of which, as well as of this Piece, is founded on the *French Chronicles of Mezeray, De Serres, &c.*—*Settle*, in his Postscript to this Play, very harshly attacks *Shadwell*, who has answered him as severely in his Preface to the *Libertine*.

LOVE AND REVENGE, or *the Vintner outwitted*. Ballad Op. Anonym. 1729.—This is little more than the *Match in Newgate* converted into an Opera, by the Addition of some Songs.—It was acted with Success at the Little Theat. in the *Haymarket*.

LOVE AND REVENGE. *Vid.* FATAL CONTRACT.

LOVE AND RICHES RECONCILED. *Vid.* LOVE'S A LOTTERY.

LOVE AND WAR. Trag. by *Tbo. Meriton*.—This is a very middling Piece, and was never acted, but printed 4to. 1658.

LOVE AND ZEAL. *Vid.* SIR JOHN OLDCASTLE.

LOVE AT A LOSS, or *Most Vates carry it*. Com. by *Mrs. Cath. Trotter*, 4to. 1701.

LOVE AT A VENTURE. C. by *Mrs. Centlivre*, 4to. 1706.—This Play was acted by the Duke of *Grafton's* Servants, at the New Theatre at *Bath*.

LOVE AT FIRST SIGHT. *Vid.* PRINCESS.

LOVE BETRAY'D, or *the Agreeable Disappointment*. Com. by *Mr. Burnaby*, 4to. 1703.—Acted at *Lincoln's-Inn-Fields*.—The Author confesses that he borrowed Part of his Plot, and about fifty Lines of this Comedy from *Shakespeare*, but as I have never seen the Play itself, I cannot say from which of that Author's Pieces he has committed this Theft.

LOVE CROWNS THE END. A Pastoral-Tragi-Com. by *John Tateham*, 8vo. 1640.—This was acted by, and, I suppose, written for the Scholars of *Bingham* in *Nottinghamshire*, in the Year 1632.—It is very short, and not divided into Acts, yet is recommended by no less than thirteen Copies of Verses by *Brome, Nabbes, &c.*—Scene a *Grove*, wherein is *Lover's Valley*.

LOVE DRAGON'D. Farce, by *Mr. Motteux*.—But when or where acted, or of what Date the Publication, I know not, but imagine it to have been about 1700.

LOVE FOR LOVE. Com. by *W. Congreve*, 4to. 1693.—This Play is so extremely well known, and so frequently acted with the Approbation it justly merits, that it would be unnecessary to say much of it.—I shall therefore only just mention that with this Play the New Theatre and Company opened at *Linc.'s-Inn-Fields*, at which Time it met with so much Success, that *Betterton* and the other Managers of that House made the Author an offer, which he accepted, of a whole Share with them in their Profits, on Condition of his furnishing them with a new Play every Year.

LOVE FOR MONEY, or *the Boarding School*. Com. by *Tbo. Durfey*, 4to. 1691.—This Play met

met with some Opposition in the first Day's Representation, but, getting the better of that, stood its Ground, and met with tolerable Success.—The Plot in general is original, yet the Play on the whole is very far from a good one.—The Scene lies at *Chelsea*, by the River's Side.—The Time 36 Hours.—*Coffey* stole from this his Farce called the *Boarding School Romps*.

LOVE FREED FROM IGNORANCE AND FOLLY. A Masque of her Majesties, by *Ben Jonson*.—I know not on what Occasion this Piece was written, or at what Time performed or first published.—It is, however, to be found among his Works.

LOVE IN A CHEST. *Vid.* FORCE OF FRIENDSHIP.

LOVE IN A FOREST. Com. by *Cha. Johnson*, 8vo. 1721. acted at *Drury Lane Theatre*.—The Plot and Part of the Language of this Play is from *Shakespeare's As You like it*. Yet, as it has generally happen'd in every Attempt to an Amendment of that great Author's Works, it is so much injur'd by the Alteration, that were he at present in Existence, he might with great Justice enter an Indictment on the Maiming Act, against these his pretended Reformers.

LOVE IN A HOLLOW TREE. *Vid.* LAWYER'S FORTUNE.

LOVE IN A HURRY. Com. by *Antb. Aston*, 8vo. 1709.

LOVE IN A LABYRINTH. *Vid.* TUTOR FOR THE BEAUX.

LOVE IN A MAZE. *Vid.* CHANGES.

LOVE IN A MIST, or *A Last of Spirit*. Farce. Anonym. 8vo. 1748. Never acted.

LOVE IN A NUNNERY. *Vid.* ASSIGNATION.

LOVE IN A PYDDLE. Com.

Anonym. and without Date, but since 1700.

LOVE IN A RIDDLE. A Pastoral Ballad Opera, by *C. Cibber*, 8vo. 1728.—This was the first Piece written in Imitation of the *Beggar's Opera*, and came out in the succeeding Year.—It met, however, with a most severe and undeserved Reception, there being a general Disturbance throughout the whole first Representation, excepting while *Miss Raftor* (the present *Mrs. Clive*) who made her first Appearance in it, was singing; and on the second Night the Riot was still greater, notwithstanding the late *Frederic Prince of Wales* was present, and that for the first Time after his Arrival in these Kingdoms, nor would it have been appeas'd, had not *Mr. Cibber* himself come forward, and assur'd the Audience that if they would suffer the Performance to go on quietly for that Night, out of Respect to the Royal Presence, he would not insist on the Piece being acted any more, altho' the ensuing Night should in Right have been his Benefit.—Which Promise he faithfully kept.—Yet, as a Proof that it was Party Prejudice against the Author, and not Want of Merit in the Piece itself, that was the Occasion of all this violent Opposition, when sometime afterwards the Farce of *Damon and Phillida*, taken entirely from this Play, was brought on the Stage as a Novelty, and not known to be *Cibber's*, it was very favourably receiv'd, and has ever since continued to be acted, and constantly with great Applause.

LOVE IN A SACK. Farce of two Acts, by *Benj. Griffin*, 12mo. 1715. Acted at *Lin.'s-Inn-Fields*.—Scene *Covent Garden*.

LOVE IN ARMS. *Vid.* CICI-
LIA AND CHLORINDA.

LOVE IN A TUB. *Vid.* CO-
MICAL REVENGE.

LOVE IN A WOOD, or *St.*
James's Park. Com. by *W. Wy-*
cherley, 4to. 1672. — This Play
has been but seldom acted since
its first Run, and indeed, altho'
there are fine Things in it, it is
not equal to the Author of the
Country Wife and *Plain Dealer*.

LOVE IN A WOOD, or *the*
Country Squire. Com. by *G. J.*
(Giles Jacob) without Date. —

This Piece was never acted, and
was composed by the Author in
three or four Days, and at a Time
when he was wholly unacquaint-
ed with the Stage or dramatic
Writings.

LOVE IN FASHION. *Vid.* A-
MOROUS GALLANT.

LOVE IN ITS EXTASY, or
the Large Prerogative. Dramatic
Pastoral, by *Peaps*, 4to. 1649. —
This Piece was composed by the
Author when a Student at *Eton*,
being then only seventeen Years
of Age, but was never acted, and
not printed till many Years after.
— Scene *Lelybaus*.

LOVE IN LOW LIFE. *Vid.*
PRESS GANG.

LOVE IN RUINS. *Vid.* FATAL
DISCOVERY.

LOVE IN SEVERAL MASKS.
Com. by *H. Fielding*, 8vo. 1727.
acted at the *Theat. Royal*, in *Dr.*
Jane.

LOVE IN TEARS. *Vid.* HY-
PERMNESTRA.

LOVE IN THE DARK, or *the*
Man of Business. Com. by *Sir*
Fra. Fane, 4to. 1675. This is a
busy and entertaining Comedy,
yet is the Plot borrowed from va-
rious Novels. The *Affair of*
Count Sforza and *Partibella* being
from *Scarron's Invisible Mistress*.
— The *Affair of Bellinganna*,

Cornanto's Wife, sending *Scrutinio*
to *Triuultio* to check him for
making Love to her, from *Boc-*
cace, Day. 3. Nov. 3. which has
also been made Use of by *Ben*
Jonson. in his *Devil's an Ass*, and
by *Mrs Centlivre* in her *Busy*
Body. — *Hircania's Wife* catching
him with *Balliganna*, is built on
the Story of *Socrates* and his Wife
Mirto, in the *Loves of great*
Men, p. 59. and *Triuultio's* seem-
ing to beat *Bellinganna* is ground-
ed on *Boccace*, Day. 7. Nov. 7.
— The Scene lies in *Venice*. —
From the Character of *Scrutinio*,
Mrs. Centlivre seems to have bor-
rowed the Hint of her *Marplot*,
which however she has greatly
improv'd and heightened.

LOVE LIES A BLEEDING.
Vid. PHILASTER.

LOVE LOST IN THE DARK.
Vid. MUSE OF NEW MAR-
KET.

LOVE MAKES A MAN, or
the Fop's Fortune. Com. by *C. Cib-*
ber, 4to. 1698. — Acted at
Lincoln's-Inn-Fields Theatre with
great Success, and continues still
to give great Pleasure whenever it
makes its Appearance. — The
Plot of it is taken partly from
Beaumont and Fletcher's Custom of
the Country, and partly from the
Elder Brother of the same Authors.
— There are numberless Absur-
dities and even Impossibilities
in the Conduct of the Piece, yet
the Sprightliness in the Character
of *Clodio*, the manly Tenderness
and Openness of *Carlos*, and the
entertaining Testiness of *Don*
Cholerick, form so pleasing a Mix-
ture of comic Humour as would
atone for even greater Faults than
are to be found in this Piece.

LOVE MAKES A PAINTER.
Vid. SICILIAN.

LOVE OF SHADOWS. *Vid.* BEL-
LAMIRA HER DREAM.

LOVE

LOVE ONLY FOR LOVE'S SAKE. *Vid.* QUERER PER SOL QUERER.

THE LOVER. Com. by *Theo. Cibber*, 8vo. 1733. Acted at the Th. in *Dr. Lane* with no great Success, yet is far from being a bad Play. — It is dedicated to his first Wife *Mrs. Jane Cibber*, to whose Performance in it, he modestly attributes what Approbation it did meet with.

LOVE RESTOR'D, in a Masq. at Court, by Gentlemen the King's Servants, by *Ben Jonson*, Fol. 1640.

LOVER HIS OWN RIVAL. *Vid.* MAD CAPTAIN.

THE LOVER'S CURE. Com. by *A. Chaves*, 1700. — A Play whose Author seems to have been of no very great Account, since he could find no better a Patron to dedicate it to than *Sir Wm. Read*, the Mountebank.

LOVERS LUCK. Com. by *Tho. Dilke*, 4to. 1696. — This Play was acted at *Little Lincoln's-Inn-Fields*, with general Applause, tho' most of the Characters are but Copies; particularly *Sir Nicholas Purflew*, from the *Antiquary* of *Marmion*, and *Goosandelo* from *Crown's Sir Courtley*, and *Sir Geo. Etheredge's Sir Fopley Flutter*. — The Scene lies in *London*.

THE LOVER'S MELANCHOLY. Tragi-Com. by *John Ford*, 4to. 1629. — This Play is highly commended in four Copies of Verses by Friends of the Author, and he has himself greatly embellished it by an apt Introduction of several Fancies from other Writers, particularly the Story of the Contentment between the Musician and the Nightingale, from *Strada's Prolusions*, and the Description and Definition of Melancholy, from *Burton's Anatomy of Melancholy*.

THE LOVER'S PROGRESS. Tragi-Com. by *Beaumont and Fletcher*, Fol. 1679. — The Plot of this Play is founded on a *French Romance*, called *Lisander and Calista*, written by *M. Daudiguier*, and the Scene is laid in *France*.

LOVE'S ADVENTURES. Com. in two Parts, by the Dutchess of *Newcastle*, Fol. 1662.

LOVE'S A JEST. Com. by *P. Moitoux*, 4to. 1696. — This Piece was acted with Success at the Theatre in *Little Lincoln's-Inn-Fields*. — In the two Scenes in which Love is made a Jest, the Author has introduced many Passages from the *Italian Writers*. — The Scene is laid in *Hertfordshire*. — The Time of Action from Noon to Night.

LOVE'S A LOTTERY, AND A WOMAN THE PRIZE. Com. by *Jos. Harris*, 4to. 1699. — The Scene *London*. — To this Piece is annexed a Masque, entitled *Love and Riches reconcil'd*, which I suppose was performed with it in *Little Lincoln's-Inn-Fields*.

LOVE'S CONQUEST. *Vid.* ADULTERY.

LOVE'S CONTRIVANCE, OR *Le Medecin malgre lui*. Com. by *Mrs. Centlivre*, 4to. 1703. — This is almost a Translation of *Moliere's Comedy* of the last of these two Titles, with only an Enlargement of the Plot and Characters. — The Scene *London*.

LOVE'S CONVERT. *Vid.* SIEGE.

LOVE'S CRUELTY. Trag. by *Ja. Shirley*, 4to. 1640. — The Concealment of *Fiippolito* and *Chariana's* Adultery from her Servant thro' the Contrivance of her Husband *Bellemonie*, is taken from *Q. Margaret's Novels*, Day 4. Nov. 6. and *Cynthio's Hecatombibi*, Dec. 3. Nov. 6,

LOVE'S

LOVE'S CURE, or the *Martial Maid*. Com. by *Beaumont and Fletcher*, Fol. 1679.—The Scene *Seville*.

LOVE'S DOMINION. A dramatic Piece, by *Rich. Flecknoe*, 8vo. 1654.—It is said in the Title Page to have been written as a Pattern for the *Reformed Stage*, and to be full of excellent Morality.—The Scene lies at *Amatante in Cyprus*.—The Time only from Morning till Night.

THE LOVE-SICK COURT, or the *Ambitious Politic*. Com. by *Rich. Brome*, 8vo. 1658.—Of this Play a Distich in the Title shews us, that the Author himself had a very modest and humble Opinion.—The Scene lies in *Theffaly*.

THE LOVE-SICK KING. An English Tragical History, with the *Life and Death of Cartesmund*, the *fair Nun of Winchester*. by *Anth. Brewer*, 4to. 1655.—The Historical Part of the Plot is founded on the Invasion of the *Danes* in the Reigns of *K. Ethelred* and *Alfred* (on which also the Masque of *Alfred* is built) and which may be seen in the Writers on the *English Affairs* of that Time.—The Scene lies in *England*.—This Play was revived at the King's Theatre, and printed again in 1680, under the new Title of the *Perjur'd Nun*.

LOVE'S KINGDOM. A Pastoral Tragi-Com. by *R. Flecknoe*, 8vo. 1674.—Not as it was acted at the Theatre near *Lincoln's-Inn-Fields*, but as it was written and since corrected; with a short Treatise on the *English Stage*, &c.—This is little more than *Love's Dominion*, alter'd by its Author, with the Addition of a new Title.—It was brought on the Stage, but had the Misfortune to miscarry in the Repre-

sentation; yet it is so very regular, that the Author boasts of *All the Rules of Time and Place* being so exactly observed, that whilst for Time 'tis comprized in as few Hours as there are Acts;—for Place it never goes out of the View or Prospect of *Love's Temple*.—The Scene is laid in *Cyprus*.

LOVE'S LABOURS LOST. Com. by *W. Shakespear*, 4to. 1598.—This is one of those Pieces which consist of such a Mixture of Irregularities and Beauties, such a Chequerwork of Faults and Perfections, as have occasioned some to suspect it not to be the Work of this Author; yet, as *Theobald*, (whom I cannot help considering as the most judicious and best acquainted with *Shakespear's* Manner, of all the Editors through whose Hands his Works have pass'd) has thought proper to let it keep its Place among his Works, I have on that Authority fix'd his Name to it in this Place.—It is written for the most Part in Rhime, which, together with the Turn for Quibble, that was so much the Fashion of the Time, that *Shakespear* has himself hinted at it in one of his best Plays, where he makes his *Hamlet* say, "*We must speak by the Card, or Equivocation will undo us,*" are its principal Faults, yet through these the real Spirit of dramatic Genius seems to shine, the Sprightliness of *Biron's* Character being inimitably supported, and the Conduct of his two Friends and their *Inamoratas* finely conducted for bringing on the principal Design, and working up the Plot to its Height.—The Scene lies in the King of *Navarre's* Palace, and the Country round it.

LOVE'S LABYRINTH, or *The Royal*

Royal Shepherdes. Tragi-Com. by *Tbo. Forde*, 8vo. 1660.—It is uncertain whether this Play was ever acted or not.—Part of it however is borrowed from *Gomersal's* Tragedy of *Sforza Duke of Milzn.*—Scene in *Arcadia*.

LOVE'S LAST SHIFT, or *the Fool in Fashion.* Com. by *C. Cibber*, 4to. 1696.—As this Play was the first Attempt this Gentleman made as an Author, so was the Performance of the Part of *Sir Novelty Fashion* in it the Means of establishing his Reputation as an Actor, in both which Lights he for many Years afterwards continued a glittering Ornament to the *English* Stage.—The Plot of it is original; yet is there some Degree of Improbability in *Loveless's* not knowing his own Wife after a very few Years Absence from her; however, this little Fault is made ample Amends for by the Beauty of the Incident, and the admirable Moral deduc'd from it.

LOVE'S LOADSTONE. *Vid.* PATHOMACHIA.

LOVE'S METAMORPHOSIS. by *John Lyly*, 4to. 1601.—First play'd by the Children of *Paul's*, and now by the Children of the Chappel.

LOVE'S MISTRESS, or *the Queen's Masque.* by *T. Heywood*, 4to. 1636.—This Play was three Times presented before both their Majesties, within the Space of eight Days, in the Presence of sundry foreign Ambassadors, besides being publickly acted at the *Phoenix* in *Dr. Lane*.—"When this Play came the second Time to the Royal View, (the Author tells us) her gracious Majesty then entertaining his Highness at *Denmark House* upon his Birth-Day, Mr. *Inigo Jones* gave an extraordi-

nary Lustre to every Act, nay almost to every Scene, by his excellent Inventions; upon every Occasion changing the Stage to the Admiration of all the Spectators."—The Design of the Plot is borrowed from *Apuleius's Golden Ass.*—*Apuleius* and *Mydas* beginning the Play, and closing every Act by Way of a Chorus.

LOVES OF ABELARD AND HELOISE. *Vid.* PRECEPTOR.

THE LOVES OF ERGASTO. A Pastoral, represented at the Opening of the *Queen's Theatre* in the *Haymarket.*—Compos'd by *Signior Giacomo Greber*, 4to. 1705.—The Scene *Arcadia*.

THE LOVES OF MARS AND VENUS. A Play set to Music, by *P. Motteux*, in three Acts, 4to. 1697.—The Author in his Preface owns the Story to be from *Ovid*, and that he has introduced a Dance of *Cyclopes* which bears a Resemblance to, yet is very different from, Mr. *Shadwell's Psyche*, which he says is borrowed almost *verbatim* from *Moliere*, who in his Turn took his from an old *Italian Opera*, called *Le Nozze de gli Dei.*—The Prologue or Introduction and the first Act are set to Music by Mr. *Finger*, and the second and third Acts by Mr. *J. Eccles.*—It was written to be inserted in *Ravenscroft's Anatomist*, and was afterwards reprinted as acted with it, 8vo. 1722. *Vid.* ANATOMIST.

LOVES OF OROONDATES AND STATIRA. *Vid.* RIVAL KINGS.

LOVES OF THE DEITIES. *Vid.* CYNTHIA AND ENDYMION.

LOVE'S PARADISE. *Vid.* GROVE.

LOVE'S PILGRIMAGE. Com. by

by *Beaumont and Fletcher*, Fol. 1679.—The Foundation of this Play is built on a Novel of *Cervantes*, called *the two Damfels*.—The Scene in the first Act between *Diego* the Host of *Ossuna*, and *Lazaro* his Ostler is stolen, or rather borrowed from *Ben Jonson's New Inn*, since it is not improbable, as that Play miscarried in the Action, that *Jonson* might give them his Consent to make Use of it.

LOVE'S RIDDLE. A Pastoral Comedy, by *Abr. Cowley*, 4to. 1633.—The Plot of this Play, as well as of all this Author's dramatic Pieces, is entirely original and unborrow'd; and altho' perhaps it is not to be looked on as a first Rate Performance, yet, when it is considered that it was written while the Author was a King's Scholar at *Westminster School*, Candour may be allowed not only to let it pass uncensured, but even to bestow some Share of Commendation on it, especially as the Author himself in his Dedication apologizes for it as a puerile Piece of Work.

LOVE'S SACRIFICE. Trag. by *John Ford*, 4to. 1633.—This Play was generally well received, and has a complimentary Copy of Verses prefixed to it by *Mr. Ja. Skirley*.—The Scene lies in *Pavia*.

LOVE'S THE PHYSICIAN. *Vid. QUACKS.*

LOVE'S TRIUMPH, or the Royal Union. Trag. by *Edw. Cooke*.—This Play is written in Heroic Verse.—The Plot is from the celebrated Romance of *Cassandra*, Part 5. Book 4. and the Scene plac'd in the Palace of *Roxana* at *Babylon*.—It never, however, appear'd on the Stage.

LOVE'S TRIUMPH THROUGH CALLIPOLIS. Performed in a

Masque at Court, 1630. by his Majesty King *Charles I.* with the Lords and Gentlemen assisting.—The Words of this Piece were by *Ben Jonson*, the Decorations of the Scene by *Inigo Jones*.—It was printed in Fol. 1641.

LOVE'S VICTIM, or the Queen of Wales. Trag. by *Cha. Gildon*, 4to. 1701.—Acted at the Theatre in *Lincoln's-Inn-Fields*, but without Success.

LOVE'S VICTORY. Tragi-Com. by *Wm. Chamberlain*, 4to. 1658.—This Play was written during the Troubles of the Civil Wars, and intended by the Author to have been acted, had not the Powers then in Being suppress'd the Stage, on which Account he was obliged to content himself with only printing it.—In the Year 1678, however, it made its Way to the Stage, with some Alterations, either by the Author, or some other Person, under the Title of *Wits led by the Nose, or A Poet's Revenge*.—Scene *Sicilia*.

LOVE'S WELCOME, by Ben Jonson, Fol. 1641.—This is farther entitled, *The King and Queen's Entertainment at Bolsover*, at the Earl of *Newcastle's*, the 30th of *July*, 1634.

LOVE THE BEST PHYSICIAN. Com by *Ozell*.—The Literal Translation of *Moliere's L'Amour Medecin*, not intended for the Stage.

LOVE THE CAUSE AND CURE OF GRIEF. A rural Tragedy, of three Acts, by *Tho. Cooke*, 8vo. 1743. Acted at *Drury-Lane Theatre*, but justly damn'd.

LOVE THE CURE OF ALL WOES. *Vid. MOURNFUL NUP-TIALS.*

LOVE TRICKS, or the School of Compliments. Com. by *Ja. Skirley*,

ley, 4to. 1631.—In an Edition of this Play under the last Title only, the Author in a Prologue declares this to be the *First Fruits of his Muse*, and that he meant not to swear himself a Factor to the Scene.

— Yet the Success this first Attempt met with, probably induced him to change this Intention, and devote himself a very industrious one, as the Multitude of Plays he afterwards wrote, sufficiently evince him to have been.

LOVE TRIUMPHANT, or *Nature will prevail*. Tragi-Com. by J. Dryden, 4to. 1694.— This Piece is the last Dryden wrote for the Stage, and altho' it did not meet with the Success that most of his Plays had been indulg'd with, yet it must be acknowledged that in several Parts of it the Genius of that great Man breaks forth, especially in the Discovery of *Alphonso's* victorious Love, and in the very last Scene, the Catastrophe of which is extremely affecting, notwithstanding that it is brought about, contrary to the Rules of *Aristotle*, by a Change of Will in *Varamond*.—The Plot of it appears to be founded on the Story of *Fletcher's King and no King*; at least on the Corrections of the Fable of that Play, made by *Rymer* in his Reflections on the Tragedies of the last Age.— At the End of this Play is added a Dialogue and secular Masque, together with a Prologue and Epilogue, as perform'd and spoken at the Revival of *Beaumont and Fletcher's Pilgrim*.—The general Turn of both being a severe Satire on *Sir Rich. Blackmore*.

LOVE TRIUMPHANT, or *the Rival Goddeses*, by D. Bellamy, sen. and jun. 8vo. 1746.— This was never acted, but is one of the Pieces published in Concert by these two Gentlemen, together

with some Miscellany Poems.— The Plot of it is founded on the Judgment of *Paris*.

LOVE WILL FIND OUT THE WAY. Com. Anonym. 4to. 1661.

LOVE WITHOUT INTEREST, or *the Man too hard for the Master*. Com. 4to. 1699.—Who was the Author of this Piece I know not, but the Dedication is subscribed by *Penketbman*, and is directed to six Lords, six Knights, and twenty-four Esquires, yet notwithstanding this great Patronage it met with very little Success, on its Appearance at the Theatre Royal.

THE LOVING ENEMIES. C. by L. Maidwell, 4to. 1680.—The Epilogue of this Play was written by *Shadwell*, from whose *Virtuoso* the original Hint of this Comedy seems to have been derived; the Part of *Circassiano* bearing a great Resemblance to the Humour of *Sir Formal Trifle*, as may be seen by comparing the Description of the *Magpies* sucking a *Hen's Egg*, in the fourth Act of this Play, with that of the *Mouse* taken in a Trap towards the End of the third act of the *Virtuoso*.—The Scene is laid in *Florence*.

LOW LIFE ABOVE STAIRS. Farce. Anonym. 8vo. 1759.— This was never acted, nor intended for the Stage, but only a wretched Catch-Penny for the selling a Pennyworth of blotted Paper for a Shilling, encouraged by the great Success of *High Life below Stairs*, which see in its Place.

THE LOYAL BROTHER, or *the Persian Prince*. Trag. by Tho. Southern, 4to. 1682.— This was our Author's first Play.—The Plot of it is taken from a Novel called *Tachmas Prince of Persia*.—The Prologue and Epilogue are written by *Dryden*.—The Scene lies

lies at *Ispahan in Persia*.

The **LOYAL BROTHER**, or *the Revenger's Tragedy*, by *Cyril Fournour*.—This Play, under the second Title only, was printed in 4to. 1608.—At sundry Times acted by the King's Servants.—The Scene *Italy*.

LOYAL FAVOURITE. *Vid.* **AMBITIOUS STATESMAN**.

The **LOYAL GENERAL**. Tr. by *N. Tate*, 4to. 1680.—Acted at the Duke's Theatre.

The **LOYAL LOVERS**. Tragi-Com. by *Cosmo Manuche*, 4to. 1652.—The Author in this Play has severely lashed the old Committee-Men and their Informers in the Persons of *Gripeman* and *Sodom*.—And *Langbaine* ventures a Surmise that under the Characters of *Pkanaticus* and *Flyblow* he has meant to expose an Adventure of the famous *Hugh Peters*, with a Butcher's Wife of *St. Sepulchre's*, with his Revenge thereon; observing at the same Time that if his Conjecture is right, it is but a Piece of Justice that *Peters* should find himself personated on the Stage, who had so frequently ridicul'd others when he acted the Clown's Part in *Shakespeare's* Company of Comedians.

LOYAL SUBJECT. *Vid.* **ROYAL KING**.

LUCIUS, *the first Christian King of Britain*. Trag. by *Mrs. Manley*, 4to. 1717.—This Play is founded on the legendary Accounts of this Monarch, given by the Monkish Writers, improved with a considerable Share of agreeable Fiction of her own.—It met with good Success, and is dedicated to *Sir Rich. Steele*, who, altho' she had formerly abused him in the *Atalantis*, was now so well reconcil'd to her, that he wrote the Prologue to

this Piece, as *Mr. Prior* did the Epilogue.—The Scene lies in the Capital of *Aquitaine*.

LUCIUS JUNIUS BRUTUS, Father of his Country. Trag. by *Nath. Lee*, 4to. 1681.—This is a very fine Play, being full of great Manly Spirit, Force and Vigour, with less of the Bombast than frequently runs thro' this Author's Works.—The Plot of it is partly from the real Histories of *Florus*, *Livy*, *Dionys. Halic.* &c. and partly from the Fictions in the Romance of *Clelia*.—The Scene between *Vindicius* and the elder *Brutus* seems to bear a great Resemblance to that between *Hamlet* and *Polonius*.—The Scene lies in *Rome*.

LUCIUS JUNIUS BRUTUS. Trag. by *Mr. Duncombe*, 8vo. 1735.—This Play was not acted, and is only a Translation of the *Brutus* of *Voltaire*.

LUCIUS VERUS, *Emperor of Rome*. An Opera, 8vo. 1727.—This was performed at the Theatre in the *Haymarket*.—The Music composed by *Signior Attilio Ariosto*.—The Historical Foundations of this Drama are to be met with in *Julius Capitolinus*, *Eutropius* and other Authors.—The Scene is plac'd in *Ephesus*.

The **LUCKY CHANCE**, or *an Alderman's Bargain*. By *Mrs. Beln*, 4to. 1687.—This Play was greatly exclaimed against by the Critics of that Time, whose Objections the Author has endeavour'd to obviate in her Preface.—The Crime laid to her Charge was Indecency and an Intrigue bordering both in Action and Language on Obscurity.—From this she has vindicated herself, if retorting the Accusation on others, and proving herself only guilty in a lesser Degree than others had been before her, may be

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be esteem'd a Vindication.—But in short, the best Excuse that can be made for her, is the fashionable Licentiousness of the Time she wrote in, when the bare-faced Intrigue of a Court and Nation of Gallantry, render'd those Things apparently chaste and decent, which would at this Time be his'd off the Stage as obscene and immoral.—As to the Plot, it is for the most Part original, excepting only the Incident of *Gayman's* enjoying *Lady Fullbank*, and taking her for the Devil, which is copied from *Kickshaw* and *Arctina* in the *Lady of Pleasure*, by *Shirley*.—The Scene *London*.

The LUCKY DISCOVERY, or *the Tanner of York*. A Ballad Opera, Anonym. 1738.

LUCKY EXTRAVAGANT. Vid. SHAM LAWYER.

The LUCKY PRODIGAL, or *Wit at a Pinch*. Com. of two Acts, 12mo. 1715.—Acted at the Theatre in *Lincoln's - Inn - Fields*.

LUCKY YOUNGER BROTHER. Vid. BEAU DEFEATED.

LUMINALIA, or *the Festival of Light*. 4to. 1627.—Presented in a Masque at Court, by the *Queen's Majesty* and her Ladies on *Shrove Tuesday Night*, 1637.—At her Majesty's Command the celebrated *Imigo Jones*, who was at that Time Surveyor of the Board of Works, took on himself the Contrivance of Machinery for this Masque, the Invention of which consisted principally in the presenting *Light* and *Darkness*; *Night* representing the Anti-Masque or Introduction, and the Subject of the Main-Masque being *Light*.

The LUNATICK. Com. of three Acts, 4to. 1705.

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LUST'S DOMINION, or *the Lascivious Queen*. Trag. by *Christ. Marloe*, 8vo. 1657.—This is very far from being a bad Play in itself; but was afterwards altered by *Mrs. Behn*, and acted under the Title of *Abdelazar*, or *the Moor's Revenge*, which see in its proper Place.

LUSTY JUVENTUS. An Interlude, by *R. Waver*, 4to. 1561.—*Coxeter*, in Opposition to all the Writers, spells his Name *Weaver*.

LYAR. Vid. MISTAKEN BEAUTY.

LYFE OF CAMBYSES. Vid. CAMBYSES.

The LYING LOVERS, or *the Ladies' Friendship*. Com. by *Sir Rich. Steele*, 4to. 1704.—As this Author borrowed Part of all his Plots from other Authors, it is not at all to be wondered at if we find that to be the Case with this Piece among the rest, the main Groundwork of the Design being taken from the *Menteur* of *P. Corneille*, the Characters of *Old* and *Young Bookwit* from the *Geronte* and *Dorante* of that Piece, and many of the Incidents very closely copied.—How far *Sir Richard* has fallen short of, or improved on his Original, is a Point that I shall not take on me in this Place to determine, but shall only observe that I do not think it by any Means equal to any one of his other Plays.

The LYING VALET. Farce, in two Acts, by *D. Garrick*, 8vo. 1740.—This little Piece made its first Appearance at the Thea. in *Goodman's-Fields*; but the Author soon quitting that Place for the Theatre Royal in *Drury Lane*, brought his Farce with him, which was there acted with great and deserved Applause.—Some of the Nibblers in Criticism have

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charged this Piece as being borrowed from some *French Comedy*; but as I have never yet heard the Title of the supposed Original mentioned, I cannot avoid, as far as to the Extent of my own Knowledge, acquitting the Author from this Accusation.— A Charge, however, which, wherever laid, I am ever apt to suspect as rather the Effect of Envy, than of a Love of Justice or the Public, as it has ever been the Practice of the very best Writers in all Ages and Nations to make Use of valuable Hints in the Works of their Neighbours, for the Use and Advantage of those of their Countrymen, to whom those Works may not be so familiar as to themselves.— No Man in his Senses would, I think, quarrel with a fine *Nossegay*, because some of the most beautiful Flowers in it happened to have been gathered in a neighbouring Country; nor is the World much less obliged to the Person who favours it with a good Translation of a good Author, than to that Author himself, or one of equal Excellence at Home.— Intreating Pardon, however, for this small Digression, I shall now proceed to the little dramatic Work under Consideration, which, whether Original, Translation or Copy, has undoubtedly great Merit, if Character, Plot, Incident, and a Rank of Diction well adapted to those Characters, can give it a just Title to the Praise I have bestowed on it.— Nor can there be stronger Evidence borne to its Deserts, than that Approbation which constantly attends on it through the numerous Repetitions of it every Season at both Theatres.

LYRENDA'S MISERY. *Vid.*
COLA'S FURY.

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MACBETH. Trag. by *W. Shakespeare*, 4to. 1604.
—This Play is extremely irregular, every One of the Rules of the *Drama* being entirely and repeatedly broken in upon.—Yet, notwithstanding, it contains an Infinity of Beauties, both with Respect to Language, Character, Passion and Incident.—The Incantations of the Witches are equal, if not superior, to the *Canidia* of *Horace*.—The Use this Author has made of *Banquo's* Ghost towards the heightning the already heated Imagination of *Macbeth*, is inimitably fine.—Lady *Macbeth* discovering her own Crimes in her Sleep, is perfectly original and admirably conducted.—*Macbeth's* Soliloquies both before and after the Murder, are Master-Pieces of unmatchable Writing; while his Readiness of being deluded at first by the Witches, and his Desperation on the Discovery of the fatal Ambiguity and Loss of all Hope from supernatural Predictions, produce a Catastrophe truly just, and form'd with the utmost Judgment.—In a Word, notwithstanding all its Irregularities, it is certain one of the best Pieces of the very best Master in this Kind of Writing that the World ever produced.—The Plot is founded on the Scottish History, and may be traced in the Writings of *Hector Boethius*, *Buchanan*, *Hollingshead*, &c. in *Heywood's*

wood's Hierarchy of Angels, and in the first Book of *Heylin's Cosmography*. The entire Story at large, however, collected from them all, is to be seen in a Work in three Vol. 12mo. entitled *Shakespeare illustrated*, Vol. I.—The Scene in the End of the fourth Act lies in *England*.—Through all the rest of the Play is *Scotland*, and chiefly at *Macbeth's Castle at Inverness*.

Sir W. Davenant altered this Play, and added several new Songs.—It was performed at the Theatre Royal in *Drury Lane* during his Management, and printed in 4to. 1674.—This Alteration is by no Means equal to the Original, yet on Account of the Music, which is entirely fine, being composed by *Mr. Locke*, it is still very frequently performed at our Theatres instead of the Original!

One *Mr. Lee*, an Actor belonging to the *Edinburgh* Theat. also took on himself to publish an altered Edition of this Play in that City, in 8vo. 1753.—But to that Edition the greatest Honour I could show, would be to let it drop in Oblivion, and sink in the Obscurity it rose from.

MADAM FICKLE, or *the Witty False One*. Com. by *Tbo. Dursley*, 4to. 1677.—This Author, who, in Regard both of Plot and Character, was certainly one of the greatest Plagiaries that ever existed, has prefixed to this Play a Motto from *Horace*, viz. *Non cuivis Homini contingit adire Corinthum*, which *Langbaine* has humourously enough explained to imply, "That he could not write a Play without stealing."—At least, however, he has given no Proof to the contrary of such Explanation in the Piece before us, which is wholly made up from

other Comedies. For Instance, the Character of *Sir Arthur Old-Love* is a plain Copy of *Veterano* in the *Antiquary*; as is also the Incident of *Zechiel's* creeping into the Tavern Bush, and *Tilburn's* being drunk under it, &c. of the Scene of *Sir Reverence Lamard* and *Pimpwell*, in the *Walks of Islington* and *Hogsdon*.—There are also several Hints in it borrowed from *Marston's Fawn*.—The Scene is laid in *Covent-Garden*.

THE MAD CAPTAIN, or *the Lover his own Rival*. Com. by *Mr. Langford*, 1731.—I know not that this Piece was ever acted.

THE MAD CAPTAIN. Opera, Anonym. 8vo. 1733.—Never acted.

MAD COUPLE. *Vid. ALL MISTAKEN*.

THE MAD COUPLE WELL MATCH'D. Com. by *Rich. Brome*, 8vo. 1654.—This Play met with good Success, and was revived with some very trivial Alterations by *Mrs. Behn*, under the Title of the *Debauchee*, or *the credulous Cuckold*, and reprinted in 4to. 1677.

THE MAD-HOUSE. Com. Anonym. and without Date.—Whether ever acted or not I cannot trace, nor any Thing farther concerning it than its being mentioned in the *British Theatre* among the Publications since the Year 1700.

THE MAD LOVER. Tragi-Com. by *Beaumont* and *Fletcher*, Fol. 1679.—This Play is particularly commended by *Sir Aston Cockain*, in his Copy of Verses on *Fletcher's Plays*.—The Scene lies at *Paphos*.—The Plot of *Cleantbe's* suborning the Priest to give a false Oracle in Favour of her Brother *Syphax*, is borrow'd from

the Story of *Mundus* and *Paulina*, in *Josephus*, Book 18. Ch. 4.

MAD REFORMER. *Vid.* FEIGN'D FRIENDSHIP.

MADRIGAL AND TRULLETTA. A Mock Tragedy, 8vo. 1758. — This Piece was written by one Mr. *Reed*, a Gentleman who has favoured the Town since with a Farce called the *Register-Office*, of which see more in its Place. — It was performed at the Theatre Roy. in *Cow. Garden*, but without any great Success. — It is intended as a Ridicule upon some of our Operatical Pieces, as well as on some of the later Performances of the *Buskin*.

A MAD WORLD MY MASTERS. Com. by *Tbo. Middleton*, 4to. 1608. — This is a very good Play, and has been since borrowed from by many Writers; particularly by *Mrs. Behn* in her *City Heiress*, and by *C. Johnson* in his *Country Lasses*.

MÆNANDERS EXTASY. *Vid.* CYNTHIA'S REVENGE.

THE MAGNETIC LADY, or *Humours reconcil'd*. Com. by *Ben Jonson*, Fol. 1640. — This Play is in general esteem'd a very good one, yet did not escape the Censure of some Critics of that Time, particularly *Mr. Dill* Master of *Paul's School*, or his Son, wrote a Satyr against it, which *Ben Jonson* wrote a Reply to, with equal, if not greater Severity. — Those who are curious to see both, will find them in *Langbaine*, 8vo. 1691. page 292.

THE MAGNIFICENT LOVERS. Com. by *Ozell*. — This is only a Translation intended for the Closet alone, of *Les Amans Magnifiques* of *Moliere*.

MAHOMET, the Impostor. Tr. by *J. Miller*, 8vo. 1743. — This is little more than a good Translation of the *Mahomet* of *Voltaire*,

whose Writings indeed breathe such a Spirit of Liberty, and have contracted such a Resemblance to the Manners of the *English* Authors, from the Author's Fondness to this Nation, in Consequence of the Civilities he received during his Residence in these Kingdoms, that they seem better adapted to succeed on the *English* Stage without much Alteration, than those of any other Foreign Writer. — This Play met with tolerable Success, its Merits having fair Play from the Ignorance of the prejudiced Part of the Audience with Regard to its Author, who unfortunately did not survive to reap any Advantage from it, dying at the Beginning of its Run. — Not long after his Death, however, *Fleetwood*, then Manager of *Dr. Lane* Theatre, permitted the Widow to attempt the performing of it at that House for her Benefit; and notwithstanding the Dispute which had been for a long Time subsisting between that Manager and the Town, with Regard to the abating the advanc'd Prices on Entertainments, (and which, as his Patent was very near expired, he was by no Means anxious to reconcile) had arisen to such an Height, as to occasion nightly Riots at the House, and a Determination on the Side of the Audience to permit no Representation till their proposed Reformation was complied with, yet so favourable was the Town on this Occasion, that the Play not only went off without the least Interruption, but the House was so full, as to enable the Widow to clear upwards of an hundred Pounds by the Profits of it.

This was also the Play which in the Year 1753, was the innocent Cause of a considerable Revolution

volution in the dramatic World, in another Kingdom, viz. that of *Ireland*, and which finally terminated in the entire Abdication of a theatrical Monarch, altho' he had with great Labour and Assiduity brought his Domain into a more flourishing State than any of his Predecessors had done: For thro' the too great Warmth of Party-Zeal in a considerable Part of the Audience, which insisted on a Repetition of certain Passages in this Play, which appear'd to them applicable to some Persons then in Power, and perhaps a too peremptory Manner of opposing that Zeal on the Side of *Dr. Sberidan*, then Manager of the Theatre Royal in *Smock-Alley, Dublin*, a Disturbance ensued, in Consequence of which, *Sberidan* was obliged to quit first the House for the Security of his Person, and afterwards the Kingdom for the Support of his Fortune. — The Theatre was shut up for the Remainder of that Season, and the Management of it, after divers ineffectual Struggles made by *Sberidan* for some Time, partly by Deputation, and partly in Person, to reinstate himself in the quiet Possession of it, has at length devolved totally into other Hands.

A MAIDENHEAD WELL LOST. Com. by *Tho. Heywood*, 4to. 1634.

MAIDEN QUEEN. *Vid. SECRET LOVE.*

The MAID IN THE MILL, Com. by *Beaumont and Fletcher*, Fol. 1699.—This is a very excellent Play, and was one of those which after the Restoration were revived at the Duke of *York's* Theatre.—The serious Part of the Plot, viz. that which relates to *Antonio, Ismenia*, and *A-minta*, is borrowed from a *Spanish* Romance, called, *Gerardo*; and

the comic Part, with the Affair of *Otrante's* seizing *Florimel*, the Miller's supposed Daughter, and attempting her Chastity from *Belleforest's Histoires tragiques*, Tom. 1. Hist. 12. — The Scene lies in *Spain*.

The MAID OF HONOUR. Tragi-Com. by *Phil. Massinger*, 4to. 1632.—This Play met with great Applause, and has a Copy of Verses prefixed by *Sir Aston Cockain*.

The MAID'S LAST PRAYER, or *Any rather than fail*. Com. by *Tho. Southerne*, 4to. 1693.—Scene *London*.—There is a Song in this Play by *Congreve*.

The MAID'S METAMORPHOSIS. Com. by *John Lyly*, 4to. 1600.—This Play was frequently acted by the Children of *Paul's*, and is one of those Pieces in which the Author has attempted to refine the *English* Language.—The greatest Part of the Play, and particularly the whole first Act, is written in Verse.

MAIDS OF MOORE CLACKF. *Vid. HISTORY, &c.*

MAIDS REVENGE. Trag. by *Ja. Shirley*, 4to. 1639.—The Plot is taken from *Reynolds's God's Revenge against Murder*, Book 2. Hist. 7. and the Scene lies at *Lisbon*.—This is said to be the second Play *Shirley* wrote.

MAID'S THE MISTRESS. *Vid. DISAPPOINTMENT.*

The MAID'S TRAGEDY, by *Beaumont and Fletcher*. Fol. 1679.—This Play is an exceeding good one, and ever met with universal Approbation, till being reviv'd after the Restoration, *K. Charles II.* being for particular Reasons displeas'd with some Parts of it, forbid its being performed in his Reign.—*Waller*, however, taking the Piece in Hand, made considerable Alterations in it, adding a-

almost entire new fifth Act, wholly agreeable to the Court; in which Form it was again brought on the Stage, and met with the Applause it had ever been accustomed to.—It has not, however, been intioduced to any of our Audiences for some Years past.—Scene *Rhodes*.

The MAID'S TRAGEDY, by *Edm. Waller*. Vid. The preceding Article.—In this Play the Catastrophe is rendered fortunate.

The MALE-CONTENT. Tr.-Com. by *John Marston*, 4to. 1604.—The first Design and rough Draught of this Play were laid by Mr. *Webster*, but were greatly improv'd and enlarged by our Author.—It is dedicated in the warmest and most complimentary Manner possible to *Ben Jonson*, yet so fickle and uncertain a Thing is Friendship, especially among Poets whose Interests both in Fame and Fortune are frequently apt to clash with each other, that we find this very Author, not many Years afterwards, in the Epistle prefix'd to his *Sopbonisca*, casting very harsh and severe, though oblique Reflections, on the *Sejanus* and *Cataline* of the Writer whom he at this Time address'd as the most exalted Genius of the Age he liv'd in.—Some of *Marston's* Enemies represented this Play as designed to strike at particular Characters, but *Langbaine* endeavours to vindicate the Author from that Charge, calling it an honest general Satire.

The MALE COQUETTE, or *Seventeen Hundred fifty seven*. Farce, Anonym. 4to. 1757.—This little Piece was written in Haste for Mr. *Woodward's* Benefit, and is intended to expose a Kind of Character no less frequent about this Town than either the *Flaſhes* or *Fribbles*, but

much more pernicious than both, and which the Author has distinguished by the Title of *Daffodils*; a Species of Men who, without Hearts capable of Sensibility, or even Manhood enough to relish, or wish for Enjoyment with the Sex, yet, from a Desire of being considered as Gallants, make court to every Woman indiscriminately; whose Reputation is certain to be ruin'd from the Instant these Insects have been observed to settle near her, their sole Aim being to obtain the Credit of an Amour, without ever once reflecting on the fatal Consequences that may attend thereon in the Destruction of private Peace and domestic Happiness.—This Character, altho' a very common one, seems to be new to the Stage, and is, in the Importance to the World of rendering it detestable to Society, undoubtedly worthy of an able Pen.—The Author of this Farce has taken as broad Steps towards this Point as the Extent of so small a Work would give scope for, yet his Catastrophe is somewhat unnatural, and his Hero's Disgrace not render'd public enough to answer the End entirely.—As to the second Title of it, there seems no apparent Reason for the annexing it, unless it is to afford Occasion for a humorous Prologue written and spoken by Mr. *Garrick*, who has been also imagined the Author of the Piece itself.

The MALL, or *the Modish Lovers*. Com. by *J. D.* 4to. 1674.—This Play has been ascribed to *Dryden*, yet its Stile and Manner bear but little Resemblance to those of that Author, and therefore it is more reasonable to imagine it the Work of some obscurer Writer.

MAMAMOUCHI, or *the Citizen turn'd Gentleman*, by *Earl Ravenscroft*, 4to. 1675.—This Play is wholly borrowed, and that even without the least Acknowledgment of the Theft, from the *Monf. Pourecaugne* and the *Burgeois Gentilhomme* of *Moliere*.—It was printed under the first Title only, 4to. 1672.

MANAGERS MANAG'D. *Vid.* AUTHOR'S TRIUMPH.

MANGORA, KING OF THE TIMBUSIANS. *Trag.* by *Sir Tho. Moore*, 4to, 1717.—This Play was brought on the Stage at the Theatre in *Linc.-Inn-Fields*, but was very deservedly damn'd; it being both with Respect to Plot, Language, and every other Essential of dramatic Writing, a most contemptible Piece.

THE MAN HATER. *Com.* by *Ozell*.—This is only a Translation from the *Misanthrope* of *Moliere*.

MAN HATER. *Vid.* TIMON OF ATHENS.

MANHOOD AND WISDOM, *A Masque of much Instruction*. Anonym. 4to. 1563.

MAN IN THE MOON. *Vid.* ENDYMION.

MANLIUS CAPITOLINUS. *Trag.* by *Ozell*, 12mo. 1715.—This is a Translation in blank Verse from the *French* of *Monf. de la Fosse*.—I believe it was never intended for the *English* Stage, but was acted at *Paris* for three-score Nights running, at the Time that the *Earl of Portland* was *Ambassador* at the *French* Court.—The Subject of it is from *History*, and is to be found in the 6th Book of *Livy's* 1st Decade.

MAN OF BUSINESS. *Vid.* LOVE IN THE DARK.

THE MAN OF HONOUR. *Com.* by *Francis Lynch*,—At what

Time this Play was written or published I cannot exactly know, but imagine it must have been about 1730, or between that Time and 1740, as the *Independent Patriot*, by the same Author, came out in 1733.

THE MAN OF MODE, or *Sir Fopling Flutter*. *Com.* by *Sir Geo. Ethridge*, 4to. 1676.—This is an admirable Play; the Characters in it are strongly mark'd, the Plot agreeably conducted, and the Dialogue truly polite and elegant.—The Character of *Dorimant* is perhaps the only completely fine Gentleman that has ever yet been brought on the *English* Stage, at the same Time that in that of *Sir Fopling* may be traced the Ground Work of almost all the *Foppingtons* and *Petit Maitres* which appear'd in the succeeding Comedies of that Period.—It is said that *Sir George* intended the Part of *Dorimant* as a Compliment to the famous *Earl of Rochester*, designing in that Character to form a Portrait of his Lordship, in which all the good Qualities he possess'd (which were not a few) were set forth in the most conspicuous Light, and a Veil thrown over his Feibles, or at least such a Gloss laid on them as to make them almost appear so many Perfections.

THE MAN OF NEW MARKET. *Com.* by *Edw. Howard*, 4to. 1678.—Scene *London*.

THE MAN OF TASTE, or *the Guardians*. *Com.* by *J. Miller*, 8vo. 1731.—This Play was acted at *Drury Lane* with considerable Success.—The Plot of it is borrowed partly from the *Ecole des Maris*, and partly from the *Preceieuses Ridicules* of *Moliere*.

THE MAN OF TASTE. *Far.* Anonym. 1752.—This Piece was performed at *Drury Lane*, but is

is nothing more than the foregoing Piece cut into a Farce by throwing out that Part of the Plot which is taken from the *Ecole des Maris*, and retaining only that which is borrowed from the *Precieuses Ridicules*.

THE MAN'S BEWITCHED, or *the Devil to do about her*. Com. by Mrs. Centlivre, 4to. 1712.—This is by no Means one of the best, nor is it the worst of this Lady's dramatic Pieces.—The Language is extremely indifferent, and has a very great Deficiency both of Wit and Sentiment; but the Plot is agreeably intricate and busy, and the Thought of Faithful's releasing his Mistress Laura from her old Guardian Sir David Watchum, by pretending to be bewitch'd, as well as the Incident of the imagined Ghost in the last Act, altho' they are somewhat too farcical and out of Probability, yet are, as far as I know to the contrary, original, and have no disagreeable Effect, to those who go to a Comedy principally with a View of being made to laugh, without entering into too rigid a Scrutiny of the Adherence to dramatic Rules.

MAN'S HEART IS HIS GREATEST ENEMY. *Vid.* TRAYTOR TO HIMSELF.

THE MAN'S THE MASTER. Com. by Sir W. Davenant, 4to. 1673.—This is the last Play this Author wrote, being finished not long before his Death, which happened in 1668.—The Plot of it is borrowed from two Plays of M. Scarron, viz. *Jodelet*, or *le Maitre Valet*, and the *Heritier ridicule*.—The Scene is laid in *Madridd*, and throughout the whole in one House.—It is esteemed a good Comedy, and was often acted with Approbation.

THE MAN TOO HARD FOR THE MASTER. Com. Anon.—Of this Play I know not the Author's Name, nor any Thing more than that it was published since the Restoration, nor do I find it mentioned any where but in the Appendix to the *British Theatre*.

MARCELIA, or *the Treacherous Friend*. Tragi-Com. by Mrs. Frances Boothby, 4to. 1670.—The Scene lies in *France*, the Plot an Invention.

MARCIANO, or *the Discovery*. Edinburgh, 4to. 1663.—This Piece it is said in the Title Page was acted with great Applause before his Majesty's high Commissioner and others of the Nobility, at the Abbey of *Holyrud House* (at *Edinburgh*) on *St. John's Night*, by a Company of Gentlemen.—The Scene of this Play is laid in *Florence*, but what the Plot of it is, or on what Story founded, I know not, having never seen it, and only finding it mentioned in *Coxeter's Manuscript Notes*.

MARCUS TULLIUS CICERO, *that famous Roman Orator*, his Tragedy. 4to. 1651.—It is uncertain whether this Play was ever acted or not, but it is written in Imitation of *Ben Jonson's Cataline*.—The Scene lies at *Rome*, and for the Story it may be found in *Plutarch's Life of Cicero*, &c.

MARGERIE, or *A worse Plague than the Dragon*. Ballad Farce, by H. Carey, 8vo. 1739.—This Piece is a Sequel or second Part of the *Dragon of Wantley* (which see in its Place) and was acted with great Applause at *Covent Garden Theatre*; yet, tho' it has some Merit, it is far from being equal to the first Part.

MARIAM, *the fair Queen of Jewry*.

Jewry. Trag. by Lady *Eliz. Cavew*, 4to. 1613.—This Piece it is probable was never acted, yet, considering those Times and the Lady's Sex, it may be allowed to be well penn'd.—It is written in alternate Verse, and with a Chorus, which Chorus is composed of *Settines*, or Stanzas of six Lines, the four first of which are interwoven, or shine alternately, the two last rhyming to each other, and forming a Couplet in Base.

MARIAMNE. Trag. by *Elijah Fenton*, 8vo. 1723.—This Play is built on the same Story with the last-mentioned one, for which see *Josephus*, Book 14 and 15.—It was acted with great Success at the Theatre in *Lincoln's-Inn-Fields*, and was indeed the Means of supporting and reconciling the Town to that Theatre, which for some Time before had been almost totally neglected, in Favour of *Drury-Lane House*, the Managers of which not having used Mr. *Fenton* well, in a Refusal or at best Delay in the acting of this Piece, he was induced to offer it to the other Theatre, where it was gladly accepted; and brought forward to that Approbation which it merited.

MARINA. A Play of three Acts, by Mr. *Lillo*, 8vo. 1738.—This Piece I have never seen, nor have either *Whincop*, or the Author of the *British Theatre* taken any Notice of it, yet, as I find it on the List of Publications for that Year, I cannot avoid giving it a Place here.

MARIUS AND SYLLA. *Vid.* WOUNDS OF CIVIL WAR.

MARK ANTHONY. *Vid.* ANTONIUS.

MARPLOT, or the second Part of the *Busy Body*. Com. by Mrs. *Centlivre*, 4to. 1709.—This Play,

like most second Parts, falls greatly short of the Merit of the first.—At its original Appearance, however, it met with considerable Approbation, and the Duke of *Portland*, to whom it was dedicated, complimented the Authorefs with a Present of forty Guineas.—The Scene lies on the *Terriera de Passa in Lisbon*.

MARRIAGE A LA MODE. Com. by *J. Dryden*, 4to. 1673.—Though this Piece is called a Comedy in the Title Page, yet it might, without any great Impropriety, be consider'd as a Tragi-Comedy, as it consists of two different Actions, the one Serious and the other Comic.—The Designs of both, however, appear to be borrowed.—For Example, the serious Part is apparently founded on the Story of *Sesostris* and *Timarista* in the *Grand Cyrus*, Part 9. Book 3.—The Characters of *Palamede* and *Rhodophil* from the History of *Timantes* and *Parthenia*. in the same Romance, Part 6. Book 1.—The Character of *Doralice* from *Nogaret* in the *Annals of Love*; and the Hint of *Melantha's* making Love to herself in *Rhodophil's* Name, from *Les Contes D'Ouvville*, Part 1. p. 3.

MARRIAGE A LA MODE. Farce, 1760.—This Piece was never printed, but was acted in the Winter of the above-mentioned Year for Mr. *Yates's* Benefit.—It is, however, nothing more than Capt. *Bodens's Modish Couple* cut down into a Farce.

MARRIAGE AT LAST, or the *Fortunate Prince*. An Opera, Anonym. 1733.—I cannot find that this Piece was ever represented.

THE MARRIAGE BROAKER, or the *Pander*. Com. by *M. W.* 12mo. 1662.—The Plot of this Play is taken from the *English Chronicles*

Chronicles in the Reign of *Sebert* King of the *West Saxons*.—The Scene lies in *London*.

The MARRIAGE HATER MATCH'D. Com. by *T. Durfey*, 4to. 1693.—The high Opinion the Author himself had of this Piece may be gather'd from an Epistle to him, prefix'd to it by *Mr. Cha. Gildon*, in which the Author, through that Gentleman, informs the Public that this is the best of all his Comedies; yet I cannot very readily subscribe to that Opinion.—The admirable Performance of a Part in this Play, however, was what first occasioned the afterwards celebrated *Mr. Dogget* to be taken Notice of as an Actor of Merit.—The Scene in the Park near *Kensington*.—The Time Thirty Hours.

The MARRIAGE NIGHT. Trag. by *H. Lord Viscount Falkland*, 4to. 1664.—This Play contains a great Share of Wit and Satire, yet it is uncertain whether it was ever acted or not.—The Scene lies in *Castile*.

The MARRIAGE OF OCEANUS AND BRITANNIA. A Masque, by *Rich. Flecknoe*, 8vo. 1667.

MARRIAGE OF THE ARTS. *Vid.* TEXNOGAMIA.

MARRIAGE OF THE DEVIL. *Vid.* Belphegor.

The MARRIAGE OF WITTE AND SCIENCES. An Interlude, Anonym. 1606.

MARRIAGE PROMISE. *Vid.* INTRIGUING COURTIERS.

The MARRIED BEAU, or *the Curious Impertinent*. Com. by *J. Crowne*, 4to. 1694.—This Play was esteem'd a good one, and was frequently acted with general Approbation.—It has, however, been long laid aside.—The Story of it is taken from *Don*

Quixote, and the Scene lies in *Covent Garden*.—In the Preface to this Piece the Author has attempted a Vindication of himself from the Charges brought against his Morals, and the Looseness of his Writings, by some of his Contemporaries.

The MARRIED COQUET. Com. by *J. Bailie*, 8vo. 1747.—This Play was never acted, nor even printed till after the Author's Death.—It is no very contemptible Piece, nor has it any extraordinary Merit, yet to the Modesty and amiable Diffidence of its Author, perhaps was owing its not being published in his Life-Time.—Was every Writer possess'd of these good Qualities, the Town would not be so frequently pester'd with the Complaints of disappointed Playwrights, nor would so many poor Performances force their Way into the World from beneath the Press, which had judiciously been denied Access to the Theatres.

The MARRIED LIBERTINE. Com. by *Cha. Macklin*, 1761.—This Play was brought on the Stage at *Covent Garden* Theatre, yet, after its first Run, was no more performed, nor has yet appear'd in Print.—A very strong Opposition was made to it during every Night of its Run, which were no more than the Nine necessary to entitle the Author to his three Benefits.—Prejudice against the Author seem'd however to have been in great Measure the Basis of this Opposition, which, altho' in some Measure overborne by a strong Party of his Countrymen, who were determined to support the Play thro' its destined Period, yet shew'd itself very forcibly even to the last.—I cannot, however, help thinking its Fate somewhat hard;—for altho' it

it must be confess'd that there were many Faults in the Piece, yet it must also be acknowledged that there were several Beauties; and I own myself apt to believe, that had the Play made its first Appearance on *Drury Lane Stage*, with the Advantages it might there have received from the acting; and had the Author remained conceal'd till its Fate had been determined, that it might have met with as favourable a Reception as some Pieces which have past on the Public unconfess'd.—What perhaps might also add to the Prejudice against it, was a Conjecture that was spread about the Town; that Mr. *Macklin*, in his Character of Lord *Belville*, had a View towards that of a Man of Quality then living and extremely well known; but this I imagine must have been merely Conjecture.

THE MARRIED PHILOSOPHER. Com. by *John Kelly*, 8vo. 1737.—This is a Comedy of the general Stamp of the Pieces of that Period, that is to say neither good nor bad.—It was acted at *Drury Lane Theatre*, with some small Success.

MARRY OR DO WORSE. Com. by *W. Walker*, 4to. 1704.—This Piece was acted at *Lincoln's-Inn-Fields*.—Scene in *London*.

MARTIAL MAID. *Vid.* LOVE'S CURE.

THE MARTYR, or Polyuctes. Trag. by *Sir Wm. Lower*, 4to. 1655.—The Foundation which the Story has in Truth may be trac'd in *Coeffeteau's Hist. Rom.* in *Surius de Vitis Sanctorum*, &c.—But the several Incidents of *Paulina's Dream*, the Love of *Severus*, the Baptism of *Polyuctes*, the Sacrifice for the Emperor's Victory, the Dignity of *Felix*,

the Death of *Nearchus*, and the Conversion of *Felix and Paulina*; these, I say, are all the Invention, and do Honour to the Abilities of the Author.—The Scene lies in *Felix's Palace at Militene*, the Capital City of *Armenia*.

THE MARTYR'D SOLDIER. Trag. by *Henry Shirley*, 4to. 1638.—This Play met with great Applause, but was not published till after the Author's Death.—The Plot is taken from History, during the Time of the eighth Persecution, for which see *Baronius*, &c.

MARY MAGDALEN, HER LIFE AND REPENTANCE. An Interlude, by *Lewis Wager*, 4to. 1567.—The Plot is taken, as it is said in the Prologue, from the seventh Chapter of *St. Luke*.—The Piece is printed in the old black Letter, and contrived so as to be easily performed by four Persons; which, from this and the Title Pages of other Interludes which mention the same Particular, I am apt to imagine was the stated Number for a Set of Performers for these Kind of Pieces.

MARY QUEEN OF SCOTLAND. *Vid.* ISLAND QUEENS. A MASQUE presented at *Bretby* in *Derbyshire*, on *Twelfth Night*, 1639. by *Sir Aston Cockain*, 8vo. 1669.—This Piece is printed in the Body of this Author's Poems.—It was presented before *Philip*, the first Earl of *Chesterfield*, and his Countess; two of their Sons acting in it.

A MASQUE, a Description of, with the Nuptial Songs, at the Lord *Visc. Haddington's* Marriage at Court, on *Sbrove Tuesday* Night, 1608. by *Ben Jonson*, Fol. 1640.

A MASQUE presented at the House of Lord *Haye*, for the Entertainment

tainment of *Le Baron de Tour*, the French Ambassador, on *Saturday, Feb. 22. 1617.* by *Ben Jonson*, Fol. 1617.

MASQUE AT LUDLOW CASTLE. *Vid.* COMUS.

A MASQUE written at Lord *Rocheſter's* Request for his Tragedy of *Valentinian*, by *N. Tate*.—This is printed in *Mr. Tate's* Miscellanies, 8vo. 1685. p. 17.—The Scene is a Grove and Forest.

The MASQUE OF AUGURES, with the ſeveral Anti-masques, preſented on *Twelfth Night*, 1622. by *Ben Jonson*, Fol. 1640.

The MASQUE OF FLOWERS. Anonym. 4to. 1614.—This Maſque was preſented by the Gentlemen of *Gray's-Inn*, at the Court at *Whitechaple* in the *Banquetting Houſe* upon *Twelfth Night*, 1613, and was the laſt of the Solemnities and Magnificencies which were performed at the Marriage of the Earl of *Somerſet* with the Lady *Frances*, Daughter to the Earl of *Suffolk*.

MASQUE OF HEROES. *Vid.* INNER TEMPLE MASQUE.

A MASQUE OF OWLS AT *KENELWORTH*, preſented by the Gholt of Captain *Cox* mounted on his Hobby-Horſe, 1626. by *Ben Jonson*, Fol. 1640.

MASQUE OF QUEENS. *Vid.* QUEEN'S MASQUES.

A MASQUE in the Opera of the *Prophetesſs*, by *Tho. Betterton*, printed with that Piece.

A MASQUE of the two honourable Houſes, or Inns of Court, the *Middle Temple* and *Lincoln's-Inn*, preſented before the King at *Whitechaple* on *Shrove Monday* at Night, *Feb. 15. 1613.* by *Geo. Chapman*, 4to. 1614.—This Maſque was written and contrived for the Celebration of the Nuptials of the Count *Palatine* of the

Rhine with the Princeſs *Elizabeth*.—The Machinery and Decorations were by *Inigo Jones*.

A Royal MASQUE of the four Inns of Court, performed about *Allhollandtide*, 1633. Anon.—Of this Maſque a very full Account is given in *Whitlock's* Memorials of *Engliſh* Affairs, p. 18.—But whether this Piece itſelf was ever printed, I know not.

MASQUE OF GRAY'S-INN. *Vid.* MASQUE OF FLOWERS.

The MASQUERADE. COM. by *Cha. Johnson*, 8vo. 1723.—Acted at the Theatre Royal in *Drury Lane*.

The MASQUERADE, or an *Evening's Intrigue*. A Farce of two Acts, by *Benj. Griffin*. 12mo. 1717.—This Piece was performed at *Lincoln's-Inn-Fields*, with ſome Succeſs.

MASQUERADE DU CIEL. A Maſque, by *S. S.* 4to. 1640.—Dedicated to the Queen.

The MASSACRE AT PARIS. Trag. by *Nat. Lee*, 4to. 1690.—The Plot of this Play is founded on the bloody Maſſacre of the Proteſtants which was perpetrated at *Paris* on *St. Bartholomew's Day*, 1572. in the Reign of *Charles IX.* for the Particulars of which ſee *De Serres*, *Mezeray*, &c.—The Scene *Paris*.

The MASSACRE AT PARIS, with the Death of the Duke of *Guife*. Trag. by *Chriſt. Marloe*, 8vo. without Date.—This Play is upon the ſame Story with the laſt-mentioned one, but takes in a larger Scope with Reſpect to Time, beginning with the unfortunate Marriage between the King of *Navarre* and *Marguerite de Valois*, Siſter to *Charles IX.* which was the primary Occaſion of the Maſſacre, and ending with the Death of *Henry III.* of *France*.

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—This Play is not divided into Acts, yet it is far from a bad one, and might probably furnish the Hint to Mr. Lee.

MASSINELLO (*but rightly* Tomaso Anello di Malfa, *General of the Neapolitans*) his *Tragedy*, or, *the Rebellion of Naples*. Anonym. 8vo. 1651.—This Play is said to have been written by a Gentleman who was himself an Eye Witness to the whole of that wonderful Transaction, which happened at *Naples* in 1647.—The Scene lies at *Naples*, and the Story may be seen more at large in *Giraffi's History of Naples*.

MASSANIELLO, or, *A Fisherman a Prince*. A Play in two Parts, by T. Dursley, 4to. 1700.—This is on the same Story with, and partly borrowed from, the former.

MASTER ANTHONY. Com. by the E. of Orrery, 4to. 1690.—Tho' this Piece bears the above Date, yet it appears to have been acted many Years before, at the Duke's Th. in *Linc.-Inn-Fields*, by having the Names of Mr. *Angel* and Mrs. *Long* in the Drama, who had at that Time been dead some Years.

MASTER TURBULENT, or, *the Melancholies*. Com. Anonym. 4to. 1682.—The Scene of this Play is laid in *Moor-Fields*.

A MATCH AT MIDNIGHT. Com. by Wm. Rowley, 4to. 1633.—Part of the Plot of this Comedy, viz. the Design of *Jarvis's* hiding *Bloodhound* under the Widow's Bed, is founded on an old Story in the *English Rogue*, Part 4, Chap. 19.

MATCH IN NEWGATE. *Vid.* REVENGE.

MATCH IN NEWGATE. *Vid.* WOMAN'S REVENGE.

MATCH ME IN LONDON.

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Tragi-Com. by *Tbo. Decker*, 4to. 1631.—Scene *Spain*.—This is esteemed a good Play.

MATILDA. Trag.—Of this I know no more than the Name, and that it was written in the Reign of *Henry VII.* both which I gather from the Index to *Jacob's Poetical Register*, where alone I find it mentioned, but without any Reference to the Body of the Book, or any farther Particulars relating to it.—If the last Circumstance be true, however, it will render it the very earliest dramatic Piece we know any Thing of in these Kingdoms, as that Monarch died in 1509, and *Bishop Bale's God's Promises* is of no earlier Date than 1538.

MATRIMONIAL TROUBLE, in two Parts, by the Dutchess of *Newcastle*. Fol. 1662.—The first of these is a Comedy, the second a Tragi-Comedy.

MAY DAY. Com. by *Geo. Chapman*, 4to. 1611.

The MAYOR OF QUINBOROUGH. Com. by *Tho. Middleton*, 4to. 1661.—This Play was often acted with great Applause.—The Plot is taken from *Stow, Speed, &c.* in the Reign of *Vortiger*; and the Author has introduced into the Piece several Dumb Shews, the Explanation of which he puts into the Mouth of *Rainulph Monk of Chester*, whose *Polychronicon* he has pretty closely followed.

MEASURE FOR MEASURE. A Play, by *W. Shakspeare*. Fol.—This is a most admirable Play, as well with Respect to Character and Conduct, as to the Language and Sentiment, which are equal to any of this immortal Author's Pieces.—The Duke's Soliloquy on Life, and the Pleadings of *Isabella* for her Brother's Pardon with *Angelo*, as well as

Cludio's own Arguments with his Sister to yield herself up for his Preservation, and her Reply to them, are Master-Pieces of Eloquence and Power of Language.—The Play is still frequently performed, and always with asfur'd Approbation.—The Plot is built on a Novel of *Cintio Giraldi*, Dec. 8. Nov. 5.—The Scene lies at *Vienna*.

MEDEA. Trag. by Sir *Edw. Sberburne*, 8vo. 1648.—This is only a Translation from *Seneca*, with Annotations; but never intended for the Stage.—To it is annexed a Translation of *Seneca's* Answer to *Lucilius's* Query, Why Good Men suffer Misfortunes?

MEDEA. Trag. by *J. Studley*.—This is the same Play as the foregoing, only translated by a different Hand, and with an Alteration of the Chorus of the first Act.

MEDECIN MALGRE LUI. *Vid.* LOVE'S CONTRIVANCES.

MEDLEY OF LOVERS. *Vid.* MISS IN HER TEENS.

MELANCHOLIES. *Vid.* MASTER TURBULENT.

MELANCHOLY VISIONER. *Vid.* FACTIOUS CITIZEN.

MELICERTA. An heroic Pastoral, by *Ozell*.—This is only a Translation from a Piece of the same Name by *Moliere*, who wrote the Original at the Command of the *French King*, whose Impatience would not wait for the finishing it, so that it was acted in an imperfect State at *Versailles*, in which Condition it remained ever after; the Author I suppose not thinking it worth while to compleat it.

MENÆCHMI. Com. by *W. W.* 4to. 1595.—This is only a Translation from *Plautus*.—From this Play the Plot of the *Comedy of Errors* is borrowed.

The MERCHANT OF VENICE. Tragi-Com. by *W. Shakespear*, 4to. 1600.—This is an admirable Piece, and still continues on the List of acting Plays.—The Story is built on a real Fact which happened in some Part of *Italy*, with this Difference indeed, that the intended Cruelty was really on the Side of the Christian, the Jew being the unhappy Delinquent who fell beneath his rigid and barbarous Resentment.—Popular Prejudice however vindicates our Author in the Alteration he has made, and the delightful Manner in which he has avail'd himself of the general Character of the Jews, the very Quintessence of which he has enriched his *Shylock* with, makes more than Amends for his deviating from a Matter of Fact which he was by no Means obliged to adhere to.—The Decision of *Portia's* Fate by the Choice of the Caskets affords a pleasing Suspense, and gives Opportunity for a great many inimitable Reflections.—The trial Scene in the fourth Act is amazingly conducted; the Anxiety both of the Characters themselves, and of the Audience being kept up to the very last Moment; nor can I close my Mention of that Scene without taking Notice of the Speech put into *Portia's* Mouth in Praise of Mercy, which is perhaps the finest Piece of Oratory on the Subject, (tho' very fully treated on by many other Writers) that has ever appear'd in our or any other Language.—The Scene lies partly at *Venice*, partly at *Belmont*, the Seat of *Portia* on the Continent.—For the Alterations which Lord *Lansdowne* has made in this Play. *Vid.* JEW OF VENICE.

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MERCHANT'S WIFE. *Vid.*
ANDROMANA.

MERCURIUS BRITANNICUS, or *the English Intelligencer*. Tragi-Com. acted at Paris with great Applause, 4to. 1641.—This Piece is wholly political, the Subject of it being entirely on the Ship Money, which was one of the great Points that occasioned the Troubles of K. Charles I.—Several of the Judges are attacked in it under feign'd Names, particularly Justice Hutton and Justice Cooke, under the Names of *Hortensius*, and *Corvus Acilius*; as is also *Prynn*, who is introduced under the Character of *Prinner*.—It consists of only four short Acts, and of the fifth is said in the *Epilogue* as follows. “*It is determined by the Ædils, the Mistresses of publicke Plays, that the next Day (by Jove's Permission) the fifth Act shall be acted upon Tyber, I should say Tyburne, by a new Society of Abalamites. Vive le Roy.* Before the first Act is prefixed this other Title, viz. *The Censure of the Judges, or the Court Cure.*”

MERCURY VINDICATED from *Alchymists at Court*, by Gentlemen the King's Servants, by *Ben Jonson*. Fol. 1640.

MEROPE. Trag. by *Aaron Hill*. 8vo. 1748.—This Play was, and still continues to be, acted with great Applause.—It is greatly borrowed from the *Merope* of *Voltaire*, yet has *Mr. Hill*, whose Manner and Style are very peculiar and original, made it entirely his own by his manner of translating it.—Some Critics there are indeed who have found Fault with this Gentleman as a turgid and bombast Writer; to their Opinions, however, I cannot subscribe, for altho' it may be allowed that a peculiar *Ordo*

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Verbornm, and a frequent Use of compound Epithets, which seem to be the true Characteristics of *Mr. Hill's* Writings, may give an apparent Stiffness and Obscurity to a Work, yet when once perfectly digested and properly deliver'd from the Lips of Oratory, they certainly add great Force and Weight to the Sentiment,—nor can it surely be considered as paying this Author any very exalted Compliment to rank the Tragedy of *Merope* as superior to any one which has hitherto appear'd since; nor can there, perhaps, appear a stronger Evidence in its Favour, than the Use which some of the later tragic Writers have made of the Design of this Play, having more or less adopted the Plot as the Ground Work of their own Pieces, as Witness the Tragedies of *Barbarossa*, *Creusa*, *Douglas*, &c.—The Story of *Merope* is well known in History; and the Scene lies at *Mycene*.—During the Run of this Piece the Author died.

MEROPE. Trag. by *M. de Voltaire*, translated by *Dr. Theobald*, 8vo. 1744.—This is a mere Translation, and was never brought on the Stage.

MEROPE. Trag. by *Mr. Ayre*. Ital. and English, 8vo. 1740.—This is only the literal Translation of an Italian Tragedy on the same Subject on the foregoing Pieces, having the Original printed with it Page by Page, for the Use and Instruction of Persons inclined to become Masters of the *Italian Language*.

MERRY BEGGARS. *Vid.* JOVIAL CREW.

THE MERRY COBLER. A Ballad Farce, by *Cha. Coffey*. 1731.—This is a second Part of the *Devil to pay*, or the *Wives Metamorphos'd*; but being by no

Degree equal to the first, it was deservedly damn'd the first Night at the Th. Roy. in *Dr. Lake*.

MERRY CUCKOLD. *Vid. CITY BRIDE.*

The MERRY DEVIL OF EDMONTON. Com Anonym. 4to. 1612.—This Comedy is attributed by *Kirkman* to *Shakespeare*, but on what Foundation I know not, as there do not appear in the Piece itself any Marks that tend to the Confirmation of such a Suggestion.—*Cæter* takes Notice of an old MS. to this Play that he has seen, which speaks it to have been written by *Michael Drayton*.—The Plot is founded on the History of one *Peter Fabal*, of whom more particular mention is made in *Fuller's Church History*, and in the Chronicles of *Henry VI's* Reign.—Scene *Edmonton*.

The MERRY MASQUE-RADERS, or *the Humourist Cuckold*. Com. Anonym. 8vo. 1732.—Not acted, but among the Publications of that Year.

MERRY MILKMAIDS OF ISLINGTON. *Vid. MUSE OF NEW MARKET.*

The MERRY PRANKS, or *Windmill Hill*. Farce. Anonym. 1704.—This I never saw.

The MERRY SAILORS, or *the Landlord bit*. A Farce. 1707.—This Piece is mentioned nowhere but in the *British Theatre*, and by the Title I should rather conceive it to have been a Droll acted at some of the Fairs, than a regular Farce for a Theatre.

MERRY SWAIN. *Vid. RIVAL NYMPHS.*

MERRY TRICKS. *Vid. RAM ALLEY.*

The MERRY WIVES OF WINDSOR. Com. by *W. Shakespeare*, 4to. 1602.—This Piece is allowed by the Critics to be the Master Piece of this Author's

Writings in the Comic Way; it was undertaken at the Command of Queen *Elizabeth*, who being a very great Admirer of the Character of *Falstaff* in the two Parts of *Henry IV.* insisted on seeing what Figure he would make in Love.—How greatly our Author was able to execute any Design that was hinted to him this Play sufficiently evinces.—There is perhaps no Piece in our own or any other Language in which so extensive a Groupe of perfect and highly finished Characters are set forth in one View.—In the Character of Justice *Sballow* he has gratified a very innocent Revenge on a certain Magistrate, who, in his Adolescent Years, had been unreasonably harsh upon him, yet he has done it with so inoffensive a Playfulness as bears strong Testimony to his own Good Nature, having only render'd him laughable without pointing at him any of the Arrows of malevolent or poignant Satire.—*Dryden* allows this to be exactly formed, and as it was written before the Time that *Ben Jonson* had introduced the Taste for a cold elaborate Regularity, it plainly proves that our immortal Bard was by no Means incapable of polishing and regulating his Plots to an equal Degree of Exactness, had not his Choice of historical Plans very frequently compell'd him, and the unbridled Strength of his Imagination as often induced him to o'erleap the Bounds of those dramatic Rules which were first established by Writers who knew not what it was to write, to act, to think, above all Rule.—*Langbaine* suggests that the Circumstances of *Sir John's* being conveyed out of Doors in the Buckbasket, and his relating his whole Intrigue with *Mrs. Ford*

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Ford to her Husband under the Name of Mr. *Brooke* are borrowed from some Novels.—But as these Circumstances are only to be found in a Collection of Novels published since *Shakespeare's* Time, I cannot think there is a sufficient Foundation to build such a Surmise upon.—The Scene at *Windsor*.

MESSALINA, the Roman Empress, her Tragedy. by *Nath. Richards*, 8vo. 1690.—The Plot of this Play is from *Suetonius*, *Pliny*, *Juvenal*, and other Authors who have written on the vicious Character of that insatiate Woman.—It is usher'd in by six Copies of Verses.—Scene *Rome*.

The METAMORPHOSIS, or the old Lover outwitted. Farce, by *John Corey*, 4to. 1704.—This was acted at the Theatre in *Lincoln-Fields*.—*Jacob* has made a Confusion in Regard to this Farce, giving it in two different Places to Authors of the same Name, and calling it in one Place a Translation from *Moliere*, and in the other an Alteration of *Albuzazar*.—The latter, however, is the right, it consisting only of that Part of the Plot of the said Comedy, which relates to the over-reaching of *Pandolpho* by Means of the pretended Transformation of *Trincalo*.—This Mistake, however, has arisen from confounding Mr. *Corey* the Author of the *Generous Enemies*, with Mr. *Corey* the Comedian, who was the Compiler of this Piece.

THE METAMORPHOS'D GYPSIES. A Masque, by *Ben Jonson*. Fol. 1641.—This Piece was thrice presented before K. *James I.*—First at *Burleigh* on the Hill, next at *Belvoir Castle*, and lastly at *Windsor* in *Ang.* 1621.—It was printed before with other

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Poems, under the Title of *The Masque of Gypsies*, 8vo. 1640.

MICHAELMAS TERME. Com. by *Tho. Middleton*, 4to. 1607.—This Play was sundry Times acted.—It is of a moderate Length, but is not divided into Acts.

MICROCOSMUS. A Moral Masque, by *Tho. Nabbes*. 4to. 1637.—This has two Copies of Verses prefix'd, one of them by *Rich. Brome*.

MIDDLESEX JUSTICE. Vid. COVENT GARDEN WEDED.

MIDSUMMER NIGHT'S DREAM. Com. by *W. Shakespeare*, 4to. 1600.—This Play is one of the wild and irregular Overflowings of this great Author's creative Imagination.—It is now never acted under its original Form, yet it contains an infinite Number of Beauties, and the different Parts of it have been made Use of separately in the Formation of more Pieces than one.—The Parts of *Oberon* and *Titania*, for Example, are the Groundwork of the *Fairies*; the Story of *Pyramus* and *Thisbe* has been also performed singly under the Form of an Opera; and the still more comic Parts of it have been printed by themselves in Quarto under the Title of *Bottom the Weaver*, and used frequently to be acted at *Bartbolomew Fair*, and other Fairs in the Country by the strolling Companies.—The Scene is in *Athens*, and a Wood not far from it.

The MINOR. Com. of three Acts. by *Samuel Foote*, 8vo. 1759.—This Piece was first presented in the Summer Season at the Little Th. in the *Haymarket*, and tho' it was performed by an entirely young and unpractis'd Company, it brought full Houses for thirty-eight Nights in that Time

of the Year, and continues still one of the stock Pieces for the Winter also.—As the principal Merit of all this Gentleman's Writings consists in the drawing peculiar Characters well known in real Life, which he heightens by his own Manner of personating the Originals on the Stage, it will be necessary to inform Posterity that in the Characters of Mrs. Cole and Mr. Smirk, the Author represented those of the celebrated Mother *D--gl-s*, and as celebrated an Auctioneer; and that in the Conclusion or rather Epilogue to the Piece spoken by *Shift* (which the Author performed, together with the other two Characters) he took off to a great Degree of Exactness, the Manner and even Person of that most noted enthusiastic Preacher, and Chief of the Methodists, Mr. *Geo. Wb-tf--ld*.—And indeed, so happy was the Success of this Piece in one Respect, that it seem'd more effectually to open the Eyes (of the Populace especially) in Regard to the Absurdities of that pernicious Set of politic Enthusiasts, than all the more serious Writings that had ever been published against them.—Mr. Foote has been accused of borrowing not only the Hint, but even the whole of the Character of Mrs. Cole, from another Piece which was at that Time only in *Embrio*.—What Justice there is in this Charge, however, we may perhaps canvass farther in another Part of this Work, when we come to make mention of that Piece.

The **MIRROUR**. Dramatic Satire. Anonym. 8vo. 1756.—Never acted.

MIRROUR OF THE LATE TIMES. *Vid.* RUMP.

MIRZA. Trag. by *Rob. Baron*, 8vo. 1647, or thereabout.—

This Tragedy is founded on real Facts which happened not long before, and is illustrated with historical Annotations.—The Story of it is the same as that which *Denham* made the Ground Work of his *Sophy*, and which may be found in Sir *Tho. Herbert's Travels*; yet has Mr. *Baron* handled it in a very different Manner from that Author, having finished three compleat Acts of this, before he saw that Tragedy; nor found himself then discouraged from proceeding, on a Consideration of the great Difference in their respective Pursuits of the same Plan.—*Baron* has made *Jonson's Cataline* in great Measure his Model, having not only followed the Method of his Scenes, but even imitated his Language, and any one may perceive that his Ghost of *Emir-bamze-Mirza* is an evident Copy of that of *Scylla* in *Cataline*.—It is however a good Play, and is commended by five Copies of Verses by his Cambridge Friends, but whether ever acted I know not.

The **MISER**. Com. by *Tho. Shadwell*, 4to. 1672.—This Play by the Author's own Confession is founded on the *Avare* of *Moliere*, which is itself also built on the *Aulularia* of *Plautus*.—*Shadwell*, however, has by no Means been a mere Translator, but has added considerably to his Original.

The **MISER**. Com. by *H. Fielding*, 8vo. 1734.—This Play was acted with great Applause at the Theatre Roy. in *Drury Lane*, and is the Piece which now continues to be performed annually; yet, notwithstanding it is the Work of a very capital Hand, I cannot think it in any Degree equal to the Original.

The **MISER**. Com. by *J. Hughes*.

Hughes.—This is only a first Act of a Translation from *Moliere*, which the Author either did not think worth while preserving, or else was prevented by the Stroke of Death from finishing.—It is, however, published with his other Dramatic and poetical Works.

THE MISER. Com. by *Ozell*.—This is Nothing more than a literal Translation unintended for the Press, of the celebrated *French* Play of *Moliere*, from which all the above-mentioned Pieces have been borrowed.

MISERIES OF CIVIL WARS. *Vid.* HENRY VI.

THE MISERIES OF INFORCED MARRIAGE. Com. by *Geo. Wilkins*, 4to. 1637.—To this Comedy *Mrs. Behn* is indebted for great Part of the Plot of her *TOWN FOP*, or *Sir Timothy Tawdry*.—She has, however, considerably improved on this Play, which is not even divided into Acts.

MISER'S RETREAT. *Vid.* WHIM.

MISS IN HER TEENS, OR A Medley of Lovers. Farce. by *D. Garrick*, 8vo. 1747.—This Farce met with great Success, and indeed deservedly so, it being a laughable and diverting Piece. The Characters of *Flash* and *Fribble* may perhaps be considered as somewhat *Outré*, and too much on the *Caricature*, but that has ever been allowed in Farce, or what the *French* call the *Basse Comedie*, where Probability is frequently sacrificed to Invention, and a strict Adherence to Nature, to Humour and Ridicule.—And moreover, the inimitable Performances of the Author and *Mr. Woodward* in these Characters seem'd to overbear even the slightest Reflection of this Kind that

might arise, since even in the Representation of what might itself exceed the Bounds of Nature, the enchanted Audience could scarcely perceive that they were not walking in her very fraitest and most limited Paths.

MISS LUCY IN TOWN. Far. by *H. Fielding*, 4to. 1740.—

This Piece, which is a Sequel or Second Part of the *Virgin unmasked*, was presented for some Nights at *Dr. Lane* Theatre, and met with Applause.—But it being hinted that a particular Man of Quality was pointed at in one of the Characters, an Application was made to the Lord Chamberlain, who sent an Order to forbid it being performed any more.

THE MISTAKE. Com. by *Sir John Vanburgh*, 4to. 1706.—This is an admirable Play, and always meets with Applause.—The Quarrelling Scene between *Carlos* and *Leonora* is perhaps as highly touch'd as any we have in the whole List of *English* Comedies.

MISTAKE. *Vid.* YOUNG KING.

MISTAKEN BEAUTY, OR THE Lyar. Com. 4to. 1685. Anon.

—This is little more than a Translation of the *Menteur* of *Corneille*.—*Mr. Hart* was much admired for acting the Part of *Dorant* in this Play, yet it met with no great Success.—There is an earlier Edition of it, under the latter Title only, in Folio. 1661.

THE MISTAKEN HUSBAND. Com. by *Dryden*, 4to. 1675.—

This Play is on the Model of *Plautus's Menæckmi*, and is extremely farcical.—It is not, however *Mr. Dryden's*, being only adopted by him and enriched with one good Scene from his Hand.—The real Author is, I believe, unknown.

THE MISTAKES, or the False Report. Com. by *Joseph Harris*, 4to. 1690.—This Play was written by another Person, but falling into this Gentleman's Hands, he made many Alterations in it considerably for the worse.—Yet *Dryden* bestowed a Prologue on it, *Tate* an Epilogue, and *Mountfort* a whole Scene in the last Act, and many other Corrections.—Notwithstanding which it remains a tedious disagreeable Play, and many of the Scenes which are printed in this Edition of it, were obliged to be omitted in the Representation.

MISTAKE UPON MISTAKE.
Vid. PERPLEX'D COUPLE.

MISTRESS. *Vid.* BELLAMIRA.

MRS. PARLIAMENT'S NEW VAGARIES. *Vid.* NEW MARKET FAIR.

MR. TASTE, THE POETICAL FOP, or the Modes of the Court. Com. Anonym. 8vo. 1732.—Of this Piece I know no more than the Name.

MITHRIDATES KING OF PONTUS. Trag. by *Nath. Lee*, 4to. 1678.—This Play is founded on History, for which see *Appian*, *Florus* and *Plutarche*—The Scene lies in *Synope*.—The Epilogue written by *Mr. Dryden*.

MOCK ASTROLOGER. *Vid.* EVENING'S LOVE.

THE MOCK CAPTAIN. Far. by *Tbo. Drury*, 8vo. 1733.—Whether this Piece was ever plaid I know not, as it neither appears in *Walcop's* Catalogue, nor is mentioned by *Viſtor* in his *Annual Register*.—Yet, as it is thus nam'd in the *British Theatre*, I have given it a Place here.

MOCK CORONATION. *Vid.* PRETENDER'S FLIGHT.

MOCK COUNTESS, *Vid.* PLAY'S THE PLOT.

THE MOCK DOCTOR, or the Dumb Lady cured. A Ballad Far. by *H. Fielding*, 8vo. 1733.—This *Petite Piece* is taken wholly from the *Medecin malgré lui* of *Moliere*, excepting the Songs, which are not very numerous.—Some other Writers have made Use of that Comedy as the Ground-work of their Pieces, but by attempting to enlarge on and improve it have absolutely spoil'd it.—This Author, however, whose natural Bent of Genius had the same Kind of Turn with that of *Moliere* himself, has been contented with only giving a sprightly and happy Translation of him, varying no more from his Original with Respect to Plot, Incident or Conduct, than the different Taste of the two Nations render'd absolutely necessary: By which Means he has introduced the Foreigner amongst us possess'd of all his natural Vivacity and Humour, and with no other Alteration than that which his own *Politesse* would necessarily occasion, *viz.* the being dress'd in the full Mode of the Country he is visiting.—How far the Author was right in the Performance of this Method the Success of the Piece sufficiently evinces; it having been received with universal Approbation at its first Appearance, and continuing to this Day one of the constant standing Deserts to our dramatic Collations, notwithstanding the Infinity of *Petites Pieces* that have appear'd since.

THE MOCK DUELLIST, or THE FRENCH VALET. Com. by *P. B.* 4to. 1675.—This Play was acted at the Th. Royal with some Success, and is, in Consequence of the Letters affixed to it, attributed by *Langbaine* and *Jacob* to one *Mr. Peter Belon*.—Scene *Covent Garden*.

MOCK

MOCK GOVERNOR. *Vid.* SANCHO AT COURT.

The MOCK LAWYER. Farce, by *Edw. Philips*, 8vo. 1733. — This was acted at *Dr. Lane* with some Success.

MOCK MARRIAGE. *Vid.* ENGLISH MOOR.

The MOCK MARRIAGE. C. by *Tbo. Scot*, 4to. 1696. — This Play was the first Attempt of a young Author in the dramatic Way, and was performed in an indifferent Part of the Season, yet it met with considerable Approbation. — The Scene is laid in *London*, the Plot I believe original.

The MOCK PREACHER. Far. Anonym. and without Date, but mentioned by the Author of the *British Theatre*, and by him only, as one of the Pieces since 1700.

The MOCK TEMPEST, or *the Enchanted Castle.* Farce, by *Tbo. Duffet*, 4to. 1676. — This Piece was acted at the *Theat. Roy.* and written purposely in a burlesque Style. — The Design of it was to draw away the Audience from the other Theatre, to which at that Time there was a very great resort, drawn thither in Consequence of the Applause given to *Dryden's* Alteration of the *Tempest*, which was then in its full Run: But it was intermixed with so much Scurrility and Ribaldry, that altho' it met with some little Success at first, it presently fell to the Ground, and when it came to be presented in *Dublin*, several Ladies and Persons of the best Quality testified their Dislike of such low and indecent Stuff, by quitting the House before the Performance was half over.

MOCK TESTATOR. *Vid.* WITS.

MOCK THYESTES. Farce, by *John Wright*, 8vo. 1674. —

This Piece is written in burlesque Verse, and is one Proof among many that Burlesques are not always intended, (as they are most generally mistaken to be) as a Ridicule on those Authors who are either parodiz'd or travestied in them, but only as the *Jeu d'Esprit* of a lively and ingenious Imagination; since the very Piece of *Seneca* on which *Mr. Wright* has built the Plan of his Mock-Tragedy, the very same Gentleman has taken the greatest Pains in a serious Translation of, which he executed with great Accuracy and Elegance, and which was printed and published together with this Burlesque.

MODERN FINE LADY. *Vid.* FEMALE RAKE.

The MODERN HUSBAND. C. by *H. Fielding*, 8vo. 1734. — This Play was acted at the *Theat.* in *Dr. Lane* with some Success, but never revived since.

MODERN POETASTERS, or *Directors no Conjurors.* A Farce. Anonym. 1725, on the famous *Ode Writers, Satyrists, Panegyrists, &c. of the present Times, and their Patrons, &c.* — This Piece I have never seen, nor find any Account of but in *Coxeter's MS.* where I find it mentioned by the above Title. — It was never acted, and seems by its Title to be only a Piece of personal Satire and partial Abuse, neither intended nor fit for the Stage.

The MODERN PROPHETS, or *New Wit for an Husband.* Com. by *Tbo. Durfey*, 4to. 1707. — This Piece is an excessive bad one, having no kind of Merit but the exposing, with some little Humour, a Set of absurd Enthusiasts who made their Appearance

ance at that Time under the Title of the *French Prophets*.

THE MODERN WIFE, or the Virgin her own Rival. Com. by *J. Stevens*, 8vo. 1745. — This Piece is said to have been intended for Representation at the New Theatre in the *Haymarket*. — The Name affixed to it is that of a Bookseller, who was remarkable for clandestinely obtaining Copies of any little poetical or other Pieces that he could lay Hands on, and publishing them not only without, but even against the Consent of their Authors, and therefore, as his own Abilities appear'd scarce equal to the Production of a dramatic Piece, of even so indifferent a Degree of Merit as this, which by the Way, he published by Subscription for his own Emolument; it will not appear, perhaps, too uncharitable to suspect that it was not his own, but only procur'd, like his other Publications, by stealth.

MODES OF THE COURT. *Vid.* **MR. TASTE THE POETICAL FOP.**

MODISH CITIZEN. *Vid.* **FAIR EXAMPLE.**

THE MODISH COUPLE. Com. by *Capt. Bodens*, 8vo. 1733. This Play was acted at *Dr. Lane* without any great Success. — Yet I think it seems entitled to an equal Share with most of the Comedies of about that Period. — There is no great Intricacy in the Plot, nor striking Novelty in the Characters; yet the Dialogue is easy and unforc'd, and there is Nothing either in the Conduct or Sentiment that disgusts, which is perhaps as much as can be said of most of our Modern Comedies. — From it has since been taken a Farce called *Marriage-a-la-Mode*, performed at *Mr. Tate's* Benefit

in the Year 1760. — Which see in its proper Place.

MODISH GALLANTS. *Vid.* **INTRIGUING COURTIERS.**

THE MODISH HUSBAND. C. by *Chas. Burnaby*, 8vo 1702. — This Play was performed at *Dr. Lane*, and was damned. — Yet some Excuse is to be made for it, as it appears by the Preface to have been written in a Month's Time, that is to say if any Excuse ought to be made for the Affront thrown on the Public by Authors, in protruding on them their hasty unfinish'd Performances.

MODISH LOVERS. *Vid.* **MALL.**

MODISH WIFE. *Vid.* **TOM ESSENCE.**

THE MOHOCKS. A Tragi-comical Farce, as it is acted (says the Title Page) near the *Watch-house* in **COVENT GARDEN**, 8vo. 1712. This Piece was never acted, but is printed with a Dedication to *Mr. D****, (*Dennis*) and has been attributed in general to *Mr. Gay*, but how truly I cannot pretend to affirm. — The Subject of it is an Exposition of the Behaviour of a Set of mischievous young Men who were distinguished by the Title of *Mohocks* (as those of the present Time are by that of *Bucks* and *Bloods*) and who used, on the Presumption of their being protected by Rank or Fortune from Punishment for their Errors, to mistreat every inoffensive Person whom they met abroad, under the Idea of *Frolicks*. — These pernicious Beings have almost always subsisted under one Title or other, and it seems remarkable that they have ever distinguished themselves by such as in some Degree point them out to be the *Fera Nature*; the modern Race however, seeming to have rather

rather more of the Monkey than the Bear in them, confine themselves to less Savage Kinds of Mischief than those hinted at here, who used to stop at no Barbarity, cutting and maiming innocent Persons with their Swords, &c. and indeed imitating the unpolished Nation whose Name they assumed.

MOLL CUTPURSE. *Vid.* ROARING GIRL.

MOMUS TURN'D FABULIST, or *Vulcan's Wedding.* Ballad Op. Anonym. 1730.—This Piece has a considerable Share of Merit, the Character of *Momus* being well supported, and almost every Song contrived to be a Fable prettily told, and conveying a pleasing satirical Moral.—It was acted at *Lincoln's-Inn-Fields* with Success.

MONSIEUR DE POURCEAUGNAC, or *Squire Treelooby.* Anon. 4to. 1704.—This Piece was acted at the Subscription Music at the Th. Roy. in *Lincoln's-Inn-Fields*, Mar. 20. 1704. by a select Company from both Houses.—It is done into *English* from *Moliere's* Comedy of the same Name, which was made and performed for the Diversion of the *French King.*—The Scene of this lies in *London*, and it has a Prologue by Dr. *Garth*, whom *Coxeter's MSS.* hints to have been the Translator of the whole.

MONSIEUR DE POURCEAUGNAC, or *Squire Treelooby,* by *Ozell.*—A mere Translation of *Moliere's* Play, never intended for the Stage.

MONSIEUR D'OLIVE. Com. by *Geo. Chapman*, 4to. 1606.—This Play was esteemed a good one and met with Success.

MONSIEUR RAGOUT. *Vid.* OLD TROOP.

MONSIEUR THOMAS. Com. by *John Fletcher*, 4to. 1639.—In

this Comedy the Author was unassisted by his Friend *Beaumont* (who probably was dead before the Writing of it) or any other Person, but was not published till after his Death by *Richard Brome*, who dedicated it to *Charles Cotton*, as a great Admirer of the dead Author's Works and Memory.—It was afterwards revived on the Stage by *Tbo. Durfey*, under the Title of *Trick for Trick.*—The Scene *London.*

MONEY IS AN ASS. Com. by *Tbo. Jordan*, 4to. 1668.—This Play was acted with Applause; the Part of *Capt. Penniless*, the principal Character in it, having been performed by the Author.—It is one of the Pieces published by *Kirkman*; and *Langbaine* surmises from the Stile, that it is older than the Date of its Publication.

MONEY'S THE MISTRESS. Com. by *Tbo. Southerne*, 4to. 1725.—This Author's Comedies are by no Means equal to his Tragedies, nor is this even the best of the former, yet it met with some Approbation on its Appearance at *Lincoln's-Inn-Fields*—The Author was Sixty-five Years of Age when it appeared, it may therefore be consider'd as the very last dying Embers of his poetical Fire.

MOOR OF VENICE. *Vid.* OTHELLO.

MOOR'S REVENGE. *Vid.* ABDELAZAR.

MORE DISSEMBLERS BESIDES WOMEN. Com. by *Tbo. Middleton*, 8vo. 1657. Scene *Milan.*

MORE WAYS THAN ONE. *Vid.* CONTRIVANCES.

MORE WAYS THAN ONE FOR A WIFE. *Vid.* PETTICOAT PLOTTER.

THE MORNING RAMBLE, or *the*

the Town Humours. Com. Anon. 4to, 1973.—*The Scene in London.*—This Play is a good one, and by *Coxeter* attributed to *Nevil Paine*.

MORTIMER'S FALL. Trag. by *Ben Jonson*.—This Piece is to be found amongst *Jonson's Works*, but is no more than a Fragment, just begun, and left imperfect by Means of the Author's Death.—What it would have been, however, may in some Measure be gather'd from the Arguments of each several Act, which are published to it for the Reader's Satisfaction.—The Loss of it is the more to be regretted, as it is the only Plan this Author had proceeded on for a dramatic Piece, on any Story taken from the History of our own dramatic Affairs.

MOST VOTES CARRY IT. *Vid.* LOVE AT A LOSS.

MOTHER BOMBIE. Com. by *John Lilly*, M. A. 4to. 1594. Acted by the Children of *Paul's*.

MOTHER IN FASHION. *Vid.* DISAPPOINTMENT.

THE MOTHER-IN-LAW, or *the Doctor the Disease.* Com. by *Ja. Miller*, 8vo. 1735.—This Comedy was acted with very great Success at the Theatre in the *Hay market*.—The Scene of it is laid in *London*, and the Plot is compounded of those of two Comedies of *Moliere*, viz. the *Monsieur Pourceaugnac* and the *Malade imaginaire*.—The Author received some Helps in the Composition from *Mr. Henry Eaker*, and being at that Time in Orders, and somewhat apprehensive of the Effects that a known Application to theatrical Writing might have on his Promotion in the Church, he prevailed on that Gentleman to pass as the sole Author of the Piece, and as such to dedicate it to the

Countess of Hertford.—In Consequence of the Success it met with, however, he afterwards on a Publication of his Works all together, resumed his Claim to this Piece, among the rest, and, if I mistake not, without so much as acknowledging the Assurances he had had from his Friend.

MOTHER SHIPTON, *ber Life.* Com. by *Tho. Thomson*, 4to. 1671.—This Play it is said was acted nine Days successively with great Applause, yet what Merit it has can by no Means be call'd its own, all the Characters, excepting those which relate to *Mother Shipton*, being stolen from *Maffinger's City Madam*, and *Middleton's Chaste Maid in Cheapside*.—It has not the Author's Name at length, but only the Initials; which appears as if he was ashamed of his Plagiarism.

THE MOURNFUL NUPTIALS, or *Love the Cure of all Woes.* A Play, by *Tho. Cooke*, 8vo. 1735.—This, like the rest of this Gentleman's dramatic Pieces, was smothered in the Birth, never having been acted.

THE MOURNING BRIDE. Tr. by *W. Congreve*, 4to. 1697.—This is the only Tragedy this Author ever wrote, and met with more Success than any of his other Pieces, yet it is certainly greatly inferior to the very worst of them, for altho' the Story is a pleasing and affecting one, and well told, yet the Language has so much of the bombast, and so little of real Nature in it, that it is scarcely credible it could be the Work of an Author, so remarkable for the contrary in the easy flowing Wit of his Comedies.—The Scene is laid in the Court of the King of *Valentia*.

MUCEDORUS, *the King's Son of Valentia,* and **AMADINE** *the King's*

King's Daughter of Arragon, with the merry Conceits of the Mouse. Com. Anon. 4to. 1668.—This Piece is in some of the old Catalogues said to be *Shakespeare's*, but was never published among his Works.—It is rather a Kind of Droll or Farce than a regular Comedy, and used frequently to be performed for the Diversion of Country People at Christmas Time.—'Tis probable there must have been an Edition earlier than this.

MUCH ADO ABOUT NOTHING. Com. by *W. Shakespeare*, 4to. 1600.—This Comedy, tho' not free from Faults, has nevertheless numberless Beauties in it, nor is there perhaps in any Play so pleasing a Match of Wit and lively Repartee as is supported between *Benedict* and *Beatrice* in this, and the Contrivance of making them fall in Love with one another, who had both equally forsworn that Passion, is very ingeniously conducted. The Scene lies in *Messina*, and that Part of the Plot which relates to *Claudio* and *Hero*, with the *Bastard's* Scheme of rendering the former jealous by the Assistance of *Margaret* the waiting Maid and *Borachio*, is borrowed from the fifth Book of *Ariosto's Orlando furioso*, in the Story of *Ariomant* and *Geneura*.—The like Story is also related in *Spencer's Fairy Queen*, Book 2. Canto 4.

THE MULBERRY GARDEN. Com. by *Sir Cba. Sedley*, 4to. 1668.—This was esteemed a very good Comedy.—There appears however, an evident Similarity of *Sir John Everyoung*, and *Sir Samuel Forecast* to the *Sganerelle* and *Ariste* of *Moliere's Ecole des Maris* Scene the *Mulberry Garden* near *Saint James*'.

MULEASSES THE TURK. Tr

by *John Mason*, 4to. 1610.—What Merit this Play might really possess, I will not pretend to say, having never had an Opportunity of meeting with it; but that the Author himself had a most exalted Opinion of it, is apparent from its Title Page, in which he not only stiles it a worthy Tragedy, but quotes the following Line from *Horace* for its Motto, viz. *Sums superbium questum multis*, and in another Edition of it in 4to. 1632, it is called, *an excellent Tragedy of MULEASSES the Turk*, and *BORGHIAS Governor of Florence*.—Full of interchangeable Variety, beyond Expectation.—Divers Times acted (with general Applause) by the Children of his Majesty's Revels.—Scene *Florence*.

THE MUSE OF NEWMARKET, 4to. 1681.—This is only an Assemblage of three Drolls acted at *Newmarket*, all stolen from other Plays.—The Names of them are as follows. I. **THE MERRY MILKMAIDS OF ISLINGTON**, or *the rambling Gallants defeated*. II. **LOVE LOST IN THE DARK**, or *the Drunken Couple*. III. **THE POLITICK WHORE**, or *the conceited Cuckold*.—What Plays they are taken from has not yet come to my Knowledge.

THE MUSES LOOKING GLASS. Com. by *Tbo. Randolph*, 8vo. 1681.—This is, perhaps, one of the most estimable and meritorious of all the old Pieces extant.—It contains an Assemblage of Characters whose Height of Painting would do Honour to the Pens of *Shakespear* or *Jonsen*: the Language is at the same Time natural and poetical, the Sentiments strong, the Satire poignant, and the Moral both absolutely chaste and clearly conspicuous.—In a Word, there is nothing but

the difference of the Manners, and the Want of Intricacy in the Plot, which could prevent its becoming one of the Favorites of the present Stage. — The Author first gave it the Title of the *Entertainment*; and to the last Edition, which is in 8vo. 1706, it has the second Title of the *Stage review'd*. — The Scene lies in *London*, near *Black-Fryars*.

MUSICK, or *a Parley of Instruments*, 4to. 1676. — This little Piece is no more than the Composition of some Master of Music, for his Scholars at a Ball.

MUSICAL FOLLY. *Vid.* INDEPENDENT PATRIOT.

MUSTAPHA the Son of SOLYMAN the Magnificent. Trag. by Roger E. of *Orrery*, Fol. 1677. — The Scene of this Play is laid in *Hungary*, and the Foundation of the Story is on Historical Facts, for which see *Tbuanus*, Lib. 12, *Knolles's Turkish History*, &c. It is esteem'd a good Play.

MUSTAPHA. Trag. by *Fulk Greville*, Lord *Brooke*, Fol. 1633. — As this Play is built on the same Foundation with the preceding one, it will be needless to refer to any other Authorities than those above-mentioned. — There is an earlier Edition of this Play in 4to. 1606, but it may rather be called a Fragment than a Play, being not only incorrect but extremely imperfect, and probably came out without his Lordship's Knowledge. — The Folio Edition, however, is perfectly corrected.

MUSTAPHA. Trag. by *David Mallet*. 8vo. 1739. — This Play is also upon the same general Plan as the foregoing ones, but the Language being more modern and poetical, and the Conduct of the Plot more adapted to the present Taste, it may justly be called the

Author's own; it was played at *Dr. Lane Theat.* with Success.

MUTIUS SCÆVOLA. An Ital. Opera, by *P. A. Rolli*, 8vo. 1721. — Performed at the King's Th. in the *Haymarket*. — Most of the Circumstances of the Story are to be found in *Livy*, Lib. 2. Dec. 1. — Scene in and near *Rome*.

MYDAS. Com. by *John Lyly*, 12mo. 1632. — The Story of this Play is related at large by *Apuleius* in his *Golden Ass*. See also *Ovid's Metam.* Book II. *Galtruchius*, &c.

MYRTILLO. A Pastoral Interlude, by *Colley Cibber*, 8°. 1716. — Performed at *Dr. Lane* with no very great Success. — It is set to Music by *Dr. Pepusch*.

MY SON GET MONEY. *Vid.* DISSEMBLED WANTON.

N.

NANCY, or *the parting Lovers*. A Musical Interlude, by *H. Carey*, 8vo. 1739. — This Piece was acted with Success at the Theat. in *Dr. Lane*.

NARCISSUS AND ELIZA. A dramatic Tale, by *Francis Gentleman*, 8vo. 1754. — This Piece was never acted nor intended for the Stage, and is rather a Poem than a Play.

NARCISSUS. An Italian Op. by *P. A. Rolli*, 8vo. 1720. — The Plot is taken from *Ovid's Metam.* Book 3. Fab. 5. 6. and Book 7. Fab. 28. — Scene in *Athens*.

NATURAL MAGICK. *Vid.* NOVELTY.

NATURE'S THREE DAUGHTERS, BEAUTY, LOVE AND WIT, Com. in two Parts, by the Dutchess of *Newcastle*, Folio, 1662.

NATURE WILL PREVAIL. *Vid.* LOVE TRIUMPHANT.

NAUFRAGIUM JOCLARE. Com. by *Abr. Cowley*, 1638.—This Piece, altho' written in Latin, is undoubtedly entitled to a Place here, being the Work of an *English* Author, and acted at the University of *Cambridge*, by the Members of *Trinity* Colledge, on the second of *Feb.* in the above Year, which was no more than the twentieth of the Author's Life.—The Plot is an Original Invention.—The Scene *Dunkirk*.

NEGLECTED VIRTUE, or *the Unhappy Conqueror*. Trag. 4to. 1696.—This Play was published by *Mr. Horden* the Player, into whose Hands it was put, and who wrote the Prologue to it, as did *Mr. Motteux* the Epilogue; yet it had very little Success.—Scene the Capital City of *Parthia*.

NEPTUNE'S TRIUMPH FOR THE RETURN OF ALBION. A Masque by *Ben Jonson*, performed at Court on *Twelfth Night*, 1624.

NERO EMPEROR OF ROME, his Trag. by *Nath. Lee*, 4to. 1675.—This Tragedy is written in a mix'd Stile, Part being in Prose, Part in Rhime, and Part in blank Verse.—The Plot may be traced in the Historical Writings of *Suetonius*, *Tacitus*, *Aurelius Victor*, &c.—The Scene *Rome*.

NERO, *the Tragedy of*. Anon. 4to. 1633.—This Play is in some of the old Catalogues called *Nero newly written*, because it was written after that of *Claudius Tiberius Nero* (which see in its Place) which *Kirkman* has by Mistake called *Nero's Life and Death*.—It is on the same Foundation with *Lee's* Play, and the Scene laid in the same Place.

NEST OF FOOLS. *Vid.* NORTHERN LASS.

THE NEST OF PLAYS, by *Hildebrand Jacob*, 8vo. 1738.—

This was the first dramatic Entertainment licensed by the Lord *Chamberlain*, after the passing of the Act for restraining the Liberty of the Stage; which was of itself assign'd as a Reason for its Want of Success.—Be that as it will, the Work was damn'd the first Night.—It consists of three short distinct Comedies, whose Names are as follows, *viz.* I. THE PRODIGAL REFORMED. II. THE HAPPY CONSTANCY. III. THE TRIAL OF CONJUGAL LOVE.—All intended together to form the Amusement of one Evening.

THE NEW ACADEMY, or *the New Exchange*. Com. by *Rich. Brome*, 8vo. 1658.—This Play I have not seen, nor know the Plot of it.

THE NEW ATHENIAN COMEDY, by *J. S.* 4to. 1693, containing the *Politics, Oeconomics, Tactics, Cryptics, Apocalyptic, Stypitics, Sceptics, Pneumatics, Theologics, Poetics, Mathematics, Sophisticks, Pragmatics, Dogmatics, &c. of that most learned Society*.—This Piece was not intended for the Stage; it consists only of three Acts, and is a low Piece of Banter on the *Athenian* Society.—Scene *S [mith's] Coffee-House, Stocks Market*.

NEW CASE FOR THE LAWYERS. *Vid.* WILL AND NO WILL.

NEWE CUSTOME. An Interlude. Anonym. 4to. 1573.—The whole Title of it is as follows: "A new Enterlude, no less wittie than pleasant, entituled Newe Custome; devised of late, and for diverse Causes now set forth, never before this Tyme imprinted.—The *Dramatis Personæ*, which are eleven in Number, are in the Title

Page, and so disposed therein, as to evince the Possibility of what is said, viz. *that Fovvre may play this Enterlude*, or in the present theatric Phrase, to point out all the Doubles that may be made Use of in the casting of it.—It is printed in the Black Letter, and is written in *English* Hexameter Rhymes.—I cannot, however, avoid making one Remark in this Place, which has frequently occurred to me on the Sight and Perusal of some of these earliest of our dramatic Pieces, viz. that from the Spelling and general Turn of the Phraseology and Versification, they must have been much longer written, than appears from the Dates of their Publication, or else that the Works of *Shakespeare*, *Spencer*, *Sidney*, and others of those brilliant Stars which adorn'd the *British* Hemisphere at a certain Period, must have made a most amazingly sudden Reformation and Improvement in the *English* Language, both with Respect to Poetry and Prose, neither of which are now, after near two Centuries being elapsed, so much alter'd from their Manner of writing, as that Manner is from the Style and Complexion of some even of their Cotemporaries.

NEW EXCHANGE. *Vid.* NEW ACADEMY.

NEW HIPPOCRATES. Farce, 1761.—This Piece made its Appearance for two several Benefits on *Drury Lane* Stage. and is said to have been written by one Dr. *Beaphancn*. — The Intent of it is to expose the Folly of Persons of Fortune confiding the Conduct of their Health and Constitutions to foreign Empiricks, to the Prejudice of deserving regular bred Gentlemen of the Faculty, who possess'd of great Learning, Skill, and

Judgment, are nevertheless often neglected and denied that Encouragement, which is at the same Time unreasonably lavished on these pernicious Beings; to whom, from their absolute Deficiency of every one of those Qualities, it would be Madness to entrust the Management of even the trivial Concerns in Life, exclusive of Life itself.—The Design so far may be good, but the Execution of it is puerile, and defective in almost every Essential to the Drama; Character, Incident, and Probability being all alike wanting in it; the Foreign Quack being made an absolute *Englishman*, and the only Attempt to real Character which is that of Miss *Griseldine Wapontake*, a *Yorkshire*, Galloping, Foxhunting, Female Rustic, dragg'd in by Head and Shoulders without any previous Expectation, or subsequent Consequence, or in a Word, without any farther Connexion to this Piece, then it might be made to have equally well to any other.—The Success it met with, which was a kind of cold contemptuous Disregard, was surely as much as its Merit could demand, and indeed the Author seems to have shewn a Consciousness of the same Judgment, by not publishing the Piece.

The NEW INN, or *the Light Heart*. Com. by *Ben Jonson*, 8vo. 1631 — Nothing, perhaps, can give a stronger Idea of the Self-Opinion, Haughtiness and Insolence of this Writer, whose Merit, great as it was, must be greatly eclipsed by those ill Qualities, than his Behaviour with Regard to this Play, which not succeeding according to the exalted Idea he had himself formed of its Worth, he published it with the following Title-Page, which I shall here trans-

transcribe at large.—*The New Inn; or, the Light Heart. A Comedy, never acted, but most negligently played by some of the King's Servants, and more squeamishly beheld and censur'd by others the King's Subjects, 1629. Now at last set at Liberty to the Readers, his Majesty's Servants and Subjects, to be judg'd.*—Nay, not satisfied with this general Glance at their Judgments in the Title, he has annexed to the Play an Ode, in which he openly and insolently arraigns the Publick for Want of Taste, and threatens to quit the Stage.—Such was the Resentment shewn by this opiated Genius on one single Slight shewn to him by an Audience from whom he had before received repeated Favours.—This Ode however drew upon him an Answer from the ingenious Mr. *Feltham*, which could not fail of severely wounding a Mind so susceptible of Feeling, and so avaritious of Praise as *Jonson's*.—Nor do I hint this by Way of casting any Reflection on the Memory of this truly great Genius, whose Merits in some Respects are, and ever will remain unequal'd; but only as a Hint, how greatly even the most exalted Merit may degrade itself by too apparent a Self Consciousness, and how vastly more amiable must have been the private Characters of the modest *Shakespeare* and humble *Spencer*, who constantly mention themselves with the utmost Humility, and others with the highest Respect, than that of the overbearing *Jonson*; who, tender as he thus was as to any Attacks made on himself, was nevertheless perpetually carping and cavilling at the Works of others, the due Commendations given to which his envious

Disposition would not permit him to hear with Patience, nor acquiesce to with Unreserve or Candour.—But such is the Frailty of human Nature, and such the Errors which Persons of great Abilities are perhaps more epidemically liable to than others whose Consciousness of Defect abates and antidotes the Pride of Nature.

NEW MARKET FAYRE, or *A Parliamentary Outcry of State Commodities set to sale.* Tragi-Comedy. Part I. Printed at *You may go look*, 4to. 1649.—Scene *Westminster*.

NEW MARKET FAYRE, or *Mrs. Parliament's new Figaries.* Tragi-Comedy. Part II. Written (as the Title says) by *the Man in the Moon*, and printed at *You may go look*.—These two Satyrical Plays, each of which consists of little more than one Scene, were written by some Loyalist to satyrize and expose the Proceedings of the Rebels against King *Charles I.* whose Power was at that Time arisen to its greatest Height; but whether published before or after the Martyrdom, I know not.

NEW ORDINARY. *Vid. DAMOISELLE.*

A NEW REHEARSAL, or *Bayes the younger.* Anonym. 8vo. 1714.—Contain an Examen of the *Ambitious Step-mother, Tamcr-lain, the Biter, Fair Penitent, Royal Convert, Ulysses* and *Jane Shore*; all written by *N. Rowe, Esq;* also a Word or two upon *Mr. Pope's Rape of the Lock*.—This Piece is written in Imitation of the *D. of Buckingham's Rehearsal*, *Mr. Rowe's* Plays however being render'd in it the sole Subject of Examination and Criticism.—It is in three Acts, and the Scene laid at the *Rose Tavern, Covent*

Covent Garden.—Prefix'd to it is a Preface in Vindication of Criticism in general, said (but I think it suspicious) by the late Earl of *Sbafisbury*.—This Piece, tho' anonymous, was written by *Cha. Gildon*.

NEWS FROM PASSAU. *Vid.* SHAM PRINCE.

NEWS FROM PLYMOUTH. Com. by Sir *W. Davenant*, 4to. without a Date. Fol. 1673.—Scene *Plymouth*.

NEWS FROM THE EXCHANGE. *Vid.* RAMPANT ALDERMAN.

NEWS FROM THE NEW WORLD DISCOVER'D IN THE MOON. A Masque, by *Ben. Jonson*, Fol. 1641.—Presented at Court before K. *James I.* 1620.

A NEW TRICK TO CHEAT THE DEVIL. Com. by *R. D. Gent.* 4to. 1629.—This Play met with good Success.—The Scene lies in *London*.—*Slightall's* Instructions to the Gentlemen (Act. 1. Scene 2.) is borrowed from *Ovid de Arte Amandi*, Lib. 2. and the Plot of *Fryar John's* discovering the Intrigue between the Constable and the Woman, and pretending to conjure for Victuals at the Husband's Return (Act 3. Scene 1.) has not only been copied by *M. D'Ouville* in his *Tales*, but has also been since made Use of by *Ravencroft*, in his *London Cuckolds*.

NEW UTOPIA. *Vid.* SIX DAY'S ADVENTURE.

NEW WAY TO KEEP A WIFE AT HOME. *Vid.* LETTER WRITERS.

A NEW WAY TO PAY OLD DEBTS. Com. by *P. Massinger*, 4to. 1633.—This Play is very deservedly commended in two Copies of Verses by Sir *Hen. Moody* and Sir *Tho. Jay*.—It is one of the best of the old Comedies, and I think the very best of this Au-

thor's Writing.—The Plot is good and well conducted, the Language dramatic and nervous, and the Characters, particularly that of Sir *Giles Over-reach*, highly and judiciously drawn.—It was revived at *Drury Lane Theatre* some few Years ago; but whether from any Fault in the Performance, or Want of Taste in the Audience, I know not, but it did not meet with that Success which might have been expected from its Merit, and which some of its Cotemporaries, not possess'd of more, have since receiv'd on a Revival.

NEW WAY TO PLAY AN OLD GAME. *Vid.* FALSE COUNT.

NEW WAY TO PLEASE YOU. *Vid.* OLD LAW.

NEW WIT FOR A HUSBAND. *Vid.* MODERN PROPHETS.

A NEW WONDER, A WOMAN NEVER VEXT. Com. by *Wm. Rowley*, 4to. 1632.—This is a diverting Play, and met with Success.—The Circumstance of the Widow's finding in the Belly of a Fish the Ring which she had dropped in crossing the *Thames*, seems borrowed from *Herodotus's* Story of *Polycrates* in his *Thalia*.

NICE VALOUR, or the passionate Madman. Com. by *Beaumont* and *Fletcher*. Fol. 1673.—Scene *Genoa*.

The NICE WANTON. A pleasaunt Comedie. Anonym. 1634.

NICOMEDA. Tragi-Com. by *John Dancer*, 4to. 1671.—This is a Translation from the *French* of *Corneille*, and is one of the Pieces which that Author valued himself the most upon, and whose several Beauties he has enumerated in an *Examen*.—The Story is from *Justin*, Book 34. Chap. the

the last, and the Scene is laid at *Nicomedia*.

NIGHT'S ADVENTURERS. *Vid.* SQUIRE OLD SAP.

NIGHT'S ADVENTURER. *Vid.* CARES OF LOVE.

A NIGHT'S INTRIGUE. Far. Anonym. 8vo. without Date, but written since 1700.

NIGHT'S INTRIGUE. *Vid.* EVENING'S ADVENTURE.

THE NIGHT WALKER, OF *The Little Thief*. Com. by *John Fletcher*, 4to. 1641.—Scene *London*.—This was *Fletcher's* only, unassisted by his Colleague *Beaumont*.

NOAH'S FLOOD, or *the Destruction of the World*. An Opera, by *Edw. Eccleston*, 4to. 1679.—This Piece is of the same Nature with *Dryden's State of Innocence*, but falls infinitely short of the Merit of that Poem.—The first Edition of it not selling off according to the Expectations of the Bookseller, they put to it at different Times two new Title Pages, *viz.* *The Cataclism, or General Deluge of the World*, 1684. and 2dly. *The Deluge, or the Destruction of the World*, 1691. with the Addition of several Ornamental Sculptures.—Besides this, another Edition of it came out in 8vo. 1714. with the Title of *Noah's Flood, or the History of the general Deluge*; and the Names of several of the most eminent Booksellers then in Trade, who joined in an Imposition upon the World of this Piece as a new One, and the Parent unknown, as may be seen in the Preface.

THE NOBLE GENTLEMAN. Com. by *Beaumont and Fletcher*, Fol. 1673.—Scene *France*.—This Play was revived with very little Alteration by *Mr. Duffet*, under the Title of *the Fool's Prefement, or the three Dukes of Dun-*

stable, of which see Mention made in its proper Place.

THE NOBLE INGRATITUDE. A Pastoral Tragi-Com. by *Sir Wm. Lower*, 12mo. 1658.—This is a Translation from the *French* of *M. Quinault*.—Scene in the Forest of *Argier*.

NOBLE SERVANT. *Vid.* OS-MOND THE GREAT TURK.

THE NOBLE SPANISH SOLDIER, or *A Contract broken justly revenged*. Trag. by *Sam. Rawley*, 4to. 1634.—This Piece was not published till after the Author's Decease, but according to the Editor's Preface it had met with Success in the Representation; but where it was acted it is not easy to trace, any more than the Foundation of Story, the former not being mentioned at all, nor any Mention made as to the other of what King of *Spain* it was who was guilty of the Act of Perjury with *Onelia*, on which the Plot of this Play turns.

THE NOBLE STRANGER. Com. by *Lewis Sharpe*, 4to. 1640.—*Langbaine* gives this Play a good Character, particularly recommending the Parts of *Pupillus* and *Mercutio*, and the Description given of several Poets, amongst whom is *Ben Jonson*, in the fourth Act.

NOBODY AND SOMEBODY, wythe the true Chronicle Historie of *ELGIDURE*, who was fortunately three Times crowned *Kynge of England*, 4to. 1598.—This Play is not divided into Acts.—The Story is taken from our *English* Chronicles.

NOCTROFFE'S MAID WHIPPED. *Vid.* PRESBYTERIAN LASH.

NO FOOLS LIKE WITS. Com. by *John Gay*, 8vo. 1720.—This is only an Alteration of *Wright's Female Virtuoso*, and was set up and

and acted at the Th. in *Lincoln's-Inn Fields*, in Opposition to Mr. *Cibber's Refusal*, which was partly borrowed from the same Play, or at least from the same Original, viz. the *Femmes servantes* of *Moliere*.—I cannot, however, think this Comedy equal in Merit to the *Refusal*.

NO MAGIC LIKE LOVE. *Vid.*
BRITISH ENCHANTER.

The NONJUROR. Com. by *Colley Cibber*, 8vo. 1717.—The general Plot of this Comedy is borrowed from the *Tartuffe* of *Moliere*, and the principal Character in it, viz. that of Doctor *Wolfe*, is a close Copy from that great Original.—The Conduct of the Piece, however, is so greatly altered as to render it perfectly *English*, and the Coquet *Maria* is truly original and most elegantly spirited.—The principal Intention however of the Author, who was a Man warmly and amiably attached to the illustrious Family then not long established on the *British Throne*, and which had been very lately disturbed in the Possession of it by a most unprovoked Rebellion; his Intention I say was, by cloathing *Moliere's Tartuffe* in a Habit very little different from his own, viz. “That of an *English Popish Priest*, lurking “under the Doctrine of our own “Church, to raise his Fortune “upon the Ruin of a worthy “Gentleman, whom his dissimulated Sanctity had seduced “into the treasonable Cause of “a *Roman Catholic Outlaw*,” (*Vid. Cibber's Apology.*) to point out the Mischiefs and Ruin which were frequently brought into the most noble and valuable Families by the self-interested Machinations of those skulking and pernicious Vipers, those Wolves in

Sheep's Cloathing, who at that troublesome and unsettled Period, covering their private Views beneath the Mark of public Zeal and Sanctity, acted the Part of the great Serpent of old, first tempting to Sin, and then betraying to Punishment.—The Play met with great Success in the Representation, taking a Run of eighteen Nights; the Subject itself being its Protection, and its Enemies not daring to shew any more at that Time than a few Smiles of silent Contempt.—The Consequence however was what the Author foresaw; that is to say, the stirring up a Party against him, who would scarcely suffer any Thing he wrote afterwards to meet with fair Play, and making him the constant Butt of *Mist's Journal*, and all the *Jacobite Faction*.—Nor do I think it by any Means an improbable Surmise that the Enmity and Inveteracy of his Antagonist Mr. *Pope*, and the Set of Wits who were connected with him, might have their original Foundation trac'd from the Appearance of this Play.—Scene *London*.—Prologue by Mr. *Rowe*.

THE NORTHERN HEIRESS, or the *Humours of York*. Com. by Mrs. *Mary Davis*, 4to. 1716.—Scene in *York*.

THE NORTHERN LASS, or a *Nest of Fools*. Com. by *Rich. Brome*, 4to. 1632.—This is one of the best of this Author's Pieces; it met with good Applause in the Representation, and is commended by his Cotemporary *Ben Jonson*—It was revived and reprinted in 4to. 1684. with a new Prologue by *Jo. Haynes*, and an Epilogue.—And new Songs being added to it, the Music of which was composed by *Dan. Purcell*, it was again reprinted in

4to. 1706.—It has no less than six Copies of complimentary Verses prefix'd to it.

NORTHWARD HOE. Com. by *Tho. Decker*, 4to. 1607.—In this Play the Author was assisted by *Webster*.—A Part of the Plot, viz. that of *Greenfield* and *Featherstone's* pretending to *Mayberry* that they have both lain with his Wife, and of their coming to a Knowledge of each other by Means of her Ring, is borrowed from *Malespini's* Novels, Part I. Nov. 2.

NOVELLA. Com. by *Rich. Brome*. Acted in 1632. but not printed till 1653. in 8vo.—*Langbaine* gives this Play a very good Character.—Scene in *Venice*.

THE NOVELTY, or Every Act a Play, by *P. Motteux*, 4to. 1697.—The Model of this Compound of Pieces seems to be taken from the Hint of *Sir W. Davenant's* *Playhouse to be let*.—It consists, as the Title implies, of five distinct short dramatic Pieces, all of them of different Kinds, as follows, viz. the I. is a *Pastoral*, and is called **THYRSIS**.—It was written by *Mr. Oldmixon*, and the Scene of it lies on a Green before a Wood.—II. is a *Comedy*, called **ALL WITHOUT MONEY**.—Scene the *Pall-mall*.—III. A *Masque*, entitled **HERCULES**, the Scene of which lies in the *Lydian* Court.—Both these are original, and written by *Mr. Motteux* himself.—IV. A *Tragedy*, called the **UNFORTUNATE COUPLE**, which is only the latter Part of *Dr. Filmer's* *Unnatural Brother*.—Scene *Lyons*.—V. The last is called **NATURAL MAGIC**, and is a *Farce* written in Imitation of Part of a *French* Comedy of one Act after the *Italian* Manner.—The Scene laid at a Country House.

NO WIT LIKE A WOMAN'S. *Vid.* **SIR BURNABY WHIG.**

NO WIT, NO HELP LIKE A WOMAN'S. Com. by *Tho. Middleton*, 8vo. 1657.—The Scene in *London*.

NUMITOR. An *Italian* Opera, by *P. A. Rolli*, the Music by *Giovanni Porta*, and the Scenery by *Roberto Clerici*. 8vo. 1720.—This was performed at the King's Theatre in the *Haymarket*.—The Scene lies at *Alba*, and the Plot is taken from the Historical Relations of *Livy* and *Eutropius*.

THE NUPTIALS OF PELEUS AND THETIS. By *James Horvel*, 4to. 1654.—This Piece consists of a *Masque* and a *Comedy*, and was acted at *Paris* six Times by the King in Person, the Dukes of *Anjou* and *York*, the Princess Royal, the Princess of *Conti*, and several other illustrious Personages.—The *Masque* is borrowed from an *Italian* Comedy.—The Scene lies in *Thessaly*, and the Story is to be found in *Ovid's* *Metamorph.* Book II.

O.

OBERON THE FAIRY PRINCE. A *Masque* of *Prince Henry's*, by *Ben Jonson*, Fol. 1640.—The Author has himself written Annotations on this Play.

THE OBSTINATE LADY. Com. by *Sir Aston Cockain*, 8vo. 1658.—This Play is written in Imitation of *Massinger's* *Very Woman*, as may be easily perceived on a Comparison between the Characters of *Don John*, *Antonia* and *Amira* in that Comedy, and those of *Carionil* and *Lucora* in this.—Scene *London*.

OCTAVIA. Trag. by *Tho. Nuce*.—This is only a Translation of the *Octavia* of *Seneca*.—Scene *Rome*.—For the History see *Suetonius's* Life of *Cicero*, *Tacitus*, &c.

THE OCULIST. Farce. Anon. 8vo. 1747. — I have never seen this Piece, it was never acted, nor do I find it mentioned any where but in the *British Theatre*.—I am apt to imagine it was only written as an Abuse or Banter on Dr. *Taylor* the Oculist, who, about that Time was much talked of.

L'ODIO & L'AMORA. An Italian Opera, 8vo. 1721. — This Piece was Originally written by *Sig. Matteo Norio*, but at the Time of this Edition was reviv'd, and perform'd at the King's Th. in the *Haymarket*, with considerable Alterations by *P. A. Rolli*.

OEDIPUS. Trag. by *Alex. Neville*, 4to. 1581. This is a Translation from *Seneca*, who himself borrowed Part of it from *Sophocles*.

OEDIPUS KING OF THEBES. Trag. by *J. Dryden* and *N. Lee*, 4to. 1679. — This is a very excellent Tragedy, being one of the best executed Pieces that either of those two celebrated Authors were concerned in, yet the Critics have justly found Fault with the Impropriety of *Oedipus's* relishing an Embrace from *Jocasta* after he had quitted his Crown, and was gone to such Extremity of Distraction, as to have pulled out his own Eyes.—The Plot is from History, and the Authors have happily availed themselves of several Beauties both in *Sophocles* and *Seneca*.—The Scene lies at *Thebes*. — This Tragedy is sometimes performed even now, and never fails to affect the Audience very strongly.—Nor can I in this Place avoid relating an Anecdote

in Regard to the Power it has shewn of this Kind, which is, that some Years ago at a Representation of it in *Dublin*, where *Elrington* acted the Part of *Oedipus*, one of the instrumental Performers who was sitting in the *Orchestra* to see the Piece, was affected in so violent a Manner with the feign'd Distraction of that Monarch, that he was immediately seiz'd with a real Madness, which, if I am not mistaken, never left him but with Life.

OEDIPUS KING OF THEBES. Trag. by *Lewis Theobald*, 8vo. 1715. — This is only a Translation from *Sophocles*, with critical Notes by the Translator.

THE OLD BACHELOR. Com. by *W. Congreve*, 4to. 1693. — This was the first Piece of this justly admired Author's Writings, being brought on the Stage when he was not above nineteen Years of Age, yet it met with general and most deserved Applause, and is perhaps in the Sprightliness and genuine Wit of the Dialogue, and the pure Nature and Self-Consistency of the Characters, one of the most extraordinary Instance of brilliant Genius, joined to ripened Judgment, in a Person of so tender an Age.—The Critics have found Fault with his having suffered his Characters to be married in Masks, a Practice scarcely ever made Use of in real Life; yet something surely is to be allowed to the *Licentia Poetica*, and the Custom of conducting the Catastrophies of Comedies at that Time, seems to give a Kind of Sanction to this Oversight, especially in so young a Writer, whose Imagination might sometimes, perhaps, hurry him beyond the Limits of Probability.

OLDCASTLE. *Vid.* SIR JOHN OLDCASTLE.

THE OLD COUPLE. Com. by *Tho. May*, 4to. 1651.—This is a very good Play, and the principal Design is to point out the Folly, Absurdity, and Detestableness of Avarice.

OLD FOOLS WILL BE MEDDLING. *Vid.* WIN HER AND TAKE HER.

THE OLD LAW, or a *new Way to please ye.* Com. by *P. Massinger*, 4to. 1656 — This very Play both *Jacob* and *Gildon* have enter'd in the Catalogue of *Middleton's Works*, who, together with *Roxley*, was undoubtedly assistant in the Writing of it, but as *Langbaine* has given it to *Massinger*, and that it has been reprinted with that Author's Plays in the late Octavo Edition, I have ventur'd to restore it to him, whom it is probable, was Parent to the best Part of it.—At the End of the Edition here mentioned, is printed a Catalogue, but a very imperfect one, of the Dramatic Pieces extant before that Time, and which, besides abundance of Typographical Mistakes, has many other gross Errors in it, many Pieces being inserted as Plays, which are entirely of another Species of Writing.—The Scene is in *Epire*.

OLD LOVER OUTWITTED.
Vid. METAMORPHOSIS.

THE OLD MAID. A Comedy of two Acts, by *A. Murphy*, 1761.—This *Petite Piece* has not yet been published, but was performed several Times with great Approbation at the Th. R. in *Dr. L.* during the Summer Theatrical Partnership of the Author and *Mr. Foote*.—It has certainly great Merit.—Whether the Thought is original I cannot pretend to say; but the Subject of it is single and pleasing.—The Ambiguity and Perplexity produc'd by

Clerimont's first Mistake of the Wife for the Maiden is natural and well supported, and the Conduct and Behaviour of that Gentleman and the other Characters in Consequence of that Circumstance, which, though kept unknown to them till the absolute Period of the *Denouement*, is sufficiently discover'd to the Audience to give them the full Enjoyment of their mutual Energy, does Honour to the Skill and Judgment of the Author.—The *Old Maid's* Character is admirably kept up, and indeed to speak of it on the whole, I know not any Farce at present extant, which seems to lay a juster Claim to a Continuance of that public Favour which was at first paid it, and which seem'd to grow upon the Audience in every subsequent Representation, than the Piece before us.

AN OLD MAN'S LESSON AND A YOUNG MAN'S LOVE. 4to. 1605.—Though so early a Piece, *Langbaine* has taken no Notice at all of it or its Author; but *Jacob* and *Gildon* have both attributed it to one *Nicolas Breton*.—In this Particular, however, they are both mistaken, having named the Editor for the Author, that Gentleman in his Preface declaring himself ignorant of whom it was written by.—It appears moreover to be much older than the Time of its Publication, being only an Interlude, or indeed, to speak more properly, a bare Dialogue between a Father and Son, the former of which is a Widower, and the latter a Traveller, who, after a long Absence, is returned to his Father's House.

THE OLD MAN TAUGHT WISDOM, or *the Virgin unmask'd.* A Ballad Farce, by *H. Fielding*, 8vo.

8vo. 1734.—This Farce was acted with good Success at *Dr. Lane Theatre*, and continues on the acting List to this Day.—The Characters are all *outré* to the greatest Degree, and the Piece is entirely devoid of even the Shadow of a Plot, yet there is somewhat laughable in it on the whole; and therefore as it pleases the *Canaille*, it is in general more frequently performed, than many Farces of an infinitely greater Share of Merit.

THE OLD MODE AND THE NEW, or *Country Miss with her Furbeloe*. Com. by *Tho. Durfey*, 4to. 1709.—Scene *Coventry*.—This is a very indifferent Play.

THE OLD TROOP, or *Monsieur Ragout*. Com. by *John Lacy*, 4to. 1672.—Scene in *London*.—*Langbaine* imagines this Play, by the *Stile*, to be founded on some *French Original*, yet candidly acknowledges this Supposition to be nothing more than bare Conjecture.

AN OLD WIFE'S TALE. C. Anonym. — Neither *Langbaine*, *Jacob*, or *Gildon*, pretend to have seen this Play, or to know either its Author, or Date, but the Compiler of the *British Theatre* seems to be better acquainted with it, having boldly named and dated it, viz. *An Olde Wyfe her Tale*, 1598.

OLINDA AND SOPHRONIA. Trag. by *Abraham Portal*, 8vo. 1758.—This Play is a very indifferent one, and was never brought on the Stage.—The Story of it is taken from *Tasso's Gierusalemme liberata*.

OLIVER CROMWELL. An Historical Play, by *Geo. Smith Green*, 8vo. 1751.—Never acted, tho' probably intended for the Stage by its Author, and refused by the Managers for Reasons not unobvious.

OLIVER ORDERING OUR STATE. *Vid. CRAFTIE CROMWELL*.

THE OPERA OF OPERAS, or *Tom Thumb the Great*, 8vo. 1733.—This is no more than *Fielding's Tragedy of Tragedies*, (which see in its Place) transformed into an Opera, by converting some Passages of it into Songs, and setting the whole to Music.—It has often been performed with Success.

THE OPPORTUNITIE. Com. by *Ja. Shirley*, 4to. 1640.—The Hint of Part of this Play is borrowed from *Shakespeare's Measure for Measure*.

THE ORACLE. Com. Anon. 8vo. 1741.—This Piece is taken no Kind of Notice of either in the *British Theatre*, or by *Whincoup*, which are the only Catalogues published since the Date of it, nor have I myself ever seen it, but as I find its Name in the monthly Lists of the Publications of that Year, I can by no Means refuse it a Place here.—That it was never presented on any Stage, is a Point, however, which will not admit a Dispute.

THE ORACLE. Com. of one Act, by *Mrs. Cibber*, 8vo. 1750.—This little Piece is a Translation from the *French*, and was, I believe, only intended as a Means of assisting the Author in a Benefit.—It is, however, very prettily executed, and not only gave great Pleasure at the first Representation, but even continued for a considerable Time afterwards, a standing theatrical Collation.—The Character of *Cynthia* is simple and pleasing, and altho' all those Kind of Characters apparently owe their Origin to *Shakespeare's Miranda*, yet a very little Variation in Point of Circumstance or Behaviour, will ever bestow on them a Novelty, which added

added to the Delight we constantly take in Innocence, cannot fail of giving Pleasure.

The ORDINARY. Com. by *Wm. Cartwright*, 8vo. 1651.—Scene London.—That this Play was esteem'd a good one, may be inferr'd from the Composer of a Book call'd *Love Dialogues*, having transcribed Part of the first Act, viz. the Scene between the Widow *Potluck*, *Slicer*, and *Herejay*, and republish'd it in his Works, p. 81. under the Name of the *Old Widow*.

ORESTES. Trag. by *Tho. Goffe*, 4to. 1633.—This Play was acted by the Students of *Christ Church, Oxford*, the Prologue being spoken by the Author.—The Plot is borrowed from the *Orestes* of *Euripides*, and the *Electra* of *Sophocles*.

ORESTES. Trag. by *John Hughes*, 8vo. 1717.—This is also from *Euripides*, but was never acted, the Author dying before he had render'd it compleat.

ORGULA, or the *Fatal Error*. Trag. by *L. W.* 4to. 1658.—To this Play is annexed a Preface discovering the true Nature of *Poesie*, with the proper Use and Intention of such public Divertisements.—The Scene is laid in *Segusia*, the Antique Name of a City and Province in the *East Gaul*, or *France*.

ORLANDO FURIOSO, one of the twelve Peers of France, his History. Anonym. 4to. 1594.—This Play is a very irregular one, being not divided into Acts, and most of it taken with very little Difference, but that of national Language, from the *Orlando furioso* of that celebrated Italian Poet *Ariosto*.

ORMASDES, or *Love and Friendship*. Tragi-Com. by *Sir Wm. Killigrew*, Fol. 1666.—The Scene in the Island of *Citberca*.

ORMISDA. An Ital. Opera, 8vo. 1730.—This Piece was performed at the King's Theatre in the *Haymarket*.—The Scene *Persia*, and the Plot from the *Persian History*.

OROONOKO. Trag. by *Tho. Southerne*, 4to. 1696.—This Play met with very great Success when it first appear'd, and has ever since continued to give Pleasure in the tragic Parts of it, to every sensible and feeling Auditor, the Love of *Oroonoko* to *Imoinda*, being, perhaps, the tenderest, and at the same Time the most manly, noble, and unpolluted that we find in any of our dramatic Pieces; his Firmness and Resolution alike perfect in Action and in Suffering, are truly heroic, and I think unequal'd.—But the Intermixture of the low, trivial, and loose Comedy of the *Widow Lackit* and her Son *Daniel*, with the Addresses of *Charlotte Weldon* in Breeches to the former, are so greatly below, and indeed so much empoison, the Merit of the other Parts, that nothing but the corrupt Taste of the Period in which the Author first imbibed his Ideas of dramatic Writing, can stand in any Degree of Excuse for his having thus enwrapped a Mass of sterling Ore in Rags and Filthiness.—The Scene is laid in some of the *English Colonies in America*, and the Plot profess'dly borrowed from *Mrs. Bebn's* Novel of the same Name.—The Epilogue by *Congreve*.

OROONOKO. Trag. by *W. Hawksworth*, 8vo. 1759.—This Piece was acted at *Dr. Lane Th.* and is only an Alteration of the foregoing Play, in which the *Augæan Stable* is indeed cleans'd, the Comic Parts being very properly quite omitted.—Yet still there seems somewhat more

ing than this Mutilation, to render this Play what one would wish it to be, for as the Comedy took up so considerable a Share in the Length of a Play of no immoderate Extent, the Story of the Tragedy was apparently not sufficiently full of Business to make out the Catastrophe of an entire Piece, without the Addition of more Incidents. — And tho' Dr. *Hawksworth* in this Alteration has greatly amended this Play in Point of Omission, yet the little further Extent that he has given to the Characters of *Aboan* and *Hotman*, seem not sufficient to fill up the *Hiatus*, which those Omissions have occasioned, and I cannot help thinking therefore, it is still to be wished that either that Gentleman, or some other Writer of equal Ability, would consider it as worth his while once more to revise this admirable Groundwork of a Tragedy, and by interweaving with its present Texture, such additional Incidents as Mrs. *Behn's* extensive Novel might very amply furnish, by which Means the whole might be render'd equally interesting, and the Piece become entitled to that Immortality its Merit is entitled to, pay a pleasing and grateful Tribute to the Memory of an Author, whose Value seems likely to sink almost in Oblivion, for Want of some such Care.

The ORPHAN, or the *Unhappy Marriage*. Trag. by *Tho. Otway*, 4to. 1680. — This Play, from its frequent Repetitions on the Theatre, is too well known to need our saying much in Regard to it. — The Plot is founded on the History of *Brandon*, in a Novel called *English Adventures*. — The Language is truly poetical, tender and sentimental, the Circum-

stances affecting, and the Catastrophe distressful. — Yet there is somewhat improbable and bungling in the particular in which all the Distresses are founded; and I must own myself somewhat of the Opinion of that Person, who on the first seeing it, exclaim'd, "O! *What an infinite Deal of Mischiefs would a Farthing Rush-Light have prevented!*" — Nor can I avoid remarking, that the Compassion of the Audience has commonly appear'd to me misplaced, it lighting in general on the whining, irresolute *Cassio*, instead of falling where it ought to do, — on the more spirited and open hearted *Polydore*, who, in Consequence of Concealments on the Side of his Brother, which he could not have any Reason to expect, and by which he is really injured, is tempted in his Love and Resentment, to an Act which involves him in greater Horror and Distress than any of the other Characters can undergo, from the more bloody effects it produces. — This Partiality has, however, always appeared to me to arise from some Strokes of Libertinism thrown into the early Parts of *Polydore's* Character, which give an Air of Looseness to it, and prejudice the Audience against him thro' the whole Play.

The ORPHAN OF CHINA. Trag. by *A. Murphy*, 8vo. 1759. — The Foundation of this Play is to be seen in a dramatic Piece translated from the Chinese Language, in *Du Halde's* History of *China*. — The Subject had before been handled by *M. Voltaire*, in his *Opbelin de la Chine*. — Mr. *Murphy* has, however, greatly varied from the French Poet in the Conduct of his Plot, by very properly introducing the Orphan, who

who in that Play is an Infant, and only spoken of, as a Youth advanced in Life, and one of the Capital Characters in this Play. — On a close Examination, perhaps, he may be found to have made some Use of the *Heraclius* of *Corneille*; but whatever Assistan-ces he may have had Recourse to for the laying his Foundation, the Superstructure must be allowed his own, and tho' this Gentleman's Genius seemsto be more naturally devoted to the Comic than the Tragic Muse, it would be Injustice to him, not to confess that this is far from standing the last on the List of our modern Tragedies, nor would it be perhaps saying too much, to observe that was the whole Play, or indeed even the last Act of it equal to the Merit of the fourth, it would stand a very fair Chance of being esteemed the very foremost on that List. — But, indeed, it seems to be the constitutional Error of our present tragic Writers, to value themselves more on a pompous, poetical and correct Stile, than on a Novelty of Plot, on Pathos, or natural Catastrophe; in Consequence of which, a Degree of Sameness seems to run thro' them all.

THE ORPHAN OF VENICE.
Trag. by *Ja. Darcy*, 1749. — This Play I have never seen, nor know whether it ever was in Print. — It was acted at the Theat. Roy. in *Dublin*.

ORPHEUS. An English Opera, by *J. Hill*, 8vo. 1740. — This little Piece was, I believe, the first Attempt in Writing of an Author who has since been more voluminous, than generally read. — For this alone it is remarkable, and for having been the Occasion of giving the first Vent to that Spirit of Vindictiveness and A-

buse, which has since flowed in such abundant Torrents from the Pen of its Author. — This Piece had, I believe, been the Work of a few leisure juvenile Hours. — The natural Self-Love and Ambition of a young Author, induced him to carry it to Mr. *Rich* the Manager of *Covent Garden* Theatre, by whom, after it had been for some short Time in his Hands, it was returned with the usual Reply, that it would not do. — In the Season following, however, Mr. *Rich* brought on the Stage his celebrated Pantomime Entertainment of *Orpheus* and *Euridice*, on which Mr. *Hill* immediately in a most gross and abusive Letter to Mr. *Rich* in Print, publickly accused that Gentleman with having infamously stolen from this Piece while in his Hands, the greatest Part, if not the whole of that Pantomime. — This Charge, however, Mr. *Rich* fully clear'd himself from, by publishing an answer to the said Letter, in which he not only proved that there was no Resemblance between his Piece and Mr. *Hill's*, but also produced Affidavits of several Persons who had been employed by him in Preparations for his Pantomime, above twelve Years before.

ORPHEUS AND EURIDICE.
An English Opera set to Music. Anonym. 8vo. 1740. — This Piece I find among the List of Publications of that Year, yet I cannot say I ever saw it, but am apt to believe it may be the speaking Parts and Music of the above-mentioned Pantomime.

ORPHEUS AND EURIDICE,
by Mr. *Sommer*, 8vo. 1740. — This is another Piece on the same Story, not, I believe, intended for the Stage, but probably the Au-

Author might be induced to publish it from the Popularity of the Subject, occasioned by the little Contest I have just related.

ORPHEUS AND EURIDICE. A Masque, by *Martin Bladen*, 8vo. 1705.—This Masque is published at the End of a Tragi-Comedy, called, *Solon*.

ORPHEUS AND EURIDICE. A Masque, by *J. Dennis*.—This Piece is printed in the *Muses Mercury*, for Feb. 1707; but whether ever published by itself I know not.

ORPHEUS AND EURIDICE. A Dramatic Pantomime, by *John Weaver*, 8vo. 1717.—I know not whether this was ever performed, but rather imagine not.

The Story on which all these several Pieces are founded, may be seen in *Ovid's Metamorphoses*, Book x. and xi.—The Scene partly in *Thrace*, and partly in the Infernal Regions.

OSMOND THE GREAT TURK, otherwise called, *the Noble Servant*. Trag. by *Lodowick Carlell*, 8vo. 1657.—The main Action of this Play is, in Reality, the taking of *Constantinople* by *Mahomet II.* in the Year 1453.—A particular Account of which may be seen in *Knolles's Turkish Hist.* and all the Writers on the Life of that Monarch, as also in *A true Relation of the Murther of Osman the great Turk, and five of his principal Basbarws, &c.* printed in 4to. 1622.—Yet the Author has transferr'd his Scene from *Greece to Barbary*, and alter'd the Names of *Mahomet* and *Irene*, into those of *Melchofus* and *Despina*; probably in Imitation of *Beaumont* and *Fletcher's Bloody Brother*, in which those Authors have degraded *Antoninus* and *Geta*, from Emperors of *Rome* to Dukes of *Normandy*, giving them the

Names of *Rollo* and *Otto*.—The Underplot of *Orcanes*, *Calibus* and *Ozaca*, is founded on the Story of *Muflapha*, Son of *Mahomet* the Second, *Achmet Bassa*, and his Wife.—The Scene in *Constantinople*.

OTHELLO the Moor of *Venice*. Trag. by *W. Shakespear*, 4to. 1622.—This is generally allowed to be one of the *Chef-d'OEuvres* of this admirable Author, notwithstanding all the several Cavils and Censures thrown on it by *Rymer*.—The Jealousy of the Moor is most inimitably wrought up by Degrees in an open and susceptible Heart influenced by the Machinations of a designing and plausible Villain, and his Character is throughout the whole Play closely kept up to the Description given of it by himself in his Charge to *Cassio* and the rest in the last Scene, as to the Report they should make of him to the Senate.—The Story is borrowed from *Cintio's Novels*. Dec. 3. Nov. 7.—The Scene, during the first Act, is laid in *Venice*; but changes after that for the whole Remainder of the Play to the Island of *Cyprus*.

OTHO KING OF GERMANNY. An Opera, 8vo. 1723. perform'd at the Th. Roy. in the *Haymarket*.—The Dedication by *N. Haym*.—Scene *Rome* and the neighbouring Country.

OVID'S TRAGEDY. by *Sir Aston Cockain*, 8vo. 1669.—*Langbaine* observes the Title of this Play to be a Misnomer, *Ovid* having scarcely any Thing to do with the main Plect of the Piece, which is the Jealousy of *Bassane*, and the Murther of his Bride *Cloriva* and his Friend *Pyrontus* in Consequence of it, not very much unlike that of *Alenzo*, *Carlos* and *Leonor*

Leonora in the Revenge.—The Incident of Captain *Hannibal's* inviting the dead Carcass of *Helvidius* to Supper with him, is the same with the Catastrophe of *Don John* in the *Libertine*, and was probably borrowed from the same Original, viz. An Italian Play, called *Il Atbejio fulminato*.—Some Part also of the Plot and Language derive their Source from *Ovid's Elegies*.

The OXFORD ACT. Ballad Opera, 8vo. 1733.—This is register'd in the Monthly Lists of Publications of that Year, but it has never reached my Knowledge.

P.

PALSGRAVE PRIME ELECTOR. *Vid.* HECTOR OF GERMANY.

PAMELA. Com. Anonym. 8vo. 1742.—This Piece was written soon after the Publication of that celebrated Novel, and is founded on some of the principal Incidents in the second Volume.—It was acted at *Goodman's-Fields Theatre*, but is a very indifferent Performance.

PAMELA, or *Virtue rewarded*. Com. Anonym. 1742.—This Play is on the same Plan with the foregoing one, but much worse executed, and was never acted at all.

PALÆMON AND ARCYTE. Com. in two Parts, by *Rich. Edwards*.—These are very old Pieces, being published together with the Author's Songs, &c. in 1585.—The Story of them is professedly taken from *Chaucer's* celebrated Poem of the *Knights Tale*.

PALLANTUS AND EUDORA. *Vid.* CONSPIRACY.

PAN AND SYRINX. Opera, of one Act. by *Lewis Theobald*, 8vo. 1717.—Set to Music by Mr. *Galliard*, and performed in *Lincolln's Inn-Fields*.—For the Story consult *Ovid's Metamorphoses*, Book 1. Fab. 12.

PANDER. *Vid.* MARRIAGE BROKER.

PANDORA, or *the Conquests*. Tragi-Com. by *Sir Wm. Killigrew*. Fol. 1666.—Scene in *Syracusa*.

PAN'S ANNIVERSARIE, or *the Shepherd's Holiday*. A Masque, by *Ben Jonson*, Fol. 1650. presented at Court before King *James*, 1625.—The Author was assisted in the Decorations of this, as well as of some other of his Masques, by that ingenious and celebrated Architect, *Inigo Jones*.

PAPAL TYRANNY IN THE REIGN OF KING JOHN. Trag. by *C. Cibber*, 8vo. 1744.—This Play is not an Alteration from *Shakespeare*, tho' founded on the same Portion of the *English History* as his *King John*; nor is it by any Means so good a Play as his; altho' had that Author never had Existence, this might very well have pass'd as a good One among the Course of modern Tragedies.—The Author, after having for several Years quitted the Stage, once more launched forth into public Character in the Part of *Pandolph* the Pope's Nuncio in this Piece, which he had probably written with a View to his own Manner of acting; and notwithstanding his great Age, being then about 73, and the Loss of several of his Teeth, whereby his Articulation must necessarily have been greatly injur'd, yet a Grace and Dignity appear'd in his Attitudes,

titudes, Action, and general Deportment, which could not fail inspiring a reverential Awe for this valuable and valued Veteran of the Stage, who, worn out in the Service of the Public, seem'd on this Occasion to endeavour at convincing the Town how warmly, to the very last Moment of Life, his Zeal excited him to contribute as much as his exhausted Powers would permit, towards their Entertainment, both in the Light of a Writer and a Performer.—And indeed, an equal Inclination seem'd apparent in the Audience to reward this Zeal by the highest Encouragement both to the Author and his Piece.

PARASITASTER, or the Fawn. Com. by *John Marston*, 4to. 1606.—The Scene of this Play is laid in *Urbino*, and Part of the Plot, *viz.* that of *Dulcimer's* imposing on the Duke by a pretended Discovery of *Tiberio's* Love to her, is borrowed from the Story told by *Philomena* in *Boccace's Decamerone*, Dec. 3. Nov. 3. As also the Disposition of *Nymphodoro* of a general Love for the whole Fair Sex from *Ovid Amor. Lib. 2. Eleg. 4.*

PARLEY OF INSTRUMENTS. *Vid. MUSIC.*

THE PARLIAMENT OF BEES, with their proper Characters, or a Beehive furnish'd with twelve Honey Combs, as pleasant as profitable, being an Allegorical Description of the Actions of good and bad Men in these our Daies. A Masque, by *John Daye*, 4to. 1607.—This Piece is inserted in all the old Catalogues as a Species of Play, but is indeed Nothing more than a Conversation between twelve Characters, or Colloquists in Rhyme.

THE PARRICIDE, Trag. by

Mr. Sterling, 8vo. 1733.—This Play, I believe, was never acted.

THE PARRICIDE, or Innocence in Distress. Trag. by *Mr. Shirley*, 8vo. 1731.—This Play was acted at *Covent Garden Theatre* with middling Success.

THE PARSON'S WEDDING. Com. by *Tbo. Killigrew*, Fol. 1664.—This Play was reviv'd with considerable Success at the Theatre in *Lincoln's-Inn-Fields*, and acted entirely by Women.—The Scene lies in *London*; and the Plot made Use of by *Careless* and *Wild* to circumvent *Lady Wild* and *Mrs. Pleasance* into Marriage, seems borrow'd from like Circumstances in the *Antiquary* and *Ram Alley*.—The Author has, however, made good Use of his Theft, having conducted his *Denouement* in a more pleasing Manner than in either of the other two Plays.

THE PARTHIAN HERO. Tr. by *Matthew Gardiner*, 8vo. 1741.—Of this I know nothing more than the Mention of it in the *British Theatre*.—It was never acted in *London*, but it is not improbable that it might be both represented and published in *Dublin*.

PARTING LOVERS. *Vid. NANCY.*

PASQUIL AND KATHARINA. *Vid. JACK DRUM'S ENTERTAINMENT.*

PASQUIN. Com. by *H. Fielding*, 8vo. 1735.—This Piece was represented at the little Theatre in the *Haymarket*, and contained several very severe satirical Reflections on the Ministry, which being taken Notice of, as well as some others in a succeeding Play of the same Author, and performed at the same House, were the Occasion of a Bill being brought in to the House of Com-

mons for limiting the Number of Playhouses, and restraining the Liberty of the Stage.

OF THE PASSION OF CHRYST. Two Comedies.— These two Pieces are by Bishop Bale, and only mentioned in his own List of his Works.

THE PASSIONATE LOVER. Trag. by *Lodowick Carlell*, in two Parts, 8vo. 1655.— Scene *Burgony* and *Neusfrea*.

PASSIONATE LOVERS. *Vid.* GRIPUS and HEGIO.

PASSIONATE MADMAN. *Vid.* NICE VALOUR.

PASSIONATE MISTRESS. *Vid.* VICE RECLAIM'D.

IL PASTOR FIDO, or *the Faithful Shepherd*. A Pastoral, by *Sir Rich. Fanshawe*, 4to. 1646.— This is only a Translation of *Guarini's* celebrated Pastoral of that Name, written originally on Occasion of the young Duke of Savoy, *Charles Emanuel's* Marriage with the Infanta of Spain.— The Scene lies in *Arcadia*.

PASTOR FIDO, or *the Faithful Shepherd*. Pastoral, by *Elk. Settle*, 4to. 1677.— This is nothing more than the foregoing Translation somewhat alter'd and improved, and adapted to the Stage.— It was performed at the Duke of York's Theatre.

PATHOMACHIA, or *the Battle of Affections, shadowed by a feigned Siege of the Citie of Pathopolis*. Com. Anonym. 4to. 1630.— The Running Title of this Piece is *Love's Loadstone*.— Who the Author of it was I know not, but it was not published till some Time after his Death, by *Fr. Constable*, one of his Friends.

PATIE AND PEGGY. *Vid.* GENTLE SHEPHERD.

PATIENTE GRIZZELE. Co. Anonym. 1603.— The Plot of this Piece is founded on *Boccace's*

Novels, Dec. 10. Nov. 10.— The Story is also to be found very finely told in a Poem call'd *Gualiberus* and *Grisalda*, which is a Translation or modernized Verification of one of *Chaucer's Canterbury Tales*.

PATIENT MAN AND LONGING WIFE. *Vid.* HONEST WHORE.

PATIENT MAN AND IMPATIENT WIFE. *Vid.* HONEST WHORE.

THE PATRIOT, or *the Italian Conspiracy*. Trag. Anon. 1698.— Scene *Florence*.

PATRIOT. *Vid.* GUSTAVUS VASA.

THE PATRON, or *the Statesman's Opera*. by *Tbo. Odell*, 8vo. 1729.— Acted at the Little Th. in the *Haymarket*.

PAUL THE SPANISH SHARPER. Farce of two Acts, by *James Wetherbey*, 8vo. 1730.— Never acted.

PAUSANIAS, THE BETRAYER OF HIS COUNTRY. Trag. 4to. 1696.— This Play was brought on the Stage by *Mr. Southern*, who in the Dedication informs his Patron that it was put into his Hands, and consequently, I suppose, written, by a Person of Quality.— The Story of it may be found in *Plutarch*.— The Scene is laid in *Lacedæmon*, and the Piece built on the Model of the Antients, and written according to the Reformation of the *French Stage*.

THE PEDLER'S PROPHECIE. Com. Anonym. 4to. 1595.— This is rather an Interlude than a regular Play.— It is very old, and undivided into Acts.

PELEUS AND THETIS. A Masque, by *Lord Lansdowne*. *Vid.* JEW OF VENICE.

PELEUS AND THETIS. *Vid.* NUPTIALS, &c,

PENELOPE. A Farce, by *Tho. Cooke* and *John Mottley*, 8vo. 1728.—Almost the whole first Act of this Piece was written by the last-named Author some Years before the other Gentleman had any Hand in it, or even ever seen it.—It is a Mock Tragedy, and was probably intended as no more than a Burlesque Drama without any particular Aim.—But as it was brought on the Stage soon after the Publication of Mr. *Pope's* Translation of the *Odyssy* of *Ho-mer*, that Gentleman consider'd it as a Ridicule on his Work, and has in Consequence of that Supposition treated Mr. *Cooke* somewhat severely as the Author of it in his Notes to the *Dunciad*.—The Piece, as a Burlesque, is not without Merit, but met with no Success in the Representation, from making its first Appearance at the little *French* Theatre in the *Haymarket*; and being performed by a most contemptible Set of Actors, by which Means, exclusive of the Enmity its Subject drew on it, it had by no Means fair Play with the Publick.

THE PERFIDIOUS BROTHER. Trag. by *Lewis Theobald*, 4to. 1716.—The Model of this Play is somewhat like that of the *Orphan*.—The whole Scene of it being laid in a private Family at *Brussels*.

PERIANDER KING OF CORINTH. Trag. by *John Tracy*, 8vo. 1731.—This Tragedy, tho' very far from a contemptible one, met with but middling Success when performed at the Theatre in *Lincoln's-Inn-Fields*.—The Plot is taken from well-known History.

PERICLES PRINCE OF TYRE. Trag. by *W. Shakespeare*, 4to. 1609.—This is one of the seven

Pieces which some of the late Editors of *Shakespeare's* Works have rejected as not properly belonging to them.—It is true, indeed, that the general Substance of this Play falls greatly short of that Author's more finished Writings; yet it should seem much too glaring an Imposture and too easily contradicted to pass unnoticed, to publish a spurious Piece with the Name of an Author of Character prefixed to it, during that Author's Life Time, as was the Case with this; and indeed, so greatly did the Taste of that Time differ from the Critical Judgment which reigns in this, that it is pretty apparent this Play was received by the Audiences of that Age as an admir'd and favorite Work.—The Plot seems to be entirely Invention, there being no Vestige of any such Story or Person to be trac'd in the *Tyrian* History.

THE PERJUR'D DEVOTEE, or Force of Love.—This is one of the Pieces published under the Title of a Volume of Miscellanies in 8vo. 1746. by Messrs. *Daniel Bellamy*, sen. & jun.—Of which, however, none were brought on the Stage.

THE PERJUR'D HUSBAND. Trag. by *Mrs. Centlivre*, 4to. 1700.—This is the first of this Lady's Attempts for the Drama, and altho' her Writings afterwards took the comic Turn for the most Part, yet both this Piece and the *Cruel Gift*, shew her very capable of making a Figure in the Service of the Tragic Muse.—The Scene lies at *Venice* in Carnival Time.

PERJUR'D LOVERS. *Vid. CÆLIA.*

PERJUR'D NUN. *Vid. LOVE-SICK KING.*

THE PERJUROR. Farce, of one Act, by *Christ. Bullock*, 8vo.

1717.—The Scene of this little Piece lies in *Covent Garden*, and the Design, if it has any, seems to be to point out the Collusions and Combinations that are or may be carried on between ill-designing Justices of the Peace, and the Constables and other Officers whom they employ under them, to the great Injury of the Rights of the Subject and of publick Justice in general.—It is, however, a very poor Performance.

PERKIN WAREBECK, the true and chronicle History of. Trag. by *John Ford*, 4to. 1634.—This is not a bad Play.—It is founded on the History of that strange Pretender to the Crown, who set himself up and caus'd himself to be proclaimed King of *England*, declaring himself to be *Richard Duke of York*, Brother to *Edward V.* who lost his Life in the *Tower*, as may be seen in the *English* Historians of the Reign of *Henry VII.*—Scene *England*.

PEROLLA AND IZADORA. Trag. by *C. Cibber*, 4to. 1706.—As this Author's Taste was very far from lying in the Tragic Strain of Writing, it is not to be wonder'd at that this Play, together with some others of his Tragedies, have been entirely set aside from the Theatre, and even forgot in the Closet, since the Period of their first Appearances.

The PERPLEX'D COUPLE, or *Mistake upon Mistake*. Com. by *Cha. Molloy*, 4to. 1714.—This Play is for the most Part borrowed from *Moliere's Cocu imaginaire*; which indeed has been the Foundation of several other *English* dramatic Pieces.

The PERPLEX'D LOVERS, Com. by *Mrs. Centlivre*, 4to. 1710.—The greatest Part of the Plot of this Play is, by the Author's own Confession, borrowed

from a *Spanish* Play, the Name of which however she has not informed us of.—The Scene lies in *London*; the Time from Five in the Evening to Eight in the Morning.

PERSIAN PRINCE. *Vid.* LOYAL BROTHER.

The PERSIAN PRINCESS, or *the Royal Villain*. Trag. by *Lewis Theobald*, 4to. 1715.—The Author, in his Preface to this Play, asserts it to have been written and acted before he was full nineteen Years of Age.—The Plot of it, notwithstanding the Title, seems to be entirely Invention, there being no Incident in the *Persian* History from which the Story appears in the least to be borrowed.

The PETTICOAT PLOTTER. Farce of two Acts, by *Newburgh Hamilton*, 8vo. 1702. performed at the Theatre Royal in *Drury Lane*.

The PETTICOAT PLOTTER, or *More Ways than one for a Wife*. Com. by *Hen. Wood*, 8vo. 1747.—This Play was never, I believe, acted at any of the *London* Theatres.

PHÆDRA AND HIPPOLITUS. Trag. by *Edmund Smith*, 8vo. 1707.—This is a very admirable Play, and is still continued on the List of acting Tragedies.—The Characters are strongly drawn, the Language poetical and sentimental, and the Conduct of the Drama affecting and judicious;—yet, for all these good Qualities, it met at first with but little Encouragement from the Audience, for which the Author of the *Tatler* deplors their Want of Taste.

The PHOENIX. Tragi-Com. by *Tho. Middleton*, 4to. 1607.—This is a good Play.—The Plot of it is taken from a *Spanish* Novel

Novel call'd *the Force of Love*, and the Scene is laid in *Ferrara*.

THE PHOENIX IN HER FLAMES. Trag. by Sir *W. Lower*, 4to. 1639.—Scene *Arabia*.—*Langbaine* supposes this to have been the Author's first Attempt, it having been written before he was knighted.

PHAETON, or *the Fatal Divorce*. Trag. by *Cha. Gildon*, 4to. 1698.—This Play is written in Imitation of the Ancients, and met with good Success.—The Plot, and a great many of the Beauties of it, the Author himself owns to have been taken from the *Medea* of *Euripides*, and he has evidently made Use of many Hints from the *French Play* of *Phaeton*.—The Scene is in a Grove and adjoining Temple in the Land of *Egypt*.—To it is annexed some Reflections on *Collier's* short View of the Immorality and Prophaneness of the Stage.

PHAETON IN THE SUDS. *Vid.* TUMBLE DOWN DICK.

A PHANATIC PLAY. 1st Part. presented before and by the Lord *Fleetwood*, Sir *Arthur Hasle- rig*, Sir *Henry Fane*, Lord *Lambert* and others, with Master *Jester* and Master *Pudding*, 4to, 1660.—It consists but of one Scene.—This, by its Title, I should imagine to be a Party Play, probably intended just at the Period of the Restoration to ridicule and expose the Roundheads.—I have never seen it, nor do I find it mentioned by any of the Writers but *Jacob*; from whom, and *Coxeter's* MS. Notes on him, I have selected the full Title I have here inserted.

PHARNACES. An Italian Opera, by *Sig. Gio. Bononcini*, 8vo. 1723. performed at the King's Theatre in the *Haymar-*

ket.—The Scene *Artassata* in *Scythia*.

PHILANDER. A Dramatic Pastoral, by *Mrs. Lennox*. 8vo. 1757.—A Piece not intended, nor indeed of Merit sufficient for the Stage.

PHILASTER, or *Love lies a Bleeding*. Tragi-Comedy, by *Beaumont and Fletcher*, 4to. 1628.—This was the first Piece that brought these afterwards most justly celebrated Authors into any considerable Estimation, and is even now consider'd as one of the most capital of their Plays.—It was presented first at the Old Theatre in *Lincoln's-Inn-Fields*, when the Women acted by themselves;—a Circumstance recorded by *Mr. Dryden*, who wrote a Prologue for them, which may be found among his *Miscellany Poems*.—The Scene lies in *Cilicia*.—*Mr. Settle* revised this Play, and entirely writing anew the two last Acts, brought it again on the Stage and published it in 4to. 1695. changing the Scene to *Sicily*.

PHILETUS AND CONSTANTIA. This is one of six Pieces supposed to be written by *Rob. Cox* Comedian, which are printed in the second Part of *Sport upon Sport*, 1659.

PHILIP OF MACEDON. Tr. by *Mr. Lewis*, 8vo. 1729.—This Play is founded on the *Macedonian* History, and was acted at the Theatre Royal in *Drury Lane*, but with no great Success.

PHILLIS OF SCYROS. A Dramatic Pastoral, 4to. 1655.—This is a Translation (made about twenty Years before it was printed) from the *Italian* of *Guidobaldi di Bonarelli*.—The Scene lies in the Island of *Scyros*.—Prefixed to it are the Letters *S. S.*—But

—But *Coxeter* seems to imagine from some Verses of Mr. *Stanley's*, that it was translated by Sir *Eduard Skerburne*.

PHILOCLEA. Trag. by *M'nara Mergan*, 8vo. 1754.—This Play is founded on Part of Sir *Philip Sidney's* celebrated Romance of the *Arcadia*, the same Story which had been long before reduc'd into a Tragedy by *Ja. Shirky*.—The Piece before us is crowded with an immense Number of Absurdities both in Language and Plot, the first being alternately bombast and puerile, and the other incorrect, imperfect and contradictory.—Yet did this Tragedy meet with better Success than Plays of much greater Merit that appear'd in that and some of the ensuing Seasons.—This Success, however, may be in great Measure attributed to the Manner in which the more tender and sensible Parts of the Audience could not fail being affected by the passionate Scenes of Love in it, which gave so fine an Opportunity for a Display and Exertion of fine Figure and Tenderness of Expression in Mr. *Barry* and Miss *Nessiter*.

PHILOSOPHY NO DEFENCE AGAINST LOVE. *Vid. SOLON.*

PHILOTA. Trag. by *Sam. Daniel*, 4to. 1623.—This Play is said to be the Author's first, yet is esteemed a good one, but met with some Opposition, not on Account of any Deficiency in the Poetry or in the Conduct of the Design, but from a Suspicion propagated by some of the Author's Enemies, that he meant to personalize in the Character of *Philotas* that unfortunate Favorite of Queen *Elizabeth's*, the Earl of *Effex*; which obliged him to enter on his Vindication from that Charge in an Apology printed at

the End of it.—In this Play, as well as in his Tragedy of *Cleopatra*, he has shewn great Judgment by treading in the Steps of the Ancients in the modellizing his Fable and the working of his Morals; the two principal, but frequently disregarded Branches of Tragedy.—According to their Manner also he has introduced Choruses between the Acts.

PHILOTAS. Trag. by *Philip Frovde*, 8vo. 1731.—This Tragedy was acted at *Lincoln's-Inn-Fields* Theatre, with very little Success; yet I cannot help looking on it as a very admirable Play.—The Characters of *Clytus*, *Alexander* and *Philotas* are very finely supported, those of *Antigona* and *Cleora* beautifully contrasted, the Language bold and spirited, yet poetical and correct, the Plot ingenious, and the Catastrophe interesting.—The Design of this, as well as the foregoing Play, is taken from *Quintus Curtius* and *Justin*. And the Scenes of both are laid in *Persia*.

PHILOTAS. Com. Anonym. 4to. 1612, printed at *Edinburgh*, in the old black Letter.—The Design of this Piece is to shew the Inconveniencies that arise from the Marriage of old Age with Youth.—Some have mistaken this for *Daniel's Philotas*, but without Reflection, for their Subjects, and even kind of Verse, are entirely different, this being written in Stanzas.

PHORMIO. Com. by *Rich. Bernard*, 4to. 1598.—This is only a Translation from *Terence*, with some critical and useful Notes, and Additions for the use of Learners.—This Play has been also translated by *Hoole*, *Patrick*, and *Echard*, but never brought on the Stage in its own Form, altho' two very celebrated Poets, viz,
Moliere,

Moliere among the *French*, and *Otway* among the *English* Writers, have made great Use of the Plot in their respective Comedies of the Tricks of *Scapin*.

The PICTURE Tragi-Com. by *Pb. Massinger*, 4to. 1636.—This Play met with good Success, and indeed very deservedly, it having great Merit.—The Plot of it, particularly that Part of it where *Sophia* decoys the two debauch'd Courtiers *Richardo* and *Ubaldo*, whom the Queen sends to attempt her Chastity, together with her very just and equitable Treatment of them, is borrowed from Nov. 4. of the *Deceived Lovers*, in a Book, entitled, the *Fortunate, deceiv'd, and unfortunate Lovers*.—The enchanted Picture, where by *Sophia's* Virtue is rendered suspicious to her Husband in his Absence, seems, tho' not exactly the same Thought, yet to owe its Origin to the enchanted Cup, in *Aristo's Orlando furioso*.—It was performed by *Lowin, Taylor, Benfield*, and all the most capital Performers of that Age.

The PICTURE, or the *Cuckold in Conceit*. A Ballad Opera, 8vo. 1744.—This Piece was written by *Ja. Miller*, but as it did not meet with Success, it was published without his Name to it.—It is principally taken from the *Cocu imaginaire* of *Moliere*.

PIETY AND VALOUR, or *Derry defended*. Tragi-Com. Anon. 1692.—This Play I find no where mentioned but in the *British Theatre*, and as it is of the same Date with a Tragi-Comedy, called, the *Siege of Derry*, and that is not very frequent to see two Plays on the same Subject (tho' this, indeed, was at that Time a very popular one) I think it not improbable that these might be only two Editions of the same

Play, or perhaps, (which has not been an uncommon Practice) the same Edition vamp'd up with a new Title Page, in hopes to quicken the heavy and slow Sale of a very indifferent Piece, which lay on the Bookseller's Hands.

The PILGRIM. Comedy, by *Beaumont and Fletcher*, Fol. 1679.—This is a very good Play, and met with Approbation on its first Appearance; besides which, it was in the Year 1700 reviv'd at the Theatre Roy. in *Dr. Lane*, with a new Prologue and Epilogue, and a secular Masque, by *Mr. Dryden*, being the last of that great Poet's Works, and written a very little before his Death. Yet do they stand as a Proof, with how strong a Brilliancy his poetic Fires glow'd even to the last.—The Prologue is pointed with great Severity against *Sir Richard Blackmore*, who, tho' by no means a first Rate Poet, yet I cannot help thinking, deserving of more Immortality, than either the Envy or Ill-Nature of his Brother Wits have by their Ridicule on his Works, permitted the Prejudices of Mankind, ever easily led aside! by what they imagine a superior Judgment to grant him.—This Comedy, however, when revived about a dozen Years ago, together with the secular Masque, by the Managers of *Dr. Lane* Theatre, tho' very well nay, in some of the Characters, very greatly performed, did not meet with the Applause it might reasonably have expected.—Such is the Difference of Taste at different Periods.

The PILGRIM. Trag. by *Tho. Killigrew*, Fol. 1664.—This Play was written at *Paris* 1651, while the Author was on his Travels.—The Scene *Millain*.

The PILGRIMS, or the *Happy Converts*.

Converts. A Dramatic Entertainment, by *W. Harrison*, 4to. 1701. — This Piece was never acted, yet is very far from being totally devoid of Merit. — The Scene is laid in *London*.

PILL AND DROP. *Vid.*
PLOT.

PINDAR OF WAKEFIELD.
Vid. GEORGE A GREEN.

PISO'S CONSPIRACY, Trag. Anonym. 4to. 1676. — This is no more than the *Tragedy of NERO*, printed with a new Title.

PITY SHE'S A WHORE. *Vid.*
'TIS PITY, &c.

PLAGUE OF ENVY. *Vid.*
SUSPICIOUS HUSBAND CRITICIZ'D.

The PLAGUE OF RICHES, or *L'Embarras des Richesses*. Com. *French and English*, 8vo. 1735. — This is only a Translation by *Ozell* of a *French Comedy*, but never intended for the Stage.

The PLAIN DEALER, Com. by *W. Wycherley*, 4to. 1676. — This Play is looked upon as the most capital of this Author's Pieces, and indeed *Dryden* has given it the Character of being the boldest, most general, and most useful Satyr, that was ever presented on the *English Stage*. — The Plot, however, and particularly the two most principal Characters in it, viz. *Manly* and *Olivia*, seem in some Measure borrowed from the *Misanthrope* of *Moliere*, as does also that of *Major Oldfox* from *Scarron's City Romance*. — Yet, notwithstanding, he is scarcely to be condemned for these little Thefts, since he has applied them to so noble an Use, and so greatly improved on his Originals. — The Character of *Lord Plausible* is said to have been intended for *Geo. Lord Berkeley*, who was created Earl of

Berkeley by King *Charles II.* — A Nobleman of strict Virtue and Piety, and of the most undistinguished Affability to Men of all Ranks and Parties — Scene *London*. — Notwithstanding all its Excellencies, however, this Play has for some Years past been laid aside.

The PLATONIC LADY. Com. by *Mrs. Centlivre*, 4to. 1711. — This is not one of her best Plays, and is now never acted. — The Prologue was written by *Capt. Geo. Farquhar*. — The Scene *London*.

The PLATONIC LOVERS. C. by *Sir W. Davenant*, 4to. 1636. — Scene *Sicilia*.

A PLAY betwene *JOHAN the Husband*, *TYB the Wife*, and *Sir JOHAN the Priest*, by *John Heywood*, 4to. Imprinted at *London* by *William Rastall*, the xix Day of February, 1533. — This Piece, and some others of this Author's, which we shall presently have occasion to speak of, are mentioned in the *Museum Asmoleanum*. — They are printed in the old black Letter, written in Metre, and not divided into Acts, and are I believe some of the earliest, if not the very earliest dramatic Pieces printed in *London*.

A PLAY betwene the *Pardoner and the Frere*, the *Curate*, and *Neybour Pratte*. An Interlude, by *John Heywood*. Imprinted by *Wylliam Rastall*, 9th of April, 1533. — Black Letter.

PLAYERS WHIPP'D. *Vid.*
HISTRIOMASTIX.

A PLAYHOUSE TO BE LET, by *Sir W. Davenant*, Fol. 1673. — This Piece is only an Assemblage of several little detach'd Pieces in the dramatic Way. written in the Time of *Oliver Cromwell*, and during the Prohibition

of theatrical Representations. — These are connected with one another by the Addition of a first Act by way of Introduction, each Act afterwards being a separate Piece, viz. the second is a Translation of *Moliere's Cocu imaginaire*, purposely thrown into a Kind of Jargon or broken *English*, like that spoken by *Frenchmen* who have not been long in *England*. — The third and fourth Acts are Tragical, or rather a Species of Opera, representing, by Vocal and Instrumental Music, and by the Art of Perspective in Scenes, the History of *Sir Francis Drake*, &c. and the Cruelty of the *Spaniards* in *Peru*, and the fifth a Tragedie travestie, or Farce in Burlesque Verse, on the Actions of *Cæsar*, *Anthony*, and *Cleopatra*. The last of these Pieces was also performed separately at the Theatre in *Dorset Gardens*, by Way of Farce, after the Tragedy of *Pompey*, written by Mrs. *Katherine Phillips*.

PLAYER'S WEDDING. *Vid.* CITY RAMBLE.

THE PLAY IS THE PLOT, C. by *John Durant Breval* 4to. 1707. — This Play the Author himself confesses to be meer Farce, and it consequently met with but indifferent Success. — Part of it seems to be translated from some of the *French Interludes* in the *Theatre Italien*. — The Scene lies at a Village in *Bedfordshire*.

A PLAY of Genteelness and Nobilitie. An Interlude, in two Parts, by *John Heywood*, 4to. — This has no Date, but is, I suppose, about 1533.

A PLAY OF LOVE. An Interlude, by *John Heywood*, 4to. 1533.

A PLAY of the Weather, call'd, a new and very merry Interlude of all Manner of Weathers, by *John*

Heywood, Fol. 1533. — These three last Pieces, with the two mentioned above and the four *P's*, make up the whole of the dramatic Works of this Author, who seems to me to stand in a Kind of dubious Competition with *Bishop Bale*, for the Title of the Father of *English* dramatic Poetry, some of his Writings being published, according to these Accounts, in 1533, and those of the former no sooner than 1538. — It is however to be observed, that in the List the Bishop has given us of his unprinted Pieces, he mentions several which have in their Titles an air of greater Antiquity, and which, therefore, might probably have been written previous to any of this Author's Pieces before us.

PLEASANT ADVENTURES AT BRUSSELS. *Vid.* CAMPAIGNERS.

THE Princely PLEASURES AT KENNELWORTH CASTLE. A Masque, in Prose and Rhime, by *Geo. Gascoigne*, 4to. 1575. — This is a Relation of the Entertainment given to *Q. Elizabeth* at *Kennelworth*, by *Robert Dudley*, E. of *Leicester*, on the 9th, 10th, and 11th of *July*, 1575.

PLEASURE RECONCILED TO VIRTUE. A Masque, by *Ben Jonson*, presented at Court before *King James I.* 1619; with an additional Masque for the Honour of *Wales*, in which the Scene is chang'd from the *Mountain Atlas* as before, to *Craig-Eriri*. — This latter Part is mentioned in some of the Catalogues, but erroneously, as a distinct Piece of itself.

PLEASURES OF THE ENCHANTED ISLE. *Vid.* PRINCESS OF ELIS.

THE PLOT, or *Pill and Drop*. A Pantomimical Entertainment, 8vo. 1735. — This Piece was never

ver acted, nor did I ever see it in Print, but imagine it to be written in Ridicule of the noted Dr. *Ward*, whose Pill and Drop at that Time made a very great Noise in the World.

A PLOT AND NO PLOT. C. by *J. Dennis*, 4to. 1697. — This Play was intended by its Author, as a Satire upon the Credulity of the *Jacobite* Party of those Days. — It is extremely regular, and bears Testimony in Favour of the Writer, not only as a Man of Wit, but as a perfect Master of the Arts of the Stage, and of the strict Rules of the Drama.

PLOT DISCOVER'D. *Vid.* VENICE PRESERV'D.

PLOT SPOIL'D. *Vid.* FATAL MISTAKE.

The PLOTTING LOVERS, or *the Dismal Squire*. Farce, by *Cha. Shadwell*, 12mo. 1720. — This Piece was acted in *Dublin*. — It is a Translation with Liberty of *Moliere's Mons. de Pourceaugnac*, that is to say, that whole Play of three Acts is reduc'd into one, every Incident and humourous Passage of any Consequence, however, being preserved in it. — The Scene *Dublin*, the Time one Hour.

PLOTTING SISTERS. *Vid.* FOND HUSBAND.

PLUTOFURENS & VINCTUS. A Modern Farce. 4to. 1669. — This Piece I find no where but in *Coxeter's MS. Notes*, yet from the Title, and there being the Name of *Amst.* inserted for the Place of Publication, altho' it was really printed at *London*, I am apt to conjecture the Subject of it to be political.

PLUTUS, or *the World's Idol*. Com. by *Lewis Theobald*, 12mo. 1715. — This is only a Translation from the *Greek* of *Aristophanes*, with Notes, and a Dis-

course prefixed containing some Account of *Aristophanes*, and his two Comedies of *Plutus* and the *Clouds*. — It was not intended for the Stage.

PLUTUS THE GOD OF RICHES. 8vo. 1742. — This is another Translation of the same Piece, executed jointly by Mr. *Henry Fielding* and the Reverend Mr. *Young*, being, I believe, design'd as a Specimen of a propos'd compleat Translation of all the Comedies of *Aristophanes*, by those two ingenious Gentlemen, but which was never carried into Execution.

PLUTUS GOD OF WEALTH. *Vid.* WORLD'S IDOL.

POETASTER, or *the Arraignment*. Comical Satyr, by *Ben Jonson*, 4to. 1602. — This Piece is a Satire on the Poets of that Age, more particularly Mr. *Decker*, who is severely lash'd under the Title of *Crispinus*, yet has very spiritedly returned it in his *Satyromastix*. — It is adorned with many Translations from *Horace*, *Virgil*, *Ovid*, and others of the antient Poets, whom *Ben Jonson* was on every Occasion fond of shewing to the World his intimate Acquaintance with.

POETICAL SQUIRE. *Vid.* SIR HERCULES BUFFOON.

POET'S REVENGE. *Vid.* LOVE'S VICTORY.

POET STUTTER. *Vid.* WIT FOR MONEY.

ΠΟΙΚΙΛΙΟΦΡΟΝΕΣΙΣ, or *the different Humours of Men*, represented in an Interlude at a Country School, Dec. 15, 1691, by *Sam. Sharv*, 8vo. 1692.

The POLITICIAN. Trag. by *Ja. Shirley*, 4to. 1655. — The Scene of this Play lies in *Norway*, and the Plot seems borrowed from the Story of the King of *Romania*, the Prince *Antifissus* and his

his Mother-in-Law, in the Countess of *Montgomery's Urania*.

THE POLITICIAN CHEATED. Com. by *Alex. Greene*, 4to. 1663.—This Play was printed at the Time above mentioned, but never made its appearance on the Stage.—The Scene in *Spain*.

POLIDUS, or *Disress'd Love*. Tr. by *Moses Browne*, 8vo. 1723.—The Author of this Play seems to have been a very young Gentleman, and indeed some such Excuse is necessary to atone for its Deficiencies.—It was never acted at any of the regular Theatres, but was performed by young Gentlemen for their Diversion, at the private Theatre in *St. Alban's-Street*.—Annex'd to it, is a Farce, called, ALL BEDEVILLED, or *the House in a Hurry*, by the same Author, possess'd of the same Share of Merit, and performed at the same Time and Place.

POLITICK WHORE. *Vid.* MUSE OF NEW MARKET.

POLLY. An Opera, by *John Gay*, 8vo. 1728. This is a second Part of the *Beggar's Opera*, in which, according to a Hint given in the last Scene of the first Part, *Polly*, *Macheath*, and some other of the Characters are transported to *America*.—When every Thing was ready, however, for a Rehearsal of it at the Theatre Royal in *Covent Garden*, a Message was sent from the Lord Chamberlain, that, *it was not allowed to be acted, but commanded to be suppressed*.—What could be the Reason of such a Prohibition, it is not very easy to discover, unless we imagine it to have been by Way of Revenge for the numerous Strokes of Satire on the Court, &c. which shone forth in the first Part, or some private Pique to the Author himself; for the Opera before us is so totally innocent of either

Satire, Wit, Plot, or Execution, that had not Mr. *Gay* declaredly published it as his, it would, I think, have been difficult to have persuaded the World that their favorite *Polly*, could ever have so greatly degenerated from those Charms, which first brought them into Love with her, or that the Author of the *Beggar's Opera* was capable of so poor a Performance as the Piece before us.—But this is frequently the Case with second Parts, undertaken by their Authors in Consequence of some extraordinary Success of the first, wherein the Writer, having before exhausted the whole of his intended Plan, hazards, and often loses in a second Attempt, for the Sake of Profit, all the Reputation he had justly acquired by the first.

Yet notwithstanding this Prohibition, the Piece turned out very advantageous to him, for being persuaded to print it for his own Emolument, the Subscriptions and Presents he met with on that Occasion, from Persons of Quality and others, were so numerous and liberal, that he was imagined to make four Times as much by it, as he could have expected to have clear'd by a very tolerable Run of it on the Stage.

POLLY HONEYCOMBE. A dramatic Novel. Anonym. 8vo. 1760.—This little Piece was brought on the Stage at *Dr. Lane House*, and met with most amazing Success.—Who was the Author I know not, but the Prologue declares it to be the first Attempt of a juvenile Writer, and as such it may pass Muster, altho' many Faults and Deficiencies might certainly be pointed out in it, more especially in the Catastrophe, which is entirely inconclusive.—Its Design is to expose the Mischiefs

chiefs which may arise to young Girls from the fashionable Taste of Novel Reading; but this is far from being render'd clear in the *Denouement*. — Its greatest Merit appears to be in the Portrait of a ridiculous Couple, who in the decline of Life, and after having been for many Years united, not only affect to keep up the Fondness of a Honeymoon, but are even perpetually shewing before Company such a Degree of fulsome Tendernefs to each other, as not only renders them ridiculous in themselves, but disgustful and troublesome to all their Friends and Acquaintance.

POLYEUCTES. *Vid.* MARTYR.

POMPEY. Trag. by Mrs. Katherine Philips, Fol. 1678. — This Play is a Translation from the *Pompée* of Corneille, undertaken at the request of the Earl of Orery, and published in Obedience to the Commands of the Countess of Corse, to whom, in Consequence, it was dedicated by its fair and ingenious Author. — It was frequently presented with great Applause, and at the End of it most commonly was acted the *Travestie*, or Mock Tragedy, which forms the fifth Act of Sir W. Davenant's PLAY-HOUSE TO BE LET. Which see above.

POMPEY THE GREAT. Trag. by Edm. Waller, 4to. 1664. — This is a Translation of the same Play as the foregoing, and was acted by the D. of York's Servants — Mr. Waller was assisted in it by the Earl of Dorset and Middlesex.

POMPEY THE GREAT HIS FAIR CORNELIA'S TRAGEDY, effected by her Father and Husband's Downcast, Death and Fortune, by Tho. Kyd, 4to. 1595. — This is only a Translation from an old Erenish Author, one Robert Gar-

nier. — The Translation is in blank Verse, with only now and then a Couplet, by the Way of closing a Paragraph or long Sentence, and Chorusses which are written in various Measures of Verse, and are very long and sententious.

THE POOR MAN'S COMFORT. Tragi-Com. by Rob. Daborne, 4to. 1665.

THE POOR SCHOLAR. Com. by Rob. Neville, 4to. 1662. This Play was never acted, but is commended in three Copies of Verses.

POPE JOAN. *Vid.* FEMALE PRELATE.

POPISH IMPOSTOR. *Vid.* HENRY VII.

THE PORTSMOUTH HEIRESS, or the generous Refusal. Com. Anonym. 4to. 1704. — This Play was never acted. — The Plot of it is probably founded on some real and well known Fact, and the Time of it is made to be during the King of Spain's Residence at that Place.

THE PRAGMATICAL JESUIT NEW LEAVEN'D. A Play, by Rich. Carpenter, 4to. 1634. — The Author of this Piece was a very religious Man, and has endeavoured throughout the whole to promote, as much as possible, the Cause of Morality and Virtue, and point out the Difference between Hypocrisy and true Religion. — He has also made it his Business to expose all the numerous Subtilties and artful Inventions made Use of by the Romish Clergy, for the gaining over of Profelytes, and promoting their own Religion.

THE PRECEPTOR, or the Loves of Abelard and Heloise. A Ballad Opera of one Act, by Wm. Hammond, 8vo. 1740. — The very Title of this Piece informs us of

its Subject, which seems in its own Nature to be more adapted for the Ground-work of a Tragedy, than a Ballad Opera.—I imagine, therefore, it might be a mere *Jeu d'Esprit*, and that as it never was, so also it might probably never be intended to be, brought on the Stage.

The PRESBYTERIAN LASH, or NOCTROFFE's *Maid Whipp'd*. A Tragi-Comedy, acted in the great Room at the Pye Tavern at Aldgate, by Noctroffe the Priest, and several of his Parishioners, at the cutting of a Chine of Beef. Anon. 4to. 1661. — This Piece was written just after the Restoration, at which Time the Puritan and Presbyterian Party were so obnoxious to the Government and to the Loyalists, that every Kind of Satire, Scandal, or Abuse, was permitted to have its full Vcnt, and to take an entire and unlimited Scope against them.—That it was sometimes unjust, I make no Doubt, and so probably might the Piece before us be, which is entirely a personal Satire on one *Zachary Crofton*, a violent and lewd Presbyterian Teacher then living.—It is dedicated to Master *Zach. Noctroffe*, by *K. E.* and consists only of thirteen Scenes, not divided into Acts.

The PRESENCE. Com. by the Ducheſs of *Newcastle*, Fol. 1662. — This very voluminous Writer had composed twenty nine additional Scenes to this Piece, which she intended to have interwoven with the general Texture of the Comedy, but finding they would render it too long for a single drama, she omitted them; but has printed them separately, and published them with the Play.

PRESENTATION, *Vid.*
SPRING'S GLORY

THE PRESS GANG, or *Love in*

Low Life. Ballad Farce. Anon. 12mo.—No Date. — This Piece is said in the Title Page to have been performed at *Covent Garden Theatre*.—The Plan of it is entirely what its Title expresses, and the Execution very indifferent, and if it ever was represented, must have been by Way of an Entertainment between Play and Farce, it not being long enough for an entire Farce. — It seems to have been written during some Part of the last *Spaniſh War*.

PRESUMPTUOUS LOVE. A Dramatic Masque. Anonym. 4to. 1716.—This Masque was performed at the Theat. in *Lincoln's Fields*, in a Comedy, call'd, *Every Body mistaken*, which was never printed, and was only an Alteration of *Shakespeare's Comedy of Errors*.—The Story of the Masque is taken from the Heathen Mythology, and the Scene laid in the Plains of *Thessaly*.—The Music, after the *Italian Taste*, was composed by *Mr. W. Turner*, who, says the Author, has a happy Genius in naturalizing *Italian Music* into a true *English Manner*, without losing the Force of the Original in the Imitation, or the masterly Touches of the Art in the Composition.

The PRETENDERS, or *the Town unmask'd*. Com. by *Tho. Bilkes*, 4to. 1698.—Scene *Covent Garden*.—This Piece was acted, but without Success, at the Th. in *Lincoln's-Inn-Fields*.

The PRETENDER'S FLIGHT, or *a Mock Coronation, with the Humours of the facetious Harry St. John*. Farce, by *John Phillips*, 8vo. 1716.—Of this Piece very little seems needful to be said, since its Date points it out to have been written at the Close of the Rebellion in 1715, when the Chevalier quitted *Scotland* in the

the most abrupt and dastardly Manner.—The under Plot is intended as a Ridicule on the famous Lord *Bo'ingbroke*, whose Adherence to that mistaken Party drove him for several Years into Exile.

PRINCE IN CONCEIT. *Vid.* WITS.

THE PRINCE OF PRIGG'S REVELS, or *the Practises of that grand Thief Captain James Hind*. Com. by *J. S. Gent.* 4to. 1658.

PRINCE OF TARENT. *Vid.* VERY WOMAN.

THE PRINCESS, or *Love at first Sight*. Tragi-Com. by *Tho. Killigrew*, Fol. 1663.—This Play was written while the Author was at *Nap'les*.—The Scene is laid in *Sicily* and *Naples*, and the Plot probably from some traditional Story in the *Neapolitan* History.

THE PRINCESS OF CLEVE. Tragi-Com. by *Nat. Lee*, 4to. 1689.—This Play is founded on a *French* Romance of the same Title, and the famous Invective against Women, which is spoken by *Poltrato* in the fifth Act, is borrowed from a Romance call'd the *French* Rogue.—The Scene is laid in *Paris*.

THE PRINCESS OF ELIS, or *the Pleasures of the Enchanted Island*. A Dramatic Piece, in three Parts, by *Mr. Ozell*.—This is only a Translation from *Moliere*.—The Original was written to add a Spirit to the Gallant and Magnificent Entertainments given by *Lewis XIV.* at *Versailles* on the 7th of *May* 1664, and was performed by his Majesty, the Princes of the Blood, and the other Nobility of that then glorious and illustrious Court.

THE PRINCESS OF PARMA. Trag. by *H. Smith*, 4to. 1699.—This Play was acted at the The.

in *Lincoln's-Inn-Fields*.—The Scene is laid in *Genoa*, and the Epilogue was written by *Mr. Motteux*.

PRINCESS OF PERSIA. *Vid.* DISTRESSED INNOCENCE.

PRINCESS OF POLAND. *Vid.* JULIANA.

THE PRISON BREAKER, or *the Adventures of John Shepherd*. A Farce, Anonym. 8vo. 1725, intended (by its Author, I suppose) to be acted at *Lincoln's-Inn-Fields*.

THE PRISONERS. Tr.-Com. by *Tho. Killigrew*, Fol. 1663.—The Scene *Sardinia*.

THE PRODIGAL, or *Recruits for the Queen of Hungary*. Com. by *Tho. Odell*, 8vo. 1744.—This is little more than an Alteration of *Shadwell's Woman Captain*.—It was acted with some Success at the Little Theatre in the *Haymarket*, it being at a Period when the *Empress* Queen was as great a Favorite with the *English* People, as the heroic *Prussian* Monarch has since so much more justly been.

PRODIGAL REFORMED. *Vid.* NEST OF PLAYS.

PROGRESS OF AN HARLOT. *Vid.* JEW DECOY'D.

PROGRESS OF HONESTY. *Vid.* MUSE OF NEW MARKET.

THE PROJECTORS. Com. by *J. Wilson*, 4to. 1665.—This Play met with good Success on the Stage—Scene *London*.

THE PROJECTORS. Com. Anonym. 8vo. 1738.—This is a very middling Piece, and was never acted.—Its Design is to ridicule that Class of People who are ready to encourage any proposed Scheme, however romantic and absurd, which offers the most distant and airy Prospect of Gain to themselves, and who consequently,

quently, by grasping at a Shadow, do for the most Part lose the Substance which they already possess.

PROMISES OF GOD. *Vid.*
GOD HYS PROMISES.

PROMOS AND CASSANDRA. Com. in two Parts, by *Geo. Whetstone*, 4to. 1578. Black Letter.—The full Title is as follows, “*The right excellent and famous Historie of Promos and Cassandra; divided into two comical Discourses.—In the fyrste Part is shewne, the unsufferable Abuse of a lewde Magistrate; the virtuous Behaviours of a chaste Ladye; the uncontrowled Lewdeness of a favoured Courtisan; and the undeserved Estimation of a pernicious Parafyte.—In the second Parte is discoursed, the perfect Magnanimitye of a noble Kinge, in checking Vice and favouring Vertue.—Wherein is shewne, the Reigne and Overthrow of dishonest Practices, with the Advancement of Upright Dealing.*” —Both these Plays are written in Verse, for the most Part alternate.—The Scene lies at *Fulio* in *Hungary*. And *Shakespeare* seems to have made some Use of them in his *Measure for Measure*.

THE PROPHECESS. A Tragical History, by *Beaumont and Fletcher*, Fol. 1679.—This Play is founded on the History of the Emperor *Dioclesian*, to whom, when in a very low Station in Life, it was foretold by a *Propheetess* that he should become Emperor of *Rome*, when he should have killed a mighty *Boar* (*quando Aprum interfecerit*) in Consequence of which Prediction he applied himself more particularly to the Hunting of those Animals, but in vain.—The Prophecy, however, was at last fulfilled by his putting to Death *Aper*, the Pa-

ther-in-Law of the Emperor *Numerianus*, whose many Tyrannies and Acts of Cruelty, and particularly the Murder of his Son-in-Law, had occasioned a Mutiny among the People, which *Dioclesian* heading, immediately mounted the Throne he had so long been waiting for.—The Story is to be found at large in *Nicephorus, Eusebius, Baronius, &c.*—Mr. *Betterton* and Mr. *Dryden* revived this Play in the Year 1690, altering it into the Form of an Opera by the Addition of several musical Entertainments, compos'd by Mr. *Hen. Purcell*. printed in 4to. 1690.—It has been also brought on the Stage again several Times during the Course of the two or three last Seasons, but is very far from being a pleasing Play.

PROTEUS, or *Harlequin in China*. Pantomime, by Mr. *Woodward*, 1755.—This Piece was performed at the Theatre Royal in *Drury Lane*, with great Success, for the Author of it, altho' no Writer, seems to have an admirable Aptness at the Invention of this Kind of Entertainments, so as to render them pleasing and shewy, without being so extremely expensive as these Affairs have been frequently suffered to extend to.

THE PROVOK'D HUSBAND, or *A Journey to London*. Com. by *C. Cibber*, 8vo. 1727.—This Comedy was begun by Sir *John Vanbrugh*, but left by him imperfect at his Death, when Mr. *Cibber* took it in Hand, and when finished brought it on the Stage at the Theatre Royal in *Drury Lane*, where it met with very great Success.—Yet such is the Power of Prejudice, and personal Pique in biasing the Judgment, that Mr. *Cibber's* Enemies, ignorant

of what Share he had in the writing of the Piece, bestowed the highest Applause on the Part which related to Lord *Townly's* Provocations from his Wife, which was mostly *Cibber's*, at the same Time that they condemned and opposed the *Journey to London* Part, which was almost entirely *Vanbrugh's*, for no other apparent Reason but because they imagined it to be *Mr. Cibber's*.—He soon, however, convinced them of their Mistake, by publishing all the Scenes which *Sir John* had left behind him, exactly from his own MS. under the single Title of the *JOURNEY TO LONDON*.

PROVOK'D WIFE. Com. by *Sir John Vanbrugh*, 4to. 1698.—This Comedy has a great many very fine Scenes in it, and the Character of *Sir John Brute* is very highly and naturally drawn.—Yet it has in the Language as well as Conduct of it too much loose Wit, and Libertinism of Sentiment to become the Theatre of a moral and virtuous Nation.—Since no Behaviour of a Husband, however brutal, can vindicate a Wife in revenging her Cause upon herself, by throwing away the most valuable Jewel she possesses, her Innocence and Peace of Mind.—*Lady Brute's* Conduct, moreover, seems rather to proceed from the Warmth of her own Inclinations than a Spirit of Repentment against her Husband; nay, she seems so far to have lost even the very Sense of Honour, that a very little Matter appears capable of inducing her to turn Pander to her Niece *Belinda*.—Had *Lady Brute* indeed appear'd to the Audience strictly virtuous thro' the whole Transaction, yet had carried on such a Deception to her Husband, as to have alarm'd all those

Suspensions which a Conscientiousness of his own Behaviour towards her would authorize him in entertaining the Belief of, and then reformed him by a perfect clearing up of those Suspicions, and, by shewing him how near he might have been to the Brink of a Precipice, taught him to avoid for the future the Path that was leading him towards it, the Moral would have been compleat; whereas, as it now stands, all that can be deduced from it, is, that a brutish Husband deserves to be made a Cuckold, and that there can be no Breach of Virtue in giving him that Desert, provided he can afterwards, either by the Persuasions of his Wife, or the Bluster of her Gallant, be sooth'd or frightened out of an Intention of resenting it on her.—A Maxim of the most happy Tendency to Persons inclinable to Gallantry and Intrigue; since the same Practices may equally answer against the good and indulgent, as against the surly and brutal Husband.

PRUNELLA. An Interlude, by *Rich. Estcourt*, 4to. without Date.—This Piece was performed for *Mr. Estcourt's* Benefit, between the Acts of the *Rehearsal*, and must have been before the Year 1713.—It was intended as a Burlesque on the *Italian* Operas in general, and particularly on those of *Arfinoe*, *Camilla* and *Thomyris*, at that Time greatly in Vogue.—The Sense and Music, says the Title Page, collected from the most famous Masters.—He lays his Scene in *Covent Garden*, which, in Imitation of the pompous Manner of the *Italian* Scenery, he humourously describes as follows.—
“ Scene a flat Piece of Ground without Hedge or Stile, the Prospect of a Church in View, and

Tom's Coffee-house at a Distance.—Some of the Songs in the above-mentioned Operas are parodized in it.

PSYCHE. An Opera, by *Tbo. Shadwell*, 4to. 1675.—This is the first Piece this Author wrote in Rhyme, for which some of his Cotemporary Critics were very severe upon him.—His Intention in this Work was not to produce a perfect regular dramatic Piece, but only to entertain the Town with a Variety of Music, Dancing, Scenery and Machinery, rather than with fine Writing or Exactness of Poetry.—The Plot of it is partly founded on *Apuleius's Golden Ass*, and partly on the *French Psyche*, which he very candidly acknowledges the Use he has made of in his Preface.—It met with great Success, and indeed deservedly, since all the first Rate Masters in Music, Dancing and Painting of that Time, were employed about it.

PSYCHE. An Opera, by *Mr. Ozell*.—This is a literal Translation of the *Psyche* of *Moliere*, from which, as I have said before, the last-mentioned Piece is partly borrowed.

PSYCHE DEBAUCH'D. Com. by *Tbo. Duffet*, acted at the Theatre Royal, and printed 8vo. 1678.—This Piece is a Mock Opera.—It was intended to ridicule *Shadwell's Psyche*, and written purposely to injure the *Duke's* House, which at that Time was more frequented than the *King's*.—It is, however, nothing but a Mass of low Scurrility and Abuse, without either Wit or Humour; and met with the Contempt it merited.

PTOLEMY, KING OF EGYPT. Ital. Opera, by *N. Haym*. 8vo. 1728.—This was performed at the *King's Theatre* in the

Haymarket, the Music by *Handel*, and the Scene supposed to be laid in a Maritime Country in *Cyprus*.

PUBLIC WOOING. Com. by the Dutchess of *Newcastle*, Fol. 1662.—Several of the Suitors Speeches, particularly those of the Soldier, the Countryman and the Spokesman for the bashful Suitor, were written by the Duke, as were also two other Scenes, and the two Songs at the End of the Play.

THE PURITAN, or the Widow of Watling Street. Com. by *W. Shakspeare*, 4to. 1607.—This Play is not unentertaining, yet it is one of the seven which have been rejected by some of *Shakspeare's* Editors.—Scene *London*.

PYRRHUS AND DEMETRIUS. Opera, by *Owen M'Swiny*, 4to. 1709.—This is a Translation from the *Italian* of *Scarlatti*, and was performed at the *King's Theatre* in the *Haymarket*.—Scene in *Epirus*.

PYRRHUS KING OF EPIRUS. Trag. by *Cha. Hopkins*, 4to. 1695.—This is the least meritorious and least successful of this Author's Performances, but has his great Youth at the Time he wrote it to plead in its Defence.—It has, however, many Strokes in it which an older Writer need by no Means have been ashamed of.—The Story of it may be found in *Livy*, in *Plutarch's* Life of *Pyrrhus*, &c.—The Scene is the City of *Argos*, besieged by *Pyrrhus*, with the Camp of the *Epirotes* on the one Side, and that of the *Macedonians*, who came to its Relief, on the other.—Prologue by *Mr. Congreve*.

PYRAMUS AND THISBE. A Comic Masque, 12mo. 1716.—This Piece was performed at *Lincoln's-Inn-Fields Theatre*.—

Mr.

Mr. Rich. Lewcridge dress'd it out in Recitatives and Airs after the present Italian Manner, from the Interlude in *Shakespeare's Midsummer Night's Dream*.

Q

THE QUACKS, or *Love's the Physician*. Com. by Owen M^r Saviny. 8vo. 1710.—This Piece consists only of three Acts, and is a Translation from the *L'Amour Medecin* of *Moliere*.—Scene London.—It was twice rejected or forbidden at the Theatre Royal in *Drury Lane*, but was at last introduced to the Public at the *Queen's Theatre* in the *Haymarket*, of which I believe Mr. M^r Saviny was at that Time in Part, if not sole, Manager.—It met, however, with little Success.

The QUAKER'S OPERA, by *Tbo. Walker*, 8vo. 1729.—This is one of many very indifferent Pieces which the warm Sunstone of Applause the *Beggar's Opera* had met with, hatched into Life.—Mr. *Walker*, moreover, might have another Motive to make him hope Success in a Ballad Opera, from the great Approbation he had been favoured with in the Part of Capt. *Mackbeath*.

The QUAKER'S WEDDING. Com. Anonym. 4to. 1699.—Of this I know only the Name.

The QUEEN, or *the Excellency of her Sex*. Tragi-Com. Anonym. 4to. 1653.—This excellent old Play is said to have been found out by a Person of Honour, and given to the Editor *Alexander Gough*, to whom three Copies of Verses are addressed on the Publication of it.—Part of the Plot,

viz. the Affair of *Solassa's* swearing *Ve asco* not to fight is taken from *Belleforest's Histoires tragiques*, Novel 13.—Scene lies at *Arragon*.

THE QUEEN AND CONCUBINE. Com. by *Rich. Brome*, 8vo. 1659.—Scene *Sicilie*.

QUEEN CATHERINE, or *the Ruines of Love*. Trag. by *Mary Pix*, 4to. 1698.—The Scene lies in *England*, and the Plot from the *English* Historians in the Reigns of *Edward IV.* and *Henry VI.*—The Prologue is written by her Cotemporary Mrs. *Trotter*.

THE QUEEN OF ARRAGON. Tragi-Com. by *Wm. Habington*, Fol. 1640.

THE QUEEN OF CORINTH. Tragi-Com. by *Beaumont and Fletcher*, Fol. 1673.

THE QUEEN OF SPAIN. By *Ja. Worsdale*.—This Piece I never saw; but find it mentioned in the *British Theatre*, yet without Date, or any Notice whether it is Tragedy or Comedy.—By the Title one would be apt to imagine it the former; yet as Mr. *Worsdale's* Genius has always appear'd to take a comic Turn, I should rather conclude it to be the latter.

QUEEN OF WALES. *Vid.* LOVE'S VICTIM.

THE QUEEN'S ARCADIA. A Pastoral Tragi-Com. by *Samuel Daniel*, 4to. 1606.—This Piece was presented to *Queen Anne*, Wife of *James I.* and her Ladies by the University of *Oxford* in *Christ Church* in *August*, 1605, and is dedicated in Verse to her Majesty.—The Scene lies in *Arcadia*.—The Characters of *Corinus* and *Amintas* in one of their Scenes resemble those of *Filme* and *Daphnis* in *M. Quinault's Comedie sans Comedie*, as do two other Scenes between them and their Mrs. *Clomire* bear a Likeness to that between the Swains *Damox* and

and *Alexis*, and the inconstant Nymph *Laurinda* in *Randolph's Amyntas*.

The **QUEEN'S EXCHANGE**. Com. by *Rich. Brome*, 4to. 1657.

—This Play was acted at *Black Fryars* with great Applause. — Scene lies in *England*.

QUEEN'S MASQUE. *Vid.* LOVE'S MISTRESS.

The **QUEEN'S MASQUE OF BEAUTY**. By *Ben Jonson*, Fol. 1640. — This Piece was personated at Court by *Anne*, Queen to King *James I.* and her Ladies on *Twelfth Night*, 1605.

The **QUEEN'S MASQUE OF BLACKNESS**. by *Ben Jonson*, Fol. 1640. — This Piece, as well as the foregoing, was presented at Court by the Queen and her Ladies, only this was performed on the *Sunday Night* after *Twelfth Night*, 1608. — It was at the Palace of *Whitehall* that both these Pieces made their Appearance, the celebrated Architect *Inigo Jones* assisting in the Machinery and Decorations.

The **QUEENES OF BRENTFORD**, or *Bayes no Poetaster*. A Ballad Opera of five Acts, by *Tho. Durfey*, 8vo. 1721. — This Play was, I believe, never acted, but was published, together with two other dramatic Pieces and a Collection of Poems by the same Author.

QUEEN TRAGEDY RESTOR'D. A Dramatic Entertainment, by *Mrs. Hooper*, 8vo. 1749. — This Piece, which is a strange incoherent Jumble of repeated Absurdities, tho' intended by its Author as a Burlesque on the Modern Writers, and a Means of restoring Tragedy to her an-

cient Dignity, was performed one Night only at the Little Theatre in the *Haymarket*, by a Set of Performers of equal Merit with the Piece itself; the Author herself, who had never trod a Stage before, appearing in the Part of *Queen Tragedy*. — As the House was almost entirely filled with her own Friends, a silent Disgust and *Ennui* was all the Reception it met with, but on attempting to bring it on a second Night, the Fame it had acquired was apparent, from there not being an Audience sufficient even to pay the Expences of Music and Candle.

QUERER PER SOLO QUERER. *To love only for Love's Sake*. Dramatic Romance, by *Sir Rich. Fanshawe*, 4to. 1671. — This is only a Translation, or rather Paraphrase from the *Spanish* of *Antonio de Mendoza*, made by *Sir Richard* during his Confinement at *Tankersly Castle* in 1654, when he was taken Prisoner by *Oliver* at the Battle of *Worcester*. — The Original was written in 1623, in Celebration of the Birth-Day of *Philip IV.* of *Spain*, and is dedicated to *Elizabeth* his Queen. — It was represented at Court at *Aranjuez*, before those Sovereigns, by the *Meninas*, which are a Set of Ladies, the Daughters or Heiresses to the *Grandees* of *Spain*, who attend on the Queen; but who, tho' only Children in Years, stand higher in Rank than her Majesty's Ladies of Honour. — The Piece consists but of three Acts or *Fornadas*, according to the *Spanish* Custom. — Annexed to it is the *Fiestas de Aranjuez*, *Festivals at Aranjuez*, translated from the same Author.

R.

RADAMISTUS. An Italian Opera, 8vo. 1720. performed at the King's Theatre in the Haymarket.—The Plot from *Tacit. Annal.* Lib. 12.

RAGING DEVIL BOUND. *Vid.* PLUTO FURENS ET VINC-TUS.

THE RAGING TURK, OR BAJAZET II. Trag. by *Tho. Goffe*, 4to. 1631.—The Plot of this Play may be found by consulting *Knolles Turkish History*, *Chalcocondylas*, and other Writers on that Reign.—It was not published till after the Author's Death.

RAM ALLEY, OR Merry Tricks. Com. by *Lodowick Lord Barry*, 4to. 1611.—The Incident of *Will. Smallbank's* decoying the Widow *Tasseta*, is also a Circumstance in *Killegrew's Parson's Wedding*, as likewise in the *English Rogue*, Part IV. Chap. 19.—Scene in *London*.

RAMBLE TO OXFORD. *Vid.* HUMOURS OF THE ROAD.

RAMBLING GALLANTS DEFEATED. *Vid.* MUSE OF NEW-MARKET.

THE RAMBLING JUSTICE, or the Jealous Husbands, with the Humours of *John Twyford*. Com. by *John Leonard*, 4to. 1678.—Great Part of this Play is borrowed from *Middleton's More Dissemblers besides Women*, particularly the Scene between *Sir General Amorous* and *Bramble* in the 2d Act.—*Petulant Easy's* being disguised like a Gipsy in the same Act, and the Scene between *Bramble* and the Gipsies in the 3d.—The Scene is laid in *London*, and the Time twenty-four Hours,

RAMBLING LADY. *Vid.* SIR ANTONY LOVE.

RAMBLING SHEPHERD. *Vid.* CONSTANT NYMPH.

THE RAMPANT ALDERMAN, or *Nexus from the Exchange*. Farce, Anonym. 4to. 1685.—This Farce is one entire Piece of Plagiarism, being stolen from *Marmion's Fine Companion*, and several other Plays.

THE RAPE, or the Innocent Impostors. Trag. by *Dr. Brady*, 4to. 1692.—This Piece was introduced on the Stage by *Mr. Shadwell*, who wrote an Epilogue to it.

THE RAPE OF EUROPA BY JUPITER. A Masque, Anonym. 4to. 1694. Sung at the *Queen's Theatre in Dorset Gardens* by their Majesties' Servants.

THE RAPE OF HELEN. A Mock Opera, Anonym. 8vo. 1737.—This Piece was not, I believe, acted any where, as it is not mentioned in any of the Lists, and I find it only named in the Monthly Catalogues of Publications of that Year.

RAPE OF LAVINIA. *Vid.* TITUS ANDRONICUS.

THE RAPE OF LUCRECE. A true Roman Tragedy, by *Tho. Heywood*, 4to. 1638.—The Plot is selected from *Livy*, *Florus*, *Valerius Maximus*, and other Roman Historians.—In it are introduced several Songs sung by *Valerius* the merry Lord among the Roman Peers.

THE RAPE OF PROSERPINE. A Farce, by *Lewis Theobald*, 4to. 1727. acted at the *Theat. Royal in Lincoln's-Inn-Fields*.—The Music to this Piece was composed by *Mr. Galliard*, and the Scene lies in *Sicily*.—This I imagine to be the Ground-Work of a Pantomime which frequently to

this Day makes its Appearance in *Covent Garden Theatre*, and to the great Reproach of public Taste, has repeatedly drawn crowded Audiences to the most trivial and insignificant Pieces of the Drama, and those even very indifferently performed, at Times when the almost supernatural Works of *Shakespeare, Johnson, &c.* supported by every Thing that human Exertion and Abilities could add to them in the Acting, have made their Appearance to almost empty Benches.

RAPE UPON RAPE, or *the Justice caught in his own Trap*. Com. Anonym. 8vo. 1739.—To the best of my Remembrance it was reputed to be Mr. *Fielding's*, and was acted at the Little Theatre in the *Haymarket*.—Scene *London*.

The REBELLION. Trag. by *Tho. Rawlins*, 4to. 1640.—Scene *Sevil*.—This Play was acted with great Applause, and seems to have been held in high Estimation, there being no less than eleven Copies of Commendatory Verses prefix'd to this first Edition of it.

REBELLION OF NAPLES. *Vid. MASSANIELLO*.

RECRUITING OFFICER. Com. by *Geo. Farquhar*, 4to. 1707.—This most entertaining and lively Comedy, which is at this Time, and probably will ever continue to be one of the most standard and established Amusements of the *British Stage*, was written on the very Spot where the Author has fix'd his Scene of Action, viz. at *Shrewsbury*, and at a Time that he was himself a Recruiting Officer in that Town, and, by all Accounts of him, the very Character he has drawn in that of Captain *Plume*.—His Justice *Ballance* was design'd, as he tells you himself, as a Compliment

to a very worthy Country Gentleman in that Neighbourhood.—He has dedicated the Play in a familiar and at the same Time grateful Manner, to all Friends round the *Wrekin*, and his Epilogue is a sprightly and martial one, adapted to the Successes of the *British Arms* at that glorious Period, being introduc'd by the Beat of Drum with the *Grenadier March*.—The Characters are natural, the Dialogue genteel, and the Wit entirely spirited and genuine.—In short, to say the least we can in its Praise, we can scarcely keep within the Limits assign'd us; and were we to say the most, we could scarcely do Justice to its Merit.

RECRUITS FOR THE QUEEN OF HUNGARY. *Vid. PRODIGAL*.

The REFORMATION. Com. 4to. 1673.—Scene *Venice*.—This Piece is ascribed to one Mr. *Arrowsmith*, M. A. of *Cambridge*, but with what Justice I cannot pretend to say.

The REFORM'D WIFE. Com. by Mr. *Burnaby*, 4to. 1700.—From this Play Mr. *Cibber* has borrowed great Part of his *Ladies last Stake*.

The REFUSAL, or *the Ladies Philosophy*. Com. by *C. Cibber*, 4to. 1720.—The Ground-work of that Part of this Play which relates to the second Title is built on the *Femmes savantes* of *Moliere*, which *Wright's Female Virtuoso* is also borrowed from.—But Mr. *Cibber*, who always greatly improved those Hints which he took from others, has introduced a second Plot into it, by making the Circumstances of his Catastrophe depend on the Absurdities of that Year of Folly and Infatuation in which this Play made its Appearance, when the Bubbles

of the *South-sea* Scheme render'd even Men of Understanding *Fools*, and then subjected them to the designing Views of *Knaves*.—His Sir *Gilbert Wrangle*, whom he has made a *South-sea* Director, is an admirably drawn, an exceeding natural, and yet I think an original Character; and altho', the Prejudice which the Author had rais'd against him on another Occasion (Vid. *Nonjuror*) permitted this Piece to run for no more than six Nights, and that with repeated Disturbances at every one of them, yet I cannot help looking on it as one of the most finished of this Author's Comedies.—With the Revival of this Play, if I do not mistake, Mr. *Garrick* open'd the Th. Royal at *Drury Lane* in the Year 1747, being the first of his Management, nor can I in Justice omit taking Notice of the great Merit shewn by Mr. *Macklin* in the Performance of the Part of Sir *Gilbert*.

The *REGICIDE*, or *King James I.* Trag. by Dr. *Smollet*, 8vo. 1749.—The Plot of this Piece is founded on the *Scottish* History of the Reign of that Monarch who was basely and barbarously murder'd by his Uncle *Walter Stuart*, Earl of *Atbol*, in the Year 1437.—This Play was offer'd to the Managers of the Theatres, but rejected, a particular Account of which the Author has given under feign'd Characters, in his *Adventures of Roderic Random*, in which he has display'd a great Deal of Wit and Humour, but with how much Justice I cannot pretend to determine.—It was published afterwards by Subscription, very much, I believe, to its Author's Emolument.—As therefore it stands in Print, and open to every one's

Examination, I shall by no Means here enter in any particular Investigation of its Merits, but leave it entirely to the Decision of the Public how far the Author and Managers were or were not in the Right in their respective Parts of the Contest.

REGICIDIUM. Tragi - Comædia. Anonym. 1665.—This *Latin* Piece, written by some *English* Author, is on the Death of *K. Charles I.* but having never seen it, I can give no further Account of it.

The REGISTER OFFICE. Farce of two Acts, by *Joseph Reed*, 8vo. 1761.—This little Piece, which was performed only for two Nights at the Th. Royal in *Drury Lane*, altho' at both Representations it met with great Applause, is intended to expose the pernicious Consequences that may, and probably do, frequently arise from *Offices of Intelligence*, or, as they are called, *Register Offices*, where the Management of them happens to be lodged in the Hands of wicked and designing Men.—This Design is surely a laudable one, as the Stage ought certainly to be made the Vehicle to convey to the public Ear and Eye, not only the Representation of general Vice and Folly, but also the Knowledge of any particular Evil or Abuse, which may occur to a few Persons indeed, but those perhaps either too unconsequential or too indolent to attempt a Redress of it, and which cannot therefore by any Means so readily as by this be brought forth to open Day-light, and in Consequence to public Redress.—In the Execution of this, the Plan of which is render'd as simple as possible, several Characters are introduced.—The Generality of which are well drawn,

drawn, particularly the provincial ones of an *Irish* Spalpeen, a *Scotch* Pedlar, and a *Yorkshire* Servant Maid, as also that of a military Male *Slip-slop*, whose Ignorance leads him into the perpetual Use of hard Words whose Meaning he does not understand, and consequently mis-pronounces, and whose Impudence secures him from a Blush on the Detection of his Absurdity.—There is also another Character in it, which was omitted in the Representation, viz. that of Mrs. *Snare* an old Puritanical Bawd, which treads so close on the Heels of the celebrated Mrs. *Cole* in Mr. *Foot's* *Minor*, not only in the general Portrait, but in the particular Features of Sentiment and Diction, that we should certainly be ready to fly out in Exclamation against the Author as the most barefac'd and undaunted Plagiary, had he not, in an Advertisement annexed to the Piece, assur'd us that the said Character was written previous to the Appearance of the *Minor*, and even that the MS. had been lodged in Mr. *Foot's* own Hands, under an Expectation of that Gentleman's bringing it on the Stage in the Year 1758, two Years before he brought out his own Piece of the *Minor*.

REGULUS. Trag. by *John* *Crown*. 4to. 1694.—The Title of this Play declares what the Subject of its Plot must be, the Story of *Regulus* being perfectly well known as one of the noblest Examples of Honour and Constancy to be met with throughout the whole *Roman* History.—It is to be found in *Livy*, *Florus*, &c.

REGULUS. Trag. by *W. Howard*, 8vo. 1744.—This Play is on the same Subject with the before-mentioned one, and was presented at the Th. Roy, in *Drury*

Lane, and with some Success.

The REHEARSAL. Com. by the Duke of *Buckingham*, 4to. 1671.—This Play was acted with Universal Applause, and is indeed the truest and most judicious Piece of Satire that ever yet appear'd:—Its Intention was to ridicule and expose the then reigning Taste for Plays in Heroic Rhime, as also that Fondness of Bombast and Fustian in the Language, and Clutter, Noise, Bustle and Shew in the Conduct of dramatic Pieces which then so strongly prevailed, and which the Writers of that Time found too greatly their Advantage in not to encourage by their Practice, to the Exclusion of Nature and true Poetry from the Stage.—This Play was written, and had been several Times rehearsed before the Plague in 1665, but was put a Stop to by that dreadful Public Calamity.—It then, however, wore a very different Appearance from what it does at present, the Poet having then been called *Bilboa*, and was intended for Sir *Robert Howard*; afterwards, however, when Mr. *Dryden*, on the Death of Sir *W. Davenant*, became Laureat, and that the Evil greatly increased by his Example, the Duke thought proper to make him the Hero of his Piece, changing the Name of *Bilboa* into *Bayes*; yet still, altho' Mr. *Dryden's* Plays became now the more particular Mark for his Satire, those of Sir *Rob. Howard* and Sir *W. Davenant* by no Means escaped the severity of its Lash.—This Play is still repeatedly performed, constantly giving Delight to the judicious and critical Parts of an Audience.—Mr. *Garrick*, however, introduced another Degree of Merit into the Part of *Bayes*, having

render'd

render'd it by his inimitable Powers of Mimickry not only the Scourge of Poets but of Players also, taking off, in the Course of his Instructions to the Performers, the particular Manner and Style of acting of almost every living Performer of any Note.—And altho' that Gentleman has for some Years past laid aside this Practice, out of a tender Consideration for those Persons whose Interests with the Public might be injur'd by the pointing out their Imperfections to its Notice, and perhaps esteeming Mimickry below the Province of a Performer of capital Merit, yet his Example has been followed by several Actors who have since played the Part, and will perhaps continue to be so by every one whose Powers of Execution are equal to the Undertaking.

The REHEARSAL. A Farce, or *A second Part of Mrs. Confusion's Travail and hard Labour, she endur'd in the Birth of her first Monstrous Offspring, the Child of Deformity, the Lopsel Fruit of seven Years Teeming, and a precious Babe of Grace, deliver'd in the Year 1648, by Mercurius Britannicus, printed in the Year 1718.* 4to.—The Dedication to *Monf. Pillioniere*.—The Scene *Gray's Inn*.—This Piece I never saw, it being in none of the Catalogues, nor taken Notice of by any Author, excepting in the MS. Additions to *Jacob* by *Coxeter*, which I have had so frequent Occasion to mention, and in which it is inserted with the above full Title.—It appears very plainly to be a political Piece, and relative to the Troubles of *Charles* the first's Reign, and from its being said to be a second Part, and the fictitious Author's Name annexed being correspondent, I am apt to believe it intended as a Sequel to the *Mercurius Britannicus*, of

which see more in its Place.—For what Reason this old Party Piece should have been republished at the above Period I cannot conceive, nor why it should be dedicated to *Pillioniere*, who was a *French Refuge* at that Time, protected by the late *Dr. Hoadley*, then Bishop of *Bangor*, unless it was with a malicious View to cast an Imputation of Puritanism and antimonarchical Principles on the Bishop and his Friends.

The REHEARSAL OF KINGS. Farce, 1692. Anonym.—What Kind of Piece this is, I know not, only finding a bare Mention made of it in *Whincop* and the *British Theatre*.

The RELAPSE, or *Virtue in Danger*. Com. by *Sir John Vanbrugh*, 4to. 1697.—This Play was written as a Continuation of, or Sequel to *Cibber's Love's last Shift*; all the principal Characters being continued, and finely supported to the Complexion they bore in the first Part.—It was, however, an hasty Performance, being written in six Weeks Time, and some broken Scenes that there are in it may be deem'd an Irregularity.—There are, indeed, much Wit, great Nature, and Abundance of Spirit which run thro' the whole of it, yet it must be acknowledged there is a Redundancy of Licentiousness and Libertinism mingled with them, and that two or three of the Scenes, particularly those between *Berinthia* and *Loveless*, and that (which is indeed now omitted in the Representation) between *Coupler* and young *Fashion*, convey Ideas of so much Warmth and Indecency, as must cast a very severe Reflection on such Audiences as could sit to see them without being struck with Confusion and Disgust.—The Taste however of the Age *Sir John Vanbrugh*

Vanbrugh lived in, alone could justify his committing such Violence on the Chastity of the Comic Muse; and whoever will peruse *Gibber's* Prologue to the *Provoke'd Husband*, will be satisfied from the Testimony of one who certainly was well acquainted with this Gentleman's Sentiments, that he was, before his Death, not only convinc'd of, but determined to reform this Error of Taste.

RELIGIOUS. A Tragi-Com. by the Dutchess of Newcastle, Fol. 1662.

The RELIGIOUS REBEL, or *the Pilgrim Prince*. Trag. Anon. 4to. 1671.—Scene in Germany.

The RENEGADO. Tragi-Com. by *Phil. Massinger*, 4to. 1630.—This was esteem'd a good Play, and is recommended by two Copies of Verses by *Shirley* and *Daniel Larkyn*.—The Scene *Tunis*.

The REPRISAL, or *the Tars of Old England*. Farce of two Acts, by *Dr. Smollet*, 8vo. 1757.—However indifferent this Author's Success might be in Tragedy, yet his Comic Genius has shewn itself very conspicuously in this little Piece, in which there are four Characters, viz. a French, Scotch and Irish Man, and an English Sailor, as highly drawn and as rationally distinguished as in any dramatic Piece I know in the English Language.—It met with good Success in the Representation; yet, to speak my real and unbiass'd Opinion, not equal to what its Merit might have justly claim'd.

The RESTORATION, or *Right will take Place*. Tragi-Com. without Date.—This Play was never acted;—it is a very paltry Performance, yet has been attributed, but injuriously, to the Duke of Buckingham.

THE RESTORATION OF KING CHARLES II. *with the*

Life and Death of Oliver Cromwell. An Histori-Tragi-Comi-Ballad Opera. Anonym. 8vo. 1732.—To this Piece, which was never performed, is annexed a Preface in Vindication of the Author from certain Aspersions which had been thrown on him with Regard to it.

THE RETURN FROM PARNASSUS, or *a Scourge for Simony*. Com. Anonym. 4to. 1606.—

This Piece was publickly acted in *St. John's College Cambridge*, by the Students.—The Poets of that Time are treated with much Severity in it, and from the Hints thrown out in it against the Clergy, Doctor *Wild* laid the Foundation of his Play call'd the *Benefice*.

THE REVENGE. Trag. by *E. Young*, 8vo. 1721.—This Play met, and justly, with very great Success, as it is undoubtedly the Master-piece in the dramatic Way of that great and amiable Author.—The Design of it seems to have been borrowed partly from *Shakespeare's Othello*, and partly from *Mrs. Behn's Abdelazar*; the Plot favouring greatly of the former, and the principal Character, viz. *Zanga*, bearing a considerable Resemblance to the latter.—Yet it will not surely be saying too much, to observe that *Dr. Young* has in some Respects greatly improved on both.—If we compare the *Iago* in one with the *Zanga* in the other Tragedy, we shall find the Motives of Resentment greatly different, and those in the latter more justly as well as more nobly founded than in the former.—*Iago's* Cause of Revenge against *Othello* is only his having set a younger Officer over his Head on a particular and single Vacancy, notwithstanding he himself still stands most high in his Esteem and Confidence, and

consequently in the fairest Light, for being immediately preferr'd by him to a Post of equal if not greater Advantage.—To this indeed is added a slight Suspicion, which he himself declares to be but bare Surmise, of the General's having been too great with his Wife, a particular which *Othello's* Character and Cast of Behaviour seems to give no Authority to; and on these slight Motives he involves in the Ruin he intends for the Moor, three innocent Persons besides, viz. *Cassio*, *Desdemona* and *Roderigo*.—Far different is *Zanga's* Cause of Rage, and differently pursued.—A Father's assur'd Death, slain by *Alonzo*, the Loss of a Kingdom, in Consequence of his Success, and the Indignity of a Blow bestow'd upon himself from the same Hand; all these accumulated Injuries, added to the Impossibility of finding a nobler Means of Revenge, urge him against his Will to the Subtilties and underhand Methods he employs.—*Othello's* Jealousy is rais'd by Trifles, the Loss of a poor Handkerchief which *Desdemona* knew not was of Value, and only pleading for a Man's Forgiveness who had been cashier'd on a most trivial Fault, are all the Circumstances he has to corroborate the vile Insinuations of *Iago*.—He therefore must appear too credulous, and forfeits by such Conduct some of our Pity.—*Alonzo*, on the contrary, long struggles against Conviction of this Kind, nor will proceed to Extremities, till, as he says himself, “*Proofs rise on Proofs, and still the last the strongest.*”—The Man his Jealousy stands fix'd on, is one who had for three Years been not only his Wife's Lover but her destin'd Husband.—He finds a Letter (forg'd indeed, but so as to deceive him) from *Carlos*

to his Wife in rapturous Terms, returning Thanks for Joys long since bestow'd on him; he finds his Picture hid in a private Place in his Wife's Chamber, is told a positive and circumstantial Story by one whose perfect Truth he had long confided in, and lastly is confirm'd in all his Apprehensions by that Unwillingness to soothe them, which *Leonora's* conscious Innocence urges her Pride to assume.—Such are the Advantages the Piece before us has with Respect to Plot over *Othello*. And notwithstanding that *Abdelazar* has been rendered by Mrs. *Behn* a very spirited Character, yet any one on Inspection, will easily perceive how much more highly coloured *Zanga* is, and what Advantages, even in the Subtily and Probability of Success in his Machinations, the one has above the other.—In a Word, we may, I think, with great Justice, assign to this Piece a Place in the very first Rank of our dramatic Writings.

THE REVENGE, OR *A Match* in Newgate. Com. 4to. 1680.—This Play was attributed to Mrs. *Behn*, but is in Reality no more than *Marston's* DUTCH COURTEZAN, reviv'd with some trifling Alterations.

REVENGE FOR HONOUR. Trag. by *Geo. Chapman*, 4to. 1654.—The Plot of this Play is Eastern, and the Scene laid in *Arabia*.

THE REVENGEFUL QUEEN. Trag. by *Wm. Phillips*, 4to. 1698. The Plot of this Play is taken from *Macbiavel's* Florentine History, and the Scene laid in *Verona*.—Sir *Wm. Davenant* had many Years before written a Tragedy on the same Story, viz. ALBOVINE KING OF THE LOMBARDS. That, however, the Author declares he knew nothing

thing of, till after the Writing and Publication of this Piece

REVENGER'S TRAGEDY. *Vid.* LOYAL BROTHER.

THE REVOLTER. Tr. Anon. 4to. 1670. A Piece I know nothing further of than the Name.

THE REVOLUTION, or *the Happy Change*. A Tragi-Com. acted throughout the *English* Dominions in 1688; written by a Person of Quality.—The Plan of this Piece may be easily conceiv'd, and it is as apparent that it must be purely political, and could not have been intended for Representation.—It is, probably, the Production of some Time very soon after the Period of the Revolution; but its exact Date I cannot trace.

REVOLUTION. *Vid.* TIMOLEON.

THE REVOLUTION OF SWEDEN. Trag. by *Catbarine Trotter*, 4to. 1706.—The Scene *Stockholm* and the Camp near it.

THE REWARDS OF VIRTUE. Com. by *John Fountain*, 4to. 1661.—This Play was not intended for the Stage by its Author; but after his Death, *Mr. Shadwell*, who perceived it to have Merit, made some few Alterations in it, and reviv'd it under the Title of the ROYAL SHEPHERDESS, in the Year 1669.

RHODON AND IRIS. A Pastoral by *Ralph Knevett*, 4to. 1631.—This Piece is recommended by four Copies of Verses; it was presented at the *Florist's Feast* at *Norwich*, May 3, 1631.—The Scene *Tbessaly*.

RICHARD II. *Vid.* KING RICHARD II.

RICHARD III. *Vid.* KING RICHARD III.

THE RICHMOND HEIRESS, or *A Woman once in the Right*. Com. by *Tho. Durfey*, 4to. 1693.—This

Play did not meet t first with all the Success the Author expected from it, but being reviv'd afterwards with Alterations, was very favourably received.

RICHMOND WELLS. Anon. Without Date, and I believe never acted.—It is, however, one of the Productions of the present Century.

RIDICULOUS LOVERS. *Vid.* GENEROUS ENEMIES.

RIGHT USE OF PLAYS. *Vid.* DIVINE COMEDIAN.

RIGHT WILL PREVAIL. *Vid.* USURPER DETECTED.

RIGHT WILL TAKE PLACE. *Vid.* RESTAURATION.

RINALDO. Opera. 8vo. 1711.—Performed at the Queen's Theatre in the *Haymarket*.—The Plan of this Piece was laid by *Aaron Hill*, that Gentleman's Design was fill'd up with *Italian* Words by *Sig. Giacomo Rossi*, and the Music composed by *Handel*.—The Hint of the Story is taken from *Tasso*, and the Scene in and near *Jerusalem*.

RINALDO AND ARMIDA. Trag. by *J. Dennis*, 4to. 1699.—The Hint of the chief Characters in this, as well as the last mentioned Piece, is from *Tasso's Gierusalemme*, but the Manners of them being by our Author thought unequal to that great *Italian*, he has taken the Liberty to change them, and form his Characters more agreeable to the Subject.—His Reasons for so doing he has given, not only in his Preface to the Play, but also in the *Pro'ogue*, which he confesses to be a Sort of Preface to it.—How far he has succeeded in his Design, must, however, be left to the Judgment of every Reader.—The Scene lies on the Top of a Mountain in the *Canaries*.—The Musical Entertainments in it, were composed by *Mr. John Eccles*,

Eccles, excepting a Chorus in the fourth Act, which is borrowed from Mr. H. Purcell's Frost Scene.

THE RIVAL BROTHERS. Tr. Anonym. 4to. 1704.—The running Title of this Play, is, *The fatal Secret, or the Rival Brothers*. — Scene *England*.

THE RIVAL FOOLS. Com. by C. Cibber, 4to. 1708.—This Play is partly borrowed from Fletcher's *Wit at several Weapons*. It met, however, with very bad Success.—There happened to be a Circumstance in it, which being in itself somewhat ridiculous, gave some Part of the Audience a favourable Opportunity of venting their Spleen on the Author;—viz. a Man in one of the earlier Scenes on the Stage, with a long Angling Rod in his Hand, going to fish for *Miller's Thumbs*: on which Account, some of the Spectators took Occasion whenever Mr. Cibber appear'd in the Character he himself play'd in it, to cry out continually *Miller's Thumbs*.

THE RIVAL FRIENDS. Com. by Peter Haushead, 4to. 1632.—The Title of this Play has somewhat whimsical in it, and bears Testimony to the Author's Uneasiness under Censure.—He tells you in it, that it was acted before the King and Queen's Majesties, when, out of their princely Favour, they were pleased to visit the University of Cambridge, on the 19th Day of March, 1631. Cry'd down by Boys, Faction, Envy, and confident Ignorance, approv'd by the judicious, and expos'd to the public Censure by the Author.—His Dedication is in the same Style, being a Copy of Verses, inscrib'd to the Right Honourable, Right Reverend, Right Worshipful, or whatsoever be he, shall be, or

whom he hereafter shall call Patron.

—From hence it appears that it had met with some Criticisms, which he knew not how to bear.—Yet it is commended by a Copy of *Latin Verses*, and two in *English*.—It has an Introduction by Way of Dialogue, between *Venus, Phœbus and Thetis*, sung by two Trebles and a Base, in which *Venus*, (being *Phosphorus*, as well as *Vesper*) appears at a Window above, as risen, calling to *Phœbus* (or *Sol*) who lies in *Thetis's* Lap, at the East Side of the Stage, canopy'd by an azure Curtain.—The Scene between *Loveall, Mungrell, and Hammerbin*, in the third Act, is copy'd from that between *Truewit, Daw, and La Fool*, in the fourth Act of *Bensons*'SILENT WOMAN.

THE RIVAL GENERALS. Tr. by Mr. Sterling, without Date, but some Time about 1733.—This Piece is mentioned no where but in the *British Theatre*.—And as the Author is there said to be an *Irish Gentleman*, it is probable this Play might have been represented in *Dublin*.

RIVAL GODDESSES. *Vid.* LOVE TRIUMPHANT.

THE RIVAL KINGS, or *the Loves of Oroondates and Statira*. Trag. by John Banks, 4to. 1677.—This is one of the least known of this Author's Pieces, and bears the strong Characteristic of all his Writings, viz. the being affecting in its Conduct, without having one good Line in its Composition.—It is written in Rhyme, and the Plot taken almost entirely from the Romance of *Cassandra*, excepting what relates to *Alexander*, the Foundation of which may be trac'd in *Quintus Curtius* and *Justin*.—The Scene *Babylon*.

THE RIVAL LADIES. Tragi-Com.

Com. by *J. Dryden*, 4to. 1675. — The Dedication to this Play is a Kind of Preface in Defence of blank Verse. — The Scene lies in *Alicant*; the Dispute betwixt *Anideo* and *Hypolito*, and *Gonsalvo's* fighting with the Pyrates, is borrowed from *Encolpius*, *Giton*, *Eumolpus* and *Teyphena's* boarding the Vessel of *Lycas*, in *Petronius Arbiter*; and the Catastrophe has a near Resemblance to that of *Scarron's Rival Brothers*.

The RIVAL MILLINERS, or *the Attorney's Clerks*. Farce, by *Rob. Drury*, 8vo. 1735. — This is a Burlesque or Mock Tragedy, and was performed at the Little Theatre in the *Haymarket*, with some Applause.

The RIVAL MODES. Com. by *J. Moore Smyth*, 8vo. 1726. — The reputed Genius of this Gentleman, gave the highest Expectations of this Piece for a long Time before its Appearance, which, however, it was very far from answering, and consequently very soon dropt into Oblivion.

The RIVAL MOTHER. Com. Anon. 8vo. 1678.

The RIVAL NYMPHS, or *the Merry Swain*, by Mess. *Dan. Bellamy*, sen. and jun. 1746. — This is one of the dramatic Pieces published by these Gentlemen in Conjunction. — I never saw it, but by the Title imagine it to be a Comedy.

The RIVAL QUEENS, or *the Death of Alexander the Great*. Tr. by *Nath. Lee*, 4to. 1677. — This is look'd on as one of the best of this Author's Pieces, and is to this Day frequently represented on the Stage; yet with considerable Alterations from what Mr. *Lee* left it. — It must be confess'd, that there is much Bombast and Extravagance in some Parts of it; yet in others there is so much

real Dignity, and such beautiful Flights of Imagination and Fancy, as render even the Madness of this true Genius, more enchanting than even the more regular and finish'd Works of the cold laborious Playwright of some Periods since his Time. — The Scene is in *Babylon*, and the Story may be found in the Historians of that Hero's Life.

The RIVAL QUEENS, *with the Humours of Alexander the Great*, by *C. Cibber*, 8vo. 1729. — This Piece is a Burlesque on the last mentioned Play, almost every Scene being parodized with a good deal of Humour. — This Piece was not printed till the Time of the above Date, and then only in *Dublin*. — Yet the Author of the *British Theatre* observes, that it was performed about the Year 1710, but without saying where.

The RIVAL PRIESTS, or *the Female Politician*. Com. by Mess. *Bellamy*, 1746. — None of the Writings of these Gentlemen were ever acted.

The RIVALS. Tragi-Com. 4to. 1668. — This Play is printed without any Author's Name, but *Langbaine*, on the Authority, as he says, of the Publisher, ascribes it to *Sir W. Davenant*. — The Scene lies in *Arcadia*.

The RIVAL SISTERS, or *the Violence of Love*, Trag. by *Robert Gould*, 4to. 1696. — The Representation of this Play appears by the Author's Complaint in his Epistle, to have been for some Time delay'd after his first Offer of it to the Stage; but when it was acted, met with a favourable Reception. — The Plot is in great Measure borrowed from *Sbirley's Maid's Revenge*, but the original Story is to be found in *God's Revenge against Murder*. — The Scene lies at *Avon*, a Village in *Portugal*.

gal.—The Prologue and Epilogue written by *D'Urfey*.

The RIVAL WIDOWS, or the fair Libertine. Com. by Mrs. Cooper, 8vo. 1735.—This Piece was acted at the Theat. Royal in Covent Garden, with some Success. The principal Characters being alternately performed by the Author and Mrs. Horton

The ROARING GIRL, or Moll Cutpurse. Com. by Tho. Middleton, 4to. 1611.—Mr. Decker was greatly assistant to the Author in the Composition of this Play.

ROBERT EARL OF HUNTINGTON'S DOWNFALL, afterwards called Robin Hood of merry Sherwode; with his Love to the chaste Matilda, the Lord Fitzwater's Daughter, afterwards his Maid Marian.—An historical Play, by Tho. Heywood, 4to. 1601.

ROBERT EARL OF HUNTINGTON'S DEATH, otherwise called Robin Hood, of merry Sherwode, with the lamentable Tragedy of chaste Matilda, his fair Maid Marian, poisoned at Dunmow by the King. An historical Play, by Tho. Heywood, 4to. 1601.—This Play and the preceding one, are both printed in the old black Letter, and are neither of them divided into Acts.—The first Part is introduced by *J. Shelton*, Poet Laureat to Henry VIII. and the other by *Fryar Tuck*.—The Story on which they both are founded may be seen in *Stow*, *Speed*, *Baker*, and the other Historians of the Reign of Richard I.

ROBIN CONSCIENCE. An Interlude. Anon. 4to. 1624.—This Piece is entirely allegorical, being a dramatic Dialogue of Robin Conscience, against his Father Covetous, his Mother Newguise, and his Sister Proud Beauty.

ROBIN HOOD'S PASTORAL MAY GAMES, 1624.

ROBIN HOOD AND HIS CREW OF SOLDIERS. An Interlude. 1627.—This Piece and the last-mentioned one, are in all the Lists, yet I do not find any of the Writers who pretend to have seen them; *Langbaine* and *Jacob* have mentioned them without Date, and it is only in the *British Theatre* that I meet with those above, which from that Authority alone, therefore I have affixed to them.

ROBINHOOD. A Musical Entertainment, 8vo. 1751.—This Piece was performed at the Theat. Roy. in *Dr. Lane*, but without any great Success, it having little more than Musical Merit to recommend it, which was not even then quite so much the Idol of public Adoration, as it seems at present to be.

RODELINDA QUEEN OF LOMBARDY. An Italian Opera, by *N. Haym*, 8vo. 1725. This Opera was performed at the Q.'s Theatre, in the Haymarket.—For the Story, see the History of *Paolo Diacono*.—The Scene in *Milan*; the Music composed by *Mr. Handel*.

ROLLO DUKE OF NORMANDY. Vid. BLOODY BROTHER.

The ROMAN ACTOR. Trag. by *Phil. Massinger*, 4to. 1629.—This Play was consider'd by its Author, and by other dramatic Poets, his Cotemporaries, to have been the most perfect Birth of his *Minerva*, as appears from his own Epistle dedicatory, and by no less than six several Copies of Verses prefix'd to it.—It could not, therefore, fail of meeting with Success in the Representation.—It was reviv'd with some Alterations, and printed in 8vo. 1722. and even before that Time, *Mr.*

Betterton

Betterton occasioned it to be got up in the Theatre, and gain'd great Applause and Reputation in the Part of the *Roman Actor*, which he himself performed.—The Plot of it may be found in the Historians of the Reign of *Domitian*, and the Scene lies at *Rome*.

THE ROMAN BRIDE'S REVENGE. Trag. by *Cha. Gildon*, 4to. 1697.—This was a very hasty Production, having been written in a Month, and met with that Success, that such Precipitancy in Works which undoubtedly require the utmost Care in Composition, Revival and Correction, justly deserves.—Yet it is far from being destitute of Merit, the first and second Acts, written probably while the Author's Genius and Imagination were in their full glow, being very well executed. Nor is the Catastrophe at all to be found fault with.—The Moral intended in it, is to set forth, in the Punishment of one of the principal Characters, that no Consideration whatsoever, should induce us to neglect or delay the Service of our Country.—The Scene lies in *Rome*, and Part of the Plot is taken from *Cammea of Galata*.

THE ROMAN EMPRESS. Tr. by *Wm. Foyner*, 4to. 1671—This Play met with great Approbation and Success, notwithstanding its first Appearance laboured under some Inconveniencies. The Language of it is poetical, spirited, and masculine, and free from what he calls the jingling Antitheses of *Love* and *Honour*; *Terror* and *Compassion* being the alternate Sensations he aims at exciting in his Auditors.—It is not very apparent for what Reason the Author should alter the Names of the Characters from those which they bear in History.—Yet he

tells us, that by the Advice of Friends he has done so, and that this *Emperor* was one of the greatest that ever *Rome* boasted.—*Langbaine* conjectures, that under the Character of *Valentius*, the Author has intended to draw that of *Constantine* the Great, and that *Crispus* and his Mother-in-Law *Faustina*, lie concealed under those of *Florus* and *Fulvia*.—The Scene of this Drama or Action, is about the Banks of the *Tiber*; where *Hoftilius* and his Party are supposed to be in *Rome*, or on the *Roman* Side of the River, and *Valentius* with his Party encamped on the other Side, in the Nature of Besiegers.

THE ROMAN FATHER. Tr. by *W. Whitehead*, 8vo. 1750.—

This Play is founded on that celebrated Incident of the earliest Period of the *Roman* History, the Combat between the *Horatii* and the *Curiatii*.—This Story had been long ago made the Subject of a dramatic Piece, by the great *French* Tragic Writer, *P. Corneille*, whose *Horace* is esteemed amongst his *Chef d'Oeuvres*.—From that Tragedy, therefore, Mr. *Whitehead* confesses that he has borrowed the Idea of two or three of his most interesting Scenes, And I must confess I cannot help wishing he had even more closely followed the Plan of that very capital Writer in the Conduct of the Piece, since by confining himself entirely to *Rome*, and the Family of the *Horatii*, he has depriv'd himself of the Opportunity of throwing in that Variety of Incident and Contrast of Character, which *Corneille's* Play is possess'd of, in Consequence of his having introduced the young *Curiatius*, whose rugged, hardy Valour, tho' truly heroicall, sets off, in the most advantageous Manner, the Equality and Resolution mingled with

with a superior Tenderness and Humanity, which shines out in the Character of the young *Horatius*.—The Addition of a Sister of *Curatius* married to *Horatius*, in *Corneille's* Tragedy, also by strengthening the Tie between the Families, is a great Aggravation of the Distress. —I would not, however, here be understood to mean any Reflection on Mr. *Whitehead's* Tragedy, which has certainly great Merit, and obtained the just Approbation of repeated and judicious Audiences. —For surely to fall somewhat short of a *Corneille*, can be no Disgrace to any Writer beneath a *Shakespeare*. —Nay, in some Respects, the Piece before us has the Advantage of the *French* Play, the declamatory Parts in the last Act being, in the latter, too long and diffuse for giving Pleasure in a theatrical Representation, however pleasing they may appear in the Closet.—There are also, in general, more poetical Beauties in the Language of Mr. *Whitehead's*, than in that of *Corneille's* Tragedy; and indeed, taking it on the whole, it may be rank'd amongst the best of the dramatic Pieces of this somewhat unprosperous Age.

The ROMAN GENERALS, or the distressed Ladies. Trag. by *John Dover*, 4to. 1677. — The Plot of this Play, as far as it relates to History, may be trac'd in *Plutarch's* Lives of *Pompey* and *Cæsar*.—The Author has, however, laid it down as his Maxim, neither rigidly to adhere to historical Fact, nor wildly to deviate from it.—The Scene lies in *Gallia*, *Rome*, and other Parts of *Italy*. From the general Tenor of the Prologue and Epilogue, it is not unreasonable to collect that the Piece was never acted, nor intended to be so, they seeming ra-

ther addressed to the Reader than the Auditor.

ROMAN LADIES. Vid. VESTAL VIRGIN.

The ROMAN MAID. Trag. by *Capt. Hurst*, 8vo. 1721. — This Play was acted at the Theatre Royal in *Lincoln's - Inn - Fields*, with very little Success.

ROMAN MATRON. Vid. CORIOLANUS.

The ROMAN REVENGE. Tr. by *A. Hill*, 8vo. 1753. — This Play was acted at the Theatre in *Bath* with some Success, but is not equal to the Generality of its Author's Works. — The Plot of it is the Death of *Julius Cæsar*; and he has heightened the Distress by a Circumstance, which, however, I know not that he has any Authority for in History, viz. the making *Brutus* find himself, after the Death of the Dictator, to be his natural Son. — How far such an Addition to, or Deviation from recorded Facts, is warrantable, or comes within the Limits of the *Licentia poetica*, I have neither Room nor Inclination to enter into a Discussion of in this Place.

ROME EXCIS'D. A Ballad Opera, 8vo. 1733. — This little Piece is entirely political, and was never intended for the Stage, being only a Satire on the Measures then taking by the Ministry with Regard to the Revenue.

ROME AND JULIET. Trag. by *W. Shakespeare*, 4to. 1599. — The Fable of this now favorite Play, is built on a real Tragedy that happened about the Beginning of the fourteenth Century. The Story with all its Circumstances, is given us by *Bandello*, in one of his Novels, Vol. 2. Nov. 9. and also by *Girolamo Corte*, in his History of *Verona*. — The Scene, in the Beginning of the

fifth Act, is at *Mantua*; thro' all the rest of the Piece, in and near *Verona*.—As I have mentioned before that this is at present a very favorite Play, it will be necessary to take notice what various Alterations it has gone thro' from Time to Time, and in what Form it at present appears, which is considerably different from that in which it was originally written.—The Tragedy in itself has very great Beauties, yet on the whole, is far from being this great Author's Master-Piece.—An amazing Redundance of Fancy shines through the whole Diction of the Love Scenes; yet the Overflowings of that Fancy, in some Places rather runs into Puerility, and the frequent Intervention of Rhimes which appears in the original Play, and which seems a Kind of Wantonness in the Author, certainly abates of that Verisimilitude to natural Conversation, which ought ever to be maintained in dramatic Dialogue, especially where the Scene and Action fall under the Circumstance of domestic Life.—The Characters are some of them very highly painted, particularly those of the two Lovers, which perhaps possess more of that romantic, giddy, and irresistible Passion of Love, where it makes its first Attack on very young Hearts, than all the Labours of an hundred Poets since, was all the Essence of their Love Scenes to be united into one, could possibly convey an idea of. *Mercutio* too, is a Character so boldly touched, and so truly spirited, that it has been a Surmise of some of the Critics, that *Shakespeare* put him to Death in the third Act, from a Consciousness that it would even exceed the Extent of his own Powers to support the Character

thro' the two last Acts, equal to the Sample he had given of it in the three former ones.—The Catastrophe is affecting, and even as it stands in the Original, is sufficiently dramatic.—Now for the several Alterations of it, of which I shall mention three, by three several Hands.—The first of these that I find taken Notice of, is that by *James Howard*, Esq; whom *Dowles* in his *Rolcius Anglicanus*, p. 22, tells us, alter'd this Tragedy into a Tragi-Comedy, preserving both *Romeo* and *Juliet* alive;—so that when the Play was reviv'd in Sir *Wm. Davenant's* Company, it was play'd alternately, *viz.* tragical one Day, and tragi-comical another, for several Days together.—The second Alteration I shall mention here, was by Mr. *Theophilus Cibber*, who in the Year 1745 or 1746, revived this Play at the Theatre in the *Haymarket*, and published it as alter'd from *Shakespeare* by himself, with an Apology for his own Life.—In this Edition, however, not much more is done than breaking the Rhimes into blank Verse, by the Substitution of some few Words for synonymous ones of a different Termination, and the lopping off certain extraneous Passages, which were either trivial, prolix, or unnecessary to the general Purport of the Plot or Action.—The third and last of these Alterations, is that which is now universally and repeatedly performed in all the *British* Theatres, and is the Work of Mr. *Garrick*, whose perfect Acquaintance with the Properties of Effect, and unquestionable Judgment as to what will please an Audience, have shewn themselves very conspicuously in this Piece.—For without doing much more

more than restoring *Shakespeare* to himself, and the Story to the Novel from which it was originally borrowed, he has rendered the whole more uniform, and worked up the Catastrophe to a greater Degree of Distress, than it held in the Original; as *Juliet's* awaking before *Romeo's* Death, and the Transports of the latter, on seeing her revive, over-coming even the very Remembrance of the very late Act of Desperation he had committed, give Scope for that sudden Transition from Rapture to Despair, which make the Recollection that he *must* die, infinitely more affecting, and the Distress of *Juliet*, as well as his own, much deeper than it is possible to be in *Shakespeare's* Play, where she does not awake till after the Poison has taken its full Effect in the Death of *Romeo*. — There is one Alteration, however, in this Piece, which I must confess, does not appear to me altogether so necessary, viz. the introducing *Romeo* from the Beginning as in Love with *Juliet*, whereas *Shakespeare* seems to have intended, by making him at first enamour'd with another (*Rosalind*) to point out his Misfortunes in the Consequence of one Passion, as a Piece of Poetical Justice for his Inconstancy and Falseness in Regard to a prior Attachment, as *Juliet's* in some Measure are for her Breach of filial Obedience, and her Rashness in the Indulgence of a Passion, so opposite to the natural Interests and Connections of her Family.

Besides these, two other Managers, viz. Mr. *Sheridan* of the *Dublin*, and Mr. *Lee* of the *Edinburgh* Theatre, have each, for the Use of their respective Companies, made some supposed Amendments in this Play, but as neither of

them have appeared in Print, I can give no farther account of them.

I cannot, however, quite drop this Subject without taking Notice of one more Alteration, tho' not so professed a one of it, made by more celebrated Pen, than any of those I have hitherto mentioned, viz. Mr. *Orway*, whose Tragedy of *CAIUS MARIUS* is founded wholly on it, and who has culled all its choicest Beauties to engraft them on the Stock of a *Roman* Story, with which they have not, nor can have, the least plausible Connexion. — Yet so little does this Play seem to have been known till of very late Years, that I have frequently, with Surprise, observed Quotations of some of its finest Passages, particularly the inimitable Description of the Apothecary's Shop, made Use of by Authors, who have attributed them to *Orway*, without seeming to have the least Knowledge from whence he took them. — Yet to do that Gentleman himself Justice, it must be acknowledged that in his Prologue he has confessed his having borrowed half his Plot from some Play of *Shakespeare's*, altho' he does not mention this particularly by Name.

ROME'S FOLLIES, or the Amorous Fryars. Com. by *N. N.* 4to. 1681. — The Scene lies in the City of *Rome*, and it is said in the Title-Page, to have been acted at a Person of Quality's House, but I imagine it was only intended to throw a Glance of Censure and Ridicule on the Professors of the *Romish* Religion, which were at that Time pretty numerous, and still more increasing in these Kingdoms.

ROMULUS AND HERSILIA, or *the Sabine War.* Trag. Anon.

4to. 1685.—This is a very good Play; the Plot taken from *Livy*, Lib. 1. and *Ovid's Metam.* Lib. 14.—The Scene lies in *Rome*, and the Epilogue is written by Mrs *Behn*.

ROSALINDA. A dramatic Piece, by *J. Lockman*, 8vo. 1740.—Never acted.

ROSAMOND. Opera, by *Joseph Addison*, 4to. 1702.—The Plot of this little Piece is taken from the *English History* in the Reign of *Henry II.* and it is observed that it exceeds, in the Beauty of the Diction, any *English* Performance of the Kind.—It was, however, very ill set to Music, by which Means the Success it met with, fell far short of what its Merit might justly have laid a Claim to.—The Scene is laid in *Woodstock Park*.

ROTHERIC O'CONNOR, K. OF CONNAUGHT, or, the *Discreet Prince*. Trag. by *Cha. Shadwell*, 12mo. 1720.—This Trag. was acted in *Dublin*, the Title points out where the Scene is laid, and the Plot is borrowed from the *Irish Historians*.—It is far from being a bad Play, tho', I think not equal to some of his Comedies.

The ROVER, or *the Banish'd Cavaliers*. Com. in two Parts, by Mrs *Aphra Behn*, 4to. 1677 and 1681.—These two Comedies are both of them very entertaining, and contain much Business, Bustle, and Intrigue, supported with an infinite deal of Sprightlines.—The Basis of them both, however, may be found on a Perusal of *Killigrew's DON THOMASO*, or *the Wanderer*.—The Scene of the first Part is laid in *Naples*, during the Time of *Carnival*, which is the high Season for Gallantry, and that of the second at *Madrid*.

The ROVER, or *Happiness at last*. A dramatic Pastoral, design'd for the Theatse, but never acted, Anonym. 8vo. 1752.—This Piece I never saw.

THE ROVER RECLAIM'D, C. Anonym. 1691.—This Play I do not find mentioned any where but in the *British Theatre*.

ROVER RECLAIM'D. *Vid.* LADY'S REVENGE.

THE ROVING HUSBAND RECLAIM'D. A Comedy, written by a Club of Ladies, in *Vindication of virtuous Plays*, 4to. 1704.—This Play was never acted, nor do I find it in any of the Catalogues, yet *Coxeter* has it with the above full Title, in his MS. Notes.

THE ROUND-HEADS, or *the Good Old Cause*. Com. by Mrs. *Behn*, 4to. 1682.—Great Part both of the Plot and Language of this Play is borrowed from *Tateham's Comedy*, call'd, *The RUMP*.—Yet to do Mrs. *Behn* Justice, she has very much improv'd on her Original, having drawn the *Roundheads*, whose Characters it was the principal Design of both to expose, in much higher Colours than her Predecessor was able to do.—The Scene *London*.

THE ROVT. Farce of two Acts, 8vo. 1759.—This very insignificant little Piece, made its first Appearance for the Benefit of the *Marine Society*, and was said to be written by a Person of Quality, and presented to that Charity, without any the least View to private Emolument.—In some little Time afterwards, however, this boasted Person of Distinction, turned out to be no other than the illustrious Dr. *Hill* (of whom see some further Mention under *ORPHEUS AND EURIDICE*) whose disinterested

interested Motives to *public Benevolence*, terminated at last in a Demand on the Managers for a *private* Benefit to himself, by a second Representation of the Piece.

ROYAL CAPTIVES. *Vid.*
TRADERS.

The ROYAL CONVERT, T. by *N. Rowe*, 4to. 1707.—This Play, tho' not so often acted as some others of this Author's Pieces, is far from falling short of any one of them in Point of Merit.—The Scene of it is laid in the Kingdom of *Kent*, and the Fable suppos'd to be in the Time of *Hengist*, and about twenty years after the first Invasion of *Britain* by the *Saxons*. The Characters of *Rodogune* and *Ethelinda*, are very finely contrasted, as are also those of *Hengist* and *Aribert*; the Incidents are interesting; the Language occasionally spirited and tender, yet every where poetical; and the Catastrophe affecting and truly dramatic.—Nor do I know any Reason why it should not be as great a Favorite as either *Jane Shore* or the *Fair Penitent*, unless that its being founded on a religious Plan renders it less agreeable to the general Taste of an Audience, than those Stories where Love is in some Measure the Basis of the Distress.

The ROYAL CUCKOLD, or *Great Bastard*, Tragi-Com. 4to. 1695.—This is nothing more than a Translation from the *German*, by *Mr. Paul Vegerius*, and was never acted.—It is taken from a Book call'd the *Secret History of Lewis XIV. of France*.

ROYAL FAVORITE. *Vid.*
AMBITIOUS STATESMAN.

The ROYAL FLIGHT, or *the Conquest of Ireland*. A Farce, 4to. 1690.—The Title Page of his Piece plainly shews the Sub-

ject, and Scene of it, it being evidently design'd to ridicule the Conduct of the unfortunate King *James II.* in his Abdication, and the Author has drawn most of his Characters without any Disguise or Modesty.

ROYAL IMPOSTOR. *Vid.* IN-
NOCENCE BETRAY'D.

The ROYALIST. Com. by *Tho. Durfey*, 4to. 1682.—This Play met with good Success, but like most of this Author's Pieces is collected from Novels; *Camilla's* Tricks of imposing on her Husband *Sir Oliver Old-Cut*, for the Love of *Sir Charles Kinglove*, is borrowed from *Boccace's Decam.* Dec. 7. Nov. 9. and the Song of *Hey Boys up go we*, in the fourth Act, stolen from an Eclogue printed in 4to. 1644, call'd the *Shepherd's Oracle*.

The ROYAL KING AND THE LOYAL SUBJECT. Tragi-Com. by *Tho. Heywood*, 4to. 1637.—This Play was acted with great Applause.—The Plot very much resembles, and is probably borrowed from, *Fletcher's LOYAL SUBJECT*.—The Scene *London*.

The ROYAL MARRIAGE. Opera of three Acts, Anonym. 8vo. 1736—This Piece was never performed, but written in Compliment to the Marriage between his late Royal Highness *Frederic Prince of Wales*, and Princess *Augusta*, of *Saxegotha*, the present Princess Dowager of *Wales*.

The ROYAL MARTYR, or *King Charles the first*. Trag. by *Alex. Fyfe*, 4to. 1709—This Play was never acted, but the Subject bespeaks itself.

ROYAL MARTYR. *Vid.* TY-
RANNIC LOVE.

The Description of a ROYAL MASQUE, presented at *Hampton-Court*, on the Eighth of *June*,

1604. — This Piece was personated by the Queen, and eleven of her Ladies of Honour, Anonym. 4to. 1604.

The ROYAL MASTER. Tragicom. by *Ja. Shirley*, 4to. 1638. — This Play was acted at the Theatre in *Dublin*, and before the Lord Lieutenant at the Castle, and by the several Copies of complimentary Verses prefixed to it, being no less than ten in Number, it is probable that it met with Applause. — The Scene *Naples*.

The ROYAL MERCHANT, or *the Beggar's Bush*. Com. 4to. 1706. by *H. N.* (I imagine this to be *Henry Norris* the Comedian.) This Play is only an Alteration from *Beaumont* and *Fletcher's* BEGGAR'S BUSH, and in this alter'd Form, is now frequently performed. — The Scene is laid in *Flanders*.

The ROYAL MISCHIEF. Tr. by *Mrs. De la Riviere Manley*, 4to. 1696. — This Play was acted at the Theatre in *Lincoln's-Inn-Fields*, with great Applause. — The Plot, as the Author herself informs us in her Preface, is taken from a Story in *Sir John Chardin's Travels*; but she has improved the Catastrophe, by punishing the criminal Characters for their illicit Amours, whereas in the original Tale, they are suffered to escape. The Allegories in it are just, the Metaphors beautiful, and the *Aristotelian* Rules of the Drama, strictly adhered to. — The Scene, the Castle of *Phasia*, in *Libardian*.

The ROYAL OAK, by *John Tateham*, 4to. 1660. with other various and delightful Scenes, presented on the Water and the Land, celebrated in Honour of the deservedly honoured *Sir Rich. Brown*, Bart. Lord Mayor of the

City of *London*, Oct. 29, 1660. and performed at the Coats and Charges of the right Worshipful the Company of *Merchant Taylors*. — For the Purpose of this, and other Representations of this Kind. *Vid. LONDINUM TRIUMPHANS*.

ROYAL SHEPHERD. *Vid. ARISTOMENES*.

ROYAL SHEPHERDESS. *Vid. LOVE'S LABYRINTH*.

ROYAL SHEPHERDESS. *Vid. REWARDS OF VIRTUE*.

The ROYAL SLAVE. Tragicom. by *Wm. Cartwright*, 4to. 1639. — The first Representation of this Play, was acted by the Students of *Christ Church* in *Oxford*, before King *Charles I.* and his Queen, on the 30th of *Aug.* 1636. — And it is very remarkable that *Dr. Busby* (afterwards the very celebrated Master of *Westminster School*) who acted a principal Part in it, signalized himself so greatly, as did also many of his Fellow Students, and the Play gave on the whole, such general Satisfaction to their Majesties and their whole Court, and that not only for the Nobleness of Style in the Piece itself, and the ready Address and grateful Carriage of the Performers, but also for the Pomp of the Scenery, the Richness of the Habits, and the Excellency of the Songs, which were set by that admirable Composer, *Mr. Henry Larves*, that it was universally acknowledged to exceed every Thing of that Nature that had been seen before. — The Queen in particular, was so extremely delighted with it, that her Curiosity was excited to see her own Servants, whose Profession it was, represent the same Piece, in order to be able, from Comparison, to form a just Idea of the real
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Merit of the Performance she had already been Witness to.—For which Purpose she sent for the Scenes and Habits to *Hampton Court*, and commanded her own regular Actors to present the same, when, by general Consent of every one present, the Judgment was given in Favour of the literary Performers, tho' nothing was wanting on the Side of the Author, to inform the Actors as well as the Scholars, in what belong'd to the Action and Delivery of each Part; nor can it be imagined that there was any Deficiency in Point of Execution in the former, since so much of their Reputation must have been dependent on their shewing a Superiority on that Occasion.—The Prologues and Epilogues written for both these Representations, are printed with the Play.

ROYAL VILLAIN. *Vid.* PERSIAN PRINCESS.

ROYAL UNION. *Vid.* LOVE'S TRIUMPH.

The ROYAL VOYAGE, or the *Irish Expedition*. Tragi-Com. acted in the Years 1689 and 1690, 4to. 1690.—The Scene of this Piece is laid in various Places in *Ireland*, nor can any one be at a Loss to know the Subject of it, who has the least Acquaintance with the Affairs of these Kingdoms during that Period.—It was never acted.

RUDENS. Com. translated from *Plautus*, by *Lawr. Ecbard*, 1694.—This Play, together with two others from the same Author, are published in a Pocket Volume, and dedicated to Sir *Charles Sedley*.—Mr. *Ecbard* has also added critical Remarks to each Play, and a Parallel drawn between the Writings of *Plautus* and *Terence*, the latter of which, as I have observed in another

Place, he has given the World a compleat Translation of.

RUINS OF LOVE. *Vid.* QU. CATHARINE.

RULE A WIFE AND HAVE A WIFE. Com. by *Beaumont and Fletcher*, 4to. 1640.—This is a very pleasing Play, and is frequently acted at this Time.—The Plot of *Leon's* feign'd Simplicity in order to gain *Margarita* for a Wife, and his immediate Return to the Exertion of a spirited Behaviour for the Controul of her, create an agreeable Surprise, and are truly dramatical.—The Characters of *Estifasia* and the *Copper Captain*, are also well drawn and lively supported. In a Word, this Play, tho' not perfectly regular, may undoubtedly stand in a Rank of Merit superior to much the greatest Part of those which are daily presented on our Stage, and that with repeated Tokens of Approbation.

The RUMP, or the *Mirror of the late Times*. Com. by *John Tatebam*, 4to. 1661.—This Piece was written soon after the Restoration, and the Author, being a strong Royalist, has endeavoured to paint the Puritans in the strongest and most contemptible Colours.—This Play was revived with Alterations by Mrs. *Bebn*, for which, *Vid.* ROUNDHEADS.

S.

SABINE WAR. *Vid.* ROMULUS AND HERSILIA.

The SACRIFICE. Trag. by Sir *Francis Fane*, 4to. 1686.—This Play was never acted, the Author having long before devoted himself to a Country Life, and wanting Patience to attend the

the Leisure of the Stage.—It met, however, with the highest Approbation from his Cotemporary Writers; three of whom, viz. Mr. Tate, Mr. Robins, and Mrs. Behn, have paid it the Tribute of complimentary Verses, which are published with it.—The Plot is founded on the Story of *Bajazet* and *Tamerlane*, (and probably might afford the Hint to Mr. Rowe, of his admirable Tragedy of *Tamerlane*) for which see the Life of *Tamerlane*, by M. D'Affigny; the same by P. Perondini, Knolles's *Turkish* History of the Life of *Bajazet* the first, and several other Writers.—The Scene in a revolted Fort in *China*.

The SAD ONE. Trag. by Sir John Suckling. — This Play was never acted, having been left by the Author unfinished.—In short, it is rather a Sketch or Skeleton of a Play, than an entire Piece; for tho' it consists of five Acts, and seems to have somewhat of a Catastrophe, yet none of those Acts are of more than half the usual Length; nor is the Subject of any one Scene so much extended on, as it is apparent it was the Author's Intention to have done.—The Scene lies in *Sicily*.

The SAD SHEPHERD, or a Tale of Robin Hood. A Pastoral, by Ben Jonson. This Piece is printed among this Writer's Works, but was never acted, as it was left imperfect by him at his Death, only two Acts and part of a third being finished.—The Scene is in *Sherwood*, consisting of a Landscape, of a Forest, Hills, Valleys, Cottages, a Castle, a River, Pastures, Herds, Flocks:—All full of Country Simplicity.—Robin Hood's Bower, his Well;—the Witch's Dimple, the

Swine'ard's Oak, the Hermit's Cell.

SAILOR'S REHEARSAL. Vid. BRITON'S STRIKE HOME.

SAINT CICILY, or the Converted Twins. A Christian Trag. by E. M. 4to. 1666.—For the Story, consult *Eusebius*, *Baronius*, *Epiphanius*, and other Writers of Ecclesiastical History, and the various Collections of the Saints Lives, published by Authors of the *Romish* Church.—Scene *Rome*.

SAINT JAMES'S PARK. Com. Anonym. 8vo. 1733.—This is a most paltry Piece, and was never acted.

SAINT JAMES'S PARK. Vid. LOVE IN A WOOD.

SAINT PATRICK for Ireland. An historical Play, Anon. 1640.—This Play, tho' old, is not a very bad one, but is founded on some of the Legends or traditional Stories relating to that Saint in the *Irish* Historians.

SALAMANCA DOCTOR OUTWITTED. Vid. STOLEN HEIRESS.

SALMACIDA SPOLIA. A Masque, Anonym. 4to. 1639.—This Masque, tho' printed without any Author's Name to it, ought to be arranged among the Works of Sir *Wm. Davenant*, since whatever was either spoken or sung in it was written by that Gentleman.—It was presented by the King and Queen's Majesties at *Whitehall* on Tuesday the 21st of January 1639.—The Scenes and Machines, with their Descriptions and Ornaments, were invented by *Inigo Jones*, and the Musick compos'd by Mr. *Lewis Richard*.

SAMPSON. An Oratorio, Anonym. 4to. 1743. performed at *Covent Garden* Theatre.—The Plot and Story of it is bespoken in

in the very Title of the Piece.

SAMPSON AGONISTES. A dramatic Poem, by *John Milton*, 8vo. 1680.—This Piece, written by our most sublime and divine Bard, falls not by any Means short of his other Performances.—It is written in Imitation of the *Greek Tragic Poets*, more particularly *Sophocles*.

The Author of the *Rambler* differs greatly from Mr. B. in his Criticisms on this Performance of *Milton*.—If I remember, he says, it is an Imitation rather of *Eschylus* than *Sophocles*. Vid. *Rambler*.

The Measure is not regular, being compos'd of every Kind indiscriminately blended together. The speaking Scenes are relieved and explained by *Choruses*, and all the regular Constraint of Division into Acts and Scenes is totally avoided, the Poem having never been intended by the Author for the Stage, who strongly labour'd to render it admirable for the Closet.—So noble, so just, so elegant, so poetical is the Diction of it, that the great Mr. *Dryden*, whose Imagination might be supposed to be equal to that of any Man, has transferred many Thoughts of this Piece into his Tragedy of *Aureng-zeb*.—The Foundation of the Story is in Holy Writ, Vid. *Judges*, Ch. xiii. and the Scene is laid at or near the Gates of *Gaza*.—I remember to have seen in the Possession of a Gentleman in *Dublin* (one Mr. *Dixon*) an Alteration of this Poem, said by himself to be his own, so as to render it fit for the Stage; and the same Gentleman also shewed me a Bill for the intended Performance (which was, through some Dispute among the Proprietors of the Theatre, entirely laid aside) in which, from the Number of Characters, and the apparent

Strength to support them, it appeared to have been cast to the greatest Advantage possible, every Performer of Importance, whether Actor, Singer or Dancer, having somewhat allotted to them, towards the Illustration of it.—This Representation, if I mistake not, was intended for the Year 1741-2.

SANCHO AT COURT, or *the Mock Governor*. A Ballad Opera of three Acts, by *James Ayres*, 8vo. 1741.—This Piece was never performed at *London*, nor do I find it mentioned any where but in the *British Theatre*; from which Circumstance, and its Author's being a Native of *Ireland*, I conclude it to have been published, and not improbably represented, in *Dublin*.—The Title itself very clearly points out the Subject of the Plan.

SAPHO AND PHAO. Com. by *John Lyly*, 4to. 1584.—This old Play was first presented before Queen *Elizabeth* on a *Sbrove Tuesday*, and afterwards at the *Black Fryars Theatre*.—The Plot is taken from *Ovid's Epistles*, Ep. 21.—In this first Edition, and another in 1691, the Author's Name is omitted, and the Play was by some Means or other attributed to Mr. *Rich. Edwards*.—This Mistake, however, is rectified by the Edition of 1632, in which this and five more Plays by the same Author were all published together in one Volume in Twelves.—The Prologues and Epilogues to them all are written in *Prose*.

SATYROMASTIX, or *the Untrussing the humourous Poet*. A Comical Satyr, by *Tho. Decker*, 4to. 1602.—This Piece is no more than a Retaliation on *Ben Jonson*, who, in his *Poetaster*, had severely and with a good Deal of Ill-Nature lash'd our Author under

der the Character of *Crispinus*, which he has in this Play returned by introducing *Ben* under the Title of *Horace*, jun.

SAWNEY THE SCOT, or *the Taming of the Shrew*. Com. by *John Lacy*, 4to. 1698.—This is only an Alteration, without much Amendment, of *Shakespeare's* Comedy of the last-mentioned Title.—It met, however, with very good Success.

The SAVAGE, or *the Force of Nature*, 8vo. 1736.—This Piece, which was never acted, is inserted by the Author of the *British Theatre* among the Writings of *Mr. James Miller*, yet I can by no Means help thinking it a Mistake, as I have not the least Remembrance of such a Piece being ever mentioned to me, tho' long intimate in the Family, as being his.—By the Title it is apparently a Translation, or somewhat like it, of the *Arlequin Sauvage* of *Mr. De L'Isle*, and as *Mr. Miller* the Year before had made Use of every valuable Incident of that Piece in a Comedy he had brought on the Stage, but which failed of Success, called *Art and Nature*, it is not very probable that he should so immediately afterwards proceed on the same Plan again, or put himself to the Trouble of a Translation for the Press alone, of a Piece which he had but just before paraphrased and extended upon for the Stage.—It is therefore much more probable that it was the Work of some other Person, who imagined that on the Strength of *Mr. Miller's* Play it might not be disagreeable to the Public to see *M. De L'Isle's* Farce in its original Form.

SAUL. An Oratorio. Anon. 4to. 1738.—This Piece was set to Music by *Handel*, and performed at the King's Theatre in the

Haymarket.—*Mirab's* scornful Behaviour in Act I. Scene II. is a Hint borrowed from *Caeser's Davidies*, but has no Foundation in the sacred History.

SAUL. Trag. Anonym. 8vo. 1739.—Of this I know no more than meeting with the Name of it among the Publications of that Year.

SAUL. Trag. by *Aaron Hill*.—Of this intended Tragedy the Author finished no more than one Act, which is to be found in the last Volume of his Works published in 4 Volumes, 8vo.

SCANDERBEG. Trag. by *Wm. Howard*, 8vo. 1731.—This Play is built on the same Plan with *Lillo's Christian Hero*, being built on the Life of the famous *George Castriot*, King of *Epirus*, who, on account of his illustrious Actions, which in great Measure resembled those of *Alexander the Great*, had the Title of *Scanderbeg* (or *Lord Alexander*) universally allowed to him.—It was acted at the Theatre in *Goodman's Fields*, but with no very great Success.

SCANDERBEG, or *Love and Liberty*. by *Tbo. Whincop*, 8vo. 1749.—This Tragedy has the same Foundation for its Plot with the last-mentioned one, but has kept much closer to the History.—It was never acted, but was published by Subscription after the Author's Death, for the Benefit of the Widow.—Annexed to it is a List of the *English* Dramatic Authors, with some Account of their Lives and Writings, which, tho' in general fuller than most of the Lists of that Kind, by coming down nearer to the present Time, yet is by no Means either compleat or correct.—In the Preface great Fault is found with *Mr. Howard's* Play above-mentioned, and some Censure

sure thrown on Mr. Lillo, and an Insinuation given of his not having acted with perfect Candour to the Author: but with what Justice I shall not pretend to determine.

SCARAMOUCH a *Philosopher*, HARLEQUIN a *School-Boy*, BRAVO, *Merchant and Magician*. Com. by Edw. Ravenscroft, 4to. 1677.—The Author boasts of having written this Piece after the Italian Manner, and by that Means brought a new Species of Drama on the *English* Stage, but complains in his Prologue of having been forestalled by the Representation of *Otway's Cheats of Scapin*, at the Duke's House.—Yet it is certain that this Comedy is made up of the compounded Plots of three Plays of *Moliere*, viz. the *Marriage Force*, the *Burgeois Gentilhomme*, and the *Fourberies de Scapin*.—Nay, *Langbaine* goes so far as to challenge the Author to prove any Part of a Scene in it that can be called the genuine Offspring of his own Brain, stiling him rather the Midwife than Parent of the Piece.

The SCHOOL BOY, or the *Comical Rival*. A Farce of two Acts, by C. Cibber, 12mo. 1720.—This Farce is little more than the Plot of Major *Rakish* and his Son, and the Widow *Manlove* in *Woman's Wit*, or the *Lady in Fashion*, a Comedy, written by the same Author, taken *Verbatim*, and thrown by itself into the Form of a Farce, under which Appearance it had better Success than the entire Comedy, and is now frequently performed, whereas the other has been long thrown entirely aside.—The Characters of Young *Rakish* and the Major are themselves in great Measure to be considered as Copies, as any one may be convinced who will care-

fully examine *Carlisle's Fortune Hunters*, the Character of *Daredevil* in *Otway's Soldiers Fortune*, and those of Sir *Thomas Revel* and his Son in *Mountford's Greenwich Park*.

The SCHOOL BOY'S MASQUE. Design'd for the Diversion of Youth and their Excitement to Learning. Anonym. 8vo. 1742.

SCHOOL BOY'S OPERA. *Vid. CHUCK*.

A SCHOOL FOR HUSBANDS. Com. by J. Ozell.—This is only a Translation of *Moliere's Ecole des Maris*.

SCHOOL FOR WOMEN. Com. by Ditto.—This is a Translation from the *Ecole des Femmes* of the same Author. As is also

The SCHOOL FOR WOMEN CRITICIZ'D, of a little Piece call'd the *Critique de l'Ecole des Femmes*, written likewise by *Moliere*, and englished by the same Gentleman.—Neither of these three last Pieces were ever intended for the *English* Stage in their present Form, being only Translations calculated for the acquiring an Acquaintance with that celebrated *French* Poet in the Closet.

SCHOOL OF COMPLIMENTS. *Vid. LOVE TRICKS*.

SCHOOL PLAY. An Interlude. Anonym. 8vo. 1664.—This little Piece, which consists of only five Scenes, was prepared for and performed in, a private Grammar School in *Middlesex* in the Year 1663, and I suppose was written by the Master of the said *School*.—In it is presented the Anomaly of the chiefest Part of Grammar, and it is accommodated to that Book which the Author says is of the most Use and best Authority in *England*, viz. the *Grammatica Regia*.

SCIPIO. An *Italian* Opera, Anonym. 8vo. 1726.—This Piece

Piece was performed at the King's Theatre in the *Haymarket*.—The Author confesses the first Hint of this Drama, and some Lines in it to be borrowed, but declares that what otherwise relates either to the Plot itself, or the Diction through the whole, is entirely new.—The Scene is laid in *New Carthage*, and the Music composed by *Handel*.

SCIPIO AFRICANUS. Trag. by *Cba. Beckingham*, 12mo. 1717.—This Play was acted at the Theatre in *Lincoln's-Inn-Fields* with considerable Success, and deservedly.—For tho' the Author was not above nineteen Years of Age when he wrote it, yet he has been happy in his Diction, proper in his Expressions, and just in his Sentiments.—His Plot is founded on historical Facts, and those such as are well suited to form the Subject of a dramatic Piece.—His Action is uniform and entire, his Episodes judicious, his Characters well drawn, and his Unities perfectly preserved.—So that, on the whole, it may certainly be pronounced an excellent Tragedy, conformable to the Rules of the Drama and the Precepts of modern Criticism.

THE SCORNFUL LADY. Com. by *Beaumont and Fletcher*, 4to. 1625.—This Play was esteemed an exceeding good one, and even within very late Years has been frequently performed with great Applause.—Yet *Mr. Dryden*, in his *Dramatic Essay*, p. 35, finds Fault with it for want of Art in the Conclusion, with Reference to *Morecraft* the Usurer, whose Conversion, as he observes, seems a little forc'd.—The Scene lies in *London*.

THE SCOTS FIGARIES, or *A Knot of Knaves*. Com. by *John Tateham*, 4to. 1652.—This Play

is great Part of it written in the *Scotch Dialect*, and the Author, who was a strong Cavalier, and had the highest Detestation for the *Scots*, has drawn the Characters of them and of the *Puritans* in this Piece in very contemptible as well as hateful Colours.

THE SCOTTISH POLITIC PRESBYTER SLAIN BY AN ENGLISH INDEPENDENT, OR *The Independent's Victory over the Presbyterian Party, &c.* Tragi-Com. Anonym. 4to. 1647.—This is one among the numerous sarcastical Pieces which the Disturbances and Heartburnings both in Church and State of that unhappy Period gave Birth to.

SCOURGE FOR SIMONY. Vid. RETURN FROM PARNASSUS,

THE SCOWRERS. Com. by *Tho. Shadwell*, 4to. 1692.—This Play contains a great deal of low Humour, yet, altho' *Langbaine* entirely acquits our Author of Plagiarism with Respect to it, the Character of *Eugenia* seems to be pretty closely copied from *Harriot* in *Sir George Etherege's Man of Mode*.

SCYTHIAN SHEPHERD. Vid. TAMBERLAIN THE GREAT.

THE SEA VOYAGE. Com. by *Beaumont and Fletcher*, Fol. 1679.—The Design of this Play is borrowed from *Shakespeare's Tempest*, and the Scene lies, as it does in that Play, first at *Sea*, and afterwards on a *Desert Island*.—It was revived with considerable Alterations for the worse by *Mr. Dursley* in 1686.

SECRET LOVE, or *the Maiden Queen*. Tragi-Com. by *J. Dryden*, 4to. 1679.—The Plot of the serious Part of this Play is founded on a Novel call'd the History of *Cleobuline Queen of Corinth*, Part 7. Book 7. under whose Character

Character that of the celebrated *Christina* of Sweden has been confidently affirmed to be represented.—The Characters of *Celadon*, *Florimel*, *Olinda* and *Sabina* are borrowed from the History of *Pisistrata* and *Corintha* in the *Grand Cyrus*, Part 9. Book 3. And that of the *French Marquis* from *Ibrahim*, Part 2. Book 1.—The Scene laid in *Sicily*.

SEJANUS. Trag. by *Francis Gentleman*, 8vo. 1751.—This Tragedy is an Alteration of *Ben Jonson's* Play, of which anon.—It never made its Appearance on either of the *London* Theatres, but if I do not mistake, I have heard it was acted at *Bath* with some Degree of Applause.

SEJANUS HIS FALL. Trag. by *Ben Jonson*, 4to. 1605.—This Play was usher'd into the World by no less than nine Copies of commendatory Verses, and has indeed a great Share of Merit.—The Plot is founded on History, the Story being to be seen in *Tacit. Annals* and *Suetonius's* Life of *Tiberius*.—The Author has displayed great Learning, and made an advantageous Use of his Acquaintance with the Ancients, yet fearful, as it should seem by the Preface, of being taxed by the Critics with a Plagiarism which he thought himself by no Means entitled to be ashamed of, he has pointed all his Quotations and Authorities throughout.

SELIMUS EMPEROR OF THE TURKS. Trag. by *Tbo. Goffe*, 4to. 1638.—The Plot of this Play is taken from the *Turkish* Histories of the Reign of the Emperor *Selimus* I.—All the Writers seem doubtful whether it was ever acted or not, and indeed it seems in some Measure incomplete, the Author himself calling it a first Part, and in his Conclu-

sion promising a second, which however never made its Appearance to the World.

THE SELF RIVAL. Com. by *Mrs. Mary Davys*.—This Piece was never acted; but was intended for the Theat. Royal in *Drury Lane*.—It is printed with another Play and the rest of this Lady's Works, which were published, 2 vol. 8vo. 1725.—The Scene *London*.

THE SELF TORMENTOR. Com. by *Terence*.—This is translated by *Echard*, *Patrick*, *Bernard*, &c. but by none of them intended for the Stage.—Yet *Moliere* seems to have made some Use of the Character of the *Self Tormentor* in the Formation of his *Misanthrope*, which *Wycherley* has also in some Measure copied again in the Capt. *Manly* of his *Plain Dealer*.

SELINDRA. Tragi-Com. by *Sir Wm. Killigrew*, Fol. 1666.—Scene *Byzantium*.

SEMELE. An Opera, by *W. Congreve*.—This short Piece was never presented on the Theatre, but is printed with his other Works, 8vo. 1710.

OF THE SEPULTURE AND RESURRECTION. Two Comedies, by *Bishop Bale*.—These two Pieces stand on the List this Right Reverend Father has given us of his own Writings, and which is all the Information we have concerning them.—Yet I cannot here avoid dropping one Observation, which is, that in the Titles of these and some other of the very early Writings of this Kind, we frequently find the Name of Comedy given to Pieces, whose Subjects are apparently of so very grave and serious a Nature, as by no Means to admit of the least Supposition of Humour or Pleasantry being thrown into them

them; I cannot help therefore conjecturing that the Word *Comedy* had not at that Time the limited Sense it has at present, but must in all Probability have been the usual Term to express what we now mean by a Play in general, and this seems the more probable, since to this Day it conveys the very same Sense in certain Instances in another Language, where the visiting the Theatre, be the Piece comic or or tragic, is frequently expressed by the Phrase *Aller a la Comedie*.

SERTORIUS. Trag. by *John Bancroft*, 4to. 1679.—The Plot of this Tragedy is founded on *Plutarch's* Life of *Sertorius*, *Velleius Paterculus*, *Florus*, and other Historians.—The Scene lies in *Lusitania*, and the Epilogue is written by *Ravenscroft*.—The elder *Corneille* has written a Play on the same Subject, but Mr. *Bancroft* does not seem to have borrowed any Thing from him.

THE SEVEN CHAMPIONS OF CHRISTENDOME. A Play, by *John Kirke*, 4to. 1638.—The Plot of this Piece is taken from a well known Book in Prose which bears the same Title, and from *Heylin's* History of *St. George*.—It is written in a mixed Stile, for which the Author himself apologizes in his Epistle dedicatory, by observing that the Nature of the Work being History, it consists of many Parts, not walking in one direct Path of Comedy or Tragedy, but having a larger Field to trace, which should yield more Pleasure to the Reader; Novelty and Variety being the only Objects these our Times are taken with.—The Tragedy may be too dull and solid; the Comedy too sharp and bitter; but a well-mixed Portion of either,

doubtless would make the sweetest Harmony.

SEVENTEEN HUNDRED AND FIFTY SEVEN. *Vid.* MALE COQUET.

SEVERAL WITS. Com. by the Dutchess of *Newcastle*, Fol. 1662.

Lodowick SFORZA, DUKE OF MILAIN. Trag. by *Rob. Gomersal*, 8vo. 1633.—The Story of this Play is to be found in *Guicciardini Philip de Comines*, and *Mezeray* in the Reign of *Charles VIII.* of *France*.—The Scene *Milain*.

THE SHAM BEGGAR. Com. in two Acts, Anonym. 8vo. 1756.—This little Piece never was acted.

SHAM DOCTOR. *Vid.* ANATOMIST.

SHAM CAPTAIN. *Vid.* BOARDING SCHOOL.

THE SHAM LAWYER, or the Lucky Extravagant. Com. by *Dr. Ja. Drake*, 4to. 1697.—This Play is mostly borrowed from two Comedies of *Beaumont* and *Fletcher*, viz. the *Spanish Curate*, and *Wit without Money*.—The first Title of this Play having a Reference to the Plot of the former, and the second to that of the latter of these Comedies.—The Scene laid in *London*.

SHAM MARQUIS. *Vid.* YOUNGER BROTHER.

THE SHAM PRINCE, or News from Passau. Com. by *Cha. Sbadwell*, 12mo. 1720.—This Play was written in five Days, and acted in *Dublin*—The Design of it being to expose a public Cheat, who had at that Time pass'd himself on the *Irisb* Nation as a Person of the first Importance, and by that Means imposed on many to their great Loss and Injury.—The Scene is laid in *Dublin*,

Dublin, and the Time of Action five Hours.

SHAM WEDDING. *Vid.* AP-PARITION.

THE SHARPER. Com. by *Michael Clancy*.—This Play was never acted, nor I believe intended for the Stage, nor do I know justly the Date of its Publication.—The Plot of it is founded on some of the Exploits of the infamously famous Colonel *Chartres*.

THE SHARPERS. A Ballad Opera, by *Matthew Gardiner*, 8vo. 1740.—This Piece is by an *Irish* Author, and therefore might possibly be both published and performed in *Dublin*, but I do not find it taken Notice of in any of the *English* Lists, nor indeed any where but by the Author of the *British Theatre*.

SHEEP SHEARING. *Vid.* SOUTHWARK FAIR.

THE SHE GALLANTS. Com. by *Lord Lansdowne*, 4to. 1696.—This Comedy was written when the Author was extremely young, yet contains an infinite deal of Wit, fine Satire, and great Knowledge of Mankind.—It was acted with great Applause, notwithstanding that Envy of its Merit raised a Party against it, who misrepresented it, as designing, in some of the Characters, to reflect on particular Persons, and more especially on the Government; but when it comes to be considered that it was written above a Dozen Years before it was performed, and at a Time when neither the same Government subsisted, nor the Persons supposed to be aimed at had been any Way noted; and that moreover it was not compos'd with any Design to be made public, but only as a private Amusement, any impartial Judge must surely acquit his Lordship of the Charge laid

against him.—Part of the Episode of the *four Sisters* seems borrowed from the *French Marquis* in the Romance of *Ibrahim*.

SHEPHERD'S HOLIDAY. *Vid.* PANS ANNIVERSARY.

THE SHEPHERD'S LOTTERY. A Musical Entertainment, by *Mr. Mendez*, 8vo. 1752.—This little Piece is in the same Style of Writing with the *Chaplet*, another Piece of the same Author, but I do not think it quite equal to it.—There are, however, several pretty Songs in it, and the Musical Composition is very pleasing.—It met with good Success at first, but has not been often repeated, since the Season it made its Appearance in.

THE SHEPHERD'S PARADISE. A Pastoral, by *Walter Montague*, 8vo. 1629.—This Piece was acted privately before King *Charles I.* by the Queen and her Ladies of Honour, whose Names are set down in the *Dramatis Personæ*.—It is, however, very deservedly ridicul'd by Sir *John Suckling* in his *Sessions of the Poets*, as being perfectly unintelligible.

SHE VENTURES AND HE WINS. Com. 4to. 1696.—This Play was written by a young Lady who signs herself *Ariadne*.—The Scene lies in *London*, and the Plot is taken from a Novel written by *Mr. Oldis*, called the *Fair Extravagant*, or the *Humourous Bride*. *Mr. Motteux* wrote the Epilogue.

SHE WOU'D IF SHE COU'D. Com. by *Sir Geo. Ethridge*, 4to. 1668.—This Play has been for some Time laid aside, yet it is undoubtedly a very good one, and at the Time it was written was esteemed as one of the first Rank.—Nay, *Shadwell*, in the Preface to his *Humourists*, declares it to be the best Dramatic Piece produced

duced from the Restoration of the Stage to that Time.

SHE WOU'D AND SHE WOU'D NOT, or *the Kind Impostor*. Com. by C. Cibber, 4to. 1703.—This is a very busy, sprightly and entertaining Comedy, but the Plot of it is borrowed either from *Leonard's Courtesits*, or else from the Novel of the *Trappanier trappanied*, on which that Comedy itself was built.—The Scene lies at *Madrid*.

A SHOEMAKER'S A GENTLEMAN. Com. by Wm. Rowley, 4to. 1638.—The Plot of this Play is founded on a Novel in 4to. called *Crispin and Crispianus*, or *the History of the Gentle Craft*.—It consists of a good deal of low Humour, and it appears by *Langbaine* to have been a great Favorite among the strolling Companies in the Country, and that some of the most comical Scenes in it used commonly to be selected out, and performed by Way of Droll at *Bartbolomew* and *Southwark Fairs*.

The SHOEMAKER'S HOLIDAY, or *the Gentle Craft, with the humorous Life of Simon Eyre, Shoemaker and Lord Mayor of London*. Com. Anonym. 4to. 1610.—This Play has been attributed to *Dr. Barton Holiday*.—It is dedicated to *all Good Fellows, Professors of the Gentle Craft, of what Degree sever*, and in the Dedication, the Argument of the Piece is laid down.—It is printed in the Black Letter, and not divided into Acts, and is most probably the Basis of the foregoing Play.

SHOEMAKER RETURN'D TO HIS TRADE. *Vid. HEWSON REDUC'D*.

SICELIDES. A Piscatory Drama or Pastoral, by *Phineas Fletcher*, 4to. 1681.—This Piece was acted in *King's College, Cam-*

bridge, and is printed without any Author's Name.—The serious Parts of it are mostly written in Rhyme, with Choruses between the Acts.—*Perindus's* telling *Amillus* the Story of *Glauco Scylla* and *Circe* in the first Act, is taken from *Ovid's Metam.* Lib. 12—And *Atychus's* fighting with and killing the *Ork* that was to have devoured *Olynda*, is an Imitation of the Story of *Perseus* and *Andromeda* in *Ovid's Metam.* Book 4. or the Deliverance of *Angelica* from the Monster by *Ruggiero*, in the *Orlando furioso*; Cant. 10.—The Scene lies in *Sicily*, the Time two Hours.

The SICILIAN, or Love makes a Painter, by *J. Ozell*.—This is a Translation for the Closet only of *Moliere's Sicilien ou l'Amour Peintre*, not intended for the Stage; but *Mr. Crown* in his *Country Wit*, and *Sir Rich. Steele* in his *Tender Husband*, have both borrowed Incidents, and indeed whole Scenes from this Play.—It consists of twenty Scenes, not divided into Acts; and the Scene is in *Sicily*.

The SICILIAN USURPER. Trag. by *N. Tate*, 4to. 1691.—This is nothing more than an Alteration of *Shakespeare's Richard II*.—It was never acted, having been forbidden by Authority; on which Account the Author has added to it a prefatory Epistle in Vindication of himself, with Respect to the said Prohibition.—The Scene is laid in *England*.

SICILY AND NAPLES, or the Fatal Union. Trag. by *S. H.* 4to. 1640.—This Play is recommended by seven Copies of Verses prefixed to it.—The Scene *Naples*.

SICK LADY'S CURE. *Vid. DOUBLE GALLANT*.

The SIEGE. Tra.-Com. by *Sir Wm.*

Wm. Davenant, Fol. 1679.—
Scene *Pisa*.

The SIEGE, or *Love's Convert*.
Tragi-Com. by *Wm. Cartwright*,
4to. 1641.—This Play is dedi-
cated in Verse to King *Charles I.*
—The Scene lies at *Byzantium*,
and the Story of *Misander* and
Leucatia is founded on that of
Pausanias and *Cleonice* in *Plutarch's*
Life of *Cymon*, as is the Injunc-
tion which the rich Widow *Pyle*
lays upon her Lovers in the *De-*
cameron of *Beccace*, Dec. 9. Nov. 1.

SIEGE OF ANTWERP. *Vid.*
ALARM FOR LONDON.

The SIEGE OF AQUILEIA.
Trag. by *J. Hume*, 8vo. 1759.
—This Piece was performed with
Success at the Th. Roy. in *Drury*
Lane.—It is the third and last
dramatic Piece produced by this
Caledonian Bard.—It is greatly
preferable to the *Agis*, but
much inferior to the *Douglas* of
the same Author.—From the Title
one would reasonably expect
to find in it the several Circum-
stances of the Siege whose Title
it bears, when the City of *Aqui-*
leia was held out by the Legions
of *Gordianus* against the Gigantic
Tyrant *Maximin*: and such from
the first setting out of it, we are
permitted to expect; but every In-
cident in this Play deviates from
the historical Facts which we
have on Record in Regard to that
Siege, yet as they all agree with
those of one much nearer to our
own Times, and nearer connect-
ed with the History of the Au-
thor's own Country, *viz.* the
Siege of *Berwick*, defended by
Seton against the Arms of our
Edward III. it is not surely an
improbable Conjecture to suppose
that *Dr. Hume* received his first
Hint from that Story; but as by
pursuing the Story under the real
Characters he must have painted

one of our *English* Monarchs
(and him indeed one class'd a-
mongst the Heroes of the *British*
Annals) in the Light in which
in more than this one Instance
he appear'd to be, *viz.* a Tyrant,
and an Exerter of brutal Power,
without any Consideration of the
Feelings of Humanity; he chose,
rather than pay so ill a Compli-
ment to an *English* Audience, to
preserve the Circumstances only,
changing the Scenes of Action to
one that had some little Kind of
Analogy with it.—The Unities
are well preserved, and some of
the sentimental Parts of the Lan-
guage are fine.—But on the
whole, the Incidents are too few,
the Distress too much the same
from Beginning to End, and the
Catastrophe too early pointed out
to the Audience.—Besides which,
it may be added, that the Cha-
racter of *Æmilius* bears too strong
a Resemblance to that of the Old
Horatius in *Whitehead's Roman*
Father, tho' it would be paying
the last-nam'd Character too ill a
Compliment to set this in Point
of Execution in any Degree of
Competition with it.

The SIEGE OF BABYLON.
Tragi-Com. by *Sam. Pordage*,
4to. 1678.—This Play is found-
ed on the Romance of *Cassandra*.
—The Siege lies in *Babylon*, and
the Fields adjacent.

The SIEGE OF CONSTANTI-
NOBLE. Trag. 4to. 1675.—
This Play, tho' published Ano-
nymous, is said by *Dowles*, in
the *Roscius Anglicanus*, to be writ-
ten by *Nevil Paine*.—The Plot
may be found by perusing *Hey-*
lin's Cosmography, *Knolles's Tur-*
kish History, &c.—The Scene
Constantinople.

The SIEGE OF DAMASCUS.
Trag. by *John Hughes*, 8vo. 1721.
—This Play was, and still con-

tinues to be acted with general Approbation, the Characters are strongly drawn, the Language poetical, and the Incidents tenderly affecting.—If it can be said to have a Fault, it is that the Author has brought his Hero into an *Embarras* that nothing but Death can possibly extricate him from.—Yet on the whole it may certainly be ranked in the very first Degree of Merit of our modern Tragedies.—The Author died during the Run of this Play.

THE SIEGE OF DERRY. Tr.-Com. Anonym. 1692.—This is an excessive bad Play, and was never acted; but as it was written very near the Period the Transaction of which it describes, no bad Idea may be formed from it of the Distresses which the Garrison and Inhabitants of that City underwent during that famous Siege.—See further under PIETY AND VALOUR.

THE SIEGE OF MEMPHIS, or the Ambitious Queen. Trag. by Tho. Durfey, 4to. 1676.—This Play is written in heroic Verse, and as Mr. Durfey's Genius apparently lay much more to Comic Humour than Tragic Power, it is not much to be wonder'd that he should, in his Attempts of the latter Kind, run into somewhat of Fustian and Bombast.—However, the Judgment of an Audience, which on the whole is generally right, pointed out to him his Mistake in the indifferent Success this Piece met with.—The Plot is in some Measure borrowed from History, and the Scene is *Memphis* besieged.

THE SIEGE AND SURRENDER OF MONS. Tragi-Com. Anonym. 4to. 1691.—The Plot of it is founded on the Siege of *Mons* by the *French*, in the Year 1641.—And the Author's Inten-

tion, as he himself expresses it in the Title Page, was to expose the Villany of the Priests, and the Intrigues of the *French*.—The Scene lies in *Mons*, and the *French* Camp before it.

THE SIEGE OF RHODES. A Play in two Parts, by Sir W. Davenant, 4to. 1663.—Both these Plays met with great Approbation.—They were written during the Time of the Civil Wars, when the Stage lay under a Prohibition, and indeed all the *Belles Lettres* were at a Stand, and consequently made not their Appearance till after the Restoration, at which Time Sir *William* himself obtained the Management of the Theatre.—The Plot, as far as it has a Connection with History, is to be found in the several Historians who have given an Account of this remarkable Siege in the Reign of *Solyman* the Second, who took this City in the Year 1522.—The Scene *Rhodes*, and the Camp near it.

THE SIEGE OF TROY. A Play, Anonym. 4to. 1704.—I believe this Piece was never acted.—The Subject of it is apparent from the Title.

THE SIEGE OF URBIN. Tr.-Com. by Sir Wm. Killigrew.—Scene *Pisa*.

SILENT WOMAN. Vid. EPICÆNE.

THE SILVER AGE. A History, by Tho. Heywood, 4to. 1613.—This is the Second of a Series of Historical Dramas which this Author has pursued, and which contain on the whole the greatest Part of the Heathen Mythology.—This Part contains the Loves of *Jupiter* and *Alcemena*, the Birth of *Hercules*, and the Rape of *Proserpine*, concluding with the Arraignment of the Moon.—In the Pursuance of a Plan of this Kind

it was impossible to avoid making Use of the Facts which History pointed out to the Author, and those Assurances which the Ancient Writers seem'd to hold forth to his Acceptance; nor can he by any Means be chargeable with Plagiarism for so doing.—In the Intrigue of *Jupiter* and *Alcmena* therefore he has borrowed some Passages from the *Amphitruo* of *Plautus*; the Rape of *Proserpine* is greatly enriched by taking in the Account which *Ovid* has given of that Transaction in his *Metamorphoses*; and other Parts of the Piece are much advantaged by Quotations from the Legends of the Poets.

Of *SIMON THE LEPER*. One Comedy, by *Bishop Bale*.—Named only in his Catalogue of his own Works.

SIMPLETON, SIMKIN. HÖBBINOL, SWABBER. *Vid. WITS.*

SIR ANTHONY LOVE, or the Rambling Lady. Com. by *Tho. Scotterne*, 4to. 1691.—This Play met with very great Applause.—The Scene *Moupehier*.

SIR BARNABY WHIG, or No Wit like a Woman's. Com. by *Tho. Dursley*, 4to. 1681.—The principal Plot of this Play is founded on a Novel of *Monf. St. Evremond*, called the *Double Cuckold*; and Part of the Humour of *Capt. Porpus* is borrowed from *Marmion's* Comedy of the *Fine Companion*.—Scene *London*.

SIR CLYMON, Knight of the Golden Shield, Son to the King of Denmark; and Clamydes the White Knight, Son to the King of Swavia (both valiant Knights) their History. Anonym. 4to. 1599.—This is a very indifferent Play, written in Verse and in Language more obsolete than the

Date seems to warrant, and is very disagreeable in the Reading.

SIR COURTLY NICE, or It cannot be. Com. by *J. Crowne*, 4to. 1685.—This Play was written at the Command of *King Charles II.*—The Plot and Part of the Play is taken from a *Spanish* Comedy, called, *No pued-esser, or it cannot be*, and from a Comedy called *Tarugos Wiles*.—The Song of *Stop-Thief* is a Translation, or rather Paraphrase of *Mascarille's Au Voleur* in *Moliere's Precieuses ridicules*.—The Character of *Crack* is admirably kept up, but the chief Merit of the Play is in the very fine Contrast supported between the two Characters of *Hot-head* and *Testimony*, Characters which even now give Pleasure, but at those Times, when Fana-ticism was arisen to a very absurd Height, must certainly have done great Credit to the Author's Power of Execution.

SIR FOPLING FLUTTER. *Vid. MAN OF MODE.*

SIR GIDDY WHIM, or the Lucky Amour. Com. Anonym. 4to. 1703.—This Piece was never acted, nor has it ever fallen into my Hands.

SIR GYLES GOOSE - CAP. Com. Anonym. 4to. 1606.—This Play was first presented by the Children of the Chapel, and afterwards acted with great Applause at the private House in *Salisbury Court*.

SIR HARRY WILDAIR, or the Trip to the Jubilee, by *George Farquhar*, 4to. 1701.—This Comedy is a Sequel to the *Constant Couple*, the same Characters and the same Story being continued in it.—Yet, altho' the Success and real Merit of the first Part so much insured Success to this as to afford it a Run of
nine

nine Nights to crouded Audiences, yet it was by no Means equal in Merit to that first Part, nor is it now ever performed, altho' the CONSTANT COUPLE still remains one of the most favour'd Pieces on the List of acting Plays. — From a peculiar Happiness in hitting the Character of *Jubilee Dicky* in this Play; however, the celebrated Mr. *Henry Norris*, the Comedian, gain'd so much Reputation, as occasioned his own Christian Name to be sunk in that of his Character, and his being ever after distinguished by the Name of *Dicky Norris*; under which Name, at the Head of a Play-Bill, a Benefit for that Gentleman was advertised.

SIR HERCULES BUFFOON, or *the poetical Squire*. Com. by *J. Lacy*, 4to. 1684. — This Play was not published, nor brought on the Stage, till about three years after the Author's Decease. — The Prologue was written by Mr. *Dursey*, and contains a great Compliment to the Author, in his Capacity of an Actor. *Jos. Haynes*, the Comedian, wrote the Epilogue, and spoke both that and the Prologue.

SIR JOHN COCKLE AT COURT. Farce, by *Rob. Dodsley*, 8vo. 1737. — This little Piece is a Sequel to the KING AND THE MILLER OF MANSFIELD, in which the Miller newly made a Knight, comes up to London, with his Family, to pay his Compliments to the King. — It is not, however, equal in Merit to the first Part, for tho' the King's disguising himself in order to put Sir *John's* Integrity to the Test, and the latter resisting every Temptation, not only of Bribery but of Flattery also, is ingenious, and gives an Opportunity for ma-

ny admirable Strokes both of Sentiment and Satire, yet there is a Simplicity, and Fitness for the Drama, in the Story of the first Part, that it is scarcely possible to come up to, in the Circumstances which arise from the Incidents of the latter.

The History of SIR JOHN OLD-CASTLE, the good Lora Cobham. Trag. by *Wm. Shakespear*, 4to. 1600. — This is one of the seven Plays discarded from *Shakespeare's* Works, by some of the Editors, yet it was undoubtedly published in his Life-Time, and therefore I confess I know not well how to reconcile the Possibility of propagating an Error of this Kind, which it would have been so easy, and at the same Time so much the Interest of that Author to contradict; and indeed, tho' the Play on the whole is greatly inferior to most of his Works, yet there are certain Strokes in it, and somewhat of a Manner that bears so strong a Resemblance to some of his acknowledged Historical Dramas, that I cannot help thinking, if the whole was not his, that it was at least revised and touched up by his Hand.

SIR MANNERLY SHALLOW. Vid. COUNTRY WITS.

SIR MARTIN MAR-ALL, or *the feign'd Innocence*. Com. by *Dryden*, 4to. 1678. — The Plot and great Part of the Language of Sir *Martin* and his Man *Warner*, are borrowed from *Quinault's Amant indiscret*, and the *Etourdi of Moliere*. — *Warner's* playing on the Lute instead of his Master, and being surpriz'd by his Folly, is taken from *M. du Parc's Francion*, Book 7. and *Old Moody* and Sir *John*, being hoisted up in their Altitudes, owes its Origin to a like Incident in *Marmion's Antiquary*; nor is it improbable that

that a Consciousness of all these several Plagiaries, might be the Reason that Mr. *Dryden* did not affix his Name to it.—The Scene *Covent Garden*.

SIR MARTIN MAR - ALL. Com. by *J. Ozell*.—This is only a literal Translation of *Moliere's Etourdi*, to which I suppose Mr. *Ozell* gave the above Title, from the Hint of *Dryden's* Comedy.

SIR NOR'SY PARROT. *Vid.* WARY WIDOW.

SIR PATIENT FANCY. C. by Mrs. *Behn*, 4to. 1678.—The Hint of *Sir Patient Fancy*, is borrowed from *Moliere's Malade imaginaire*, and those of *Sir Credulous Easy* and his Groom *Curry*, from the *M. Pourcéaugnac* of the same Author.—Those last Characters have also been made Use of by *Brome* in his *Damoiselle*.—*Mr. Miller* also, in his Comedy of the MOTHER-IN-LAW, or *the Doctor the Disease*, has made Use of both these Plots, and blended them together much after the same Manner, that Mrs. *Behn* has done in this.—The Scene lies in two different Houses in *London*.

SIR POLITIC RIBBAND. *Vid.* STATE JUGGLER.

SIR ROGER DE COVERLEY, or *the merry Christmas*. Com. by *Mr. Dorman*, 8vo. 1739.—This Piece was acted at the Theatre Royal in *Dr. Lane*, but without Success.

SIR SALOMON, or *the Cautious Coxcomb*. Com. 4to. 1671.—This Play is very little more than a Translation from the *Ecole des Femmes* of *Moliere*, and is attributed to *John Carroll*, who in the Prologue to it, owns it to be a Translation. It met with some Enemies at first, but notwithstanding, made its Part good in the Representations. The Scene

lies in *London*.

SIR THOMAS OVERBURY. Trag. by *Rich. Savage*, 8vo. 1725.—This Play was acted at the Theat. Royal in *Drury Lane*, and the Author performed the principal Part in it himself, but without Success, both his Voice and Aspect being very much against him, neither of them being at all agreeable.

SIR TIMOTHY TREAT-ALL. *Vid.* CITY HEIRESS.

SIR WALTER RALEIGH. Trag. by *Geo. Sewell*, 8vo. 1719.—This Play, the Title of which points out its Plot, was acted at *Lincoln's-Inn-Fields* Theatre, with very great Success.

THE SISTERS. Com. by *J. Sbirley*, 8vo. 1652.—Scene *Parma*.

SIX DAYS ADVENTURE, or *the New Utopia*. Com. by *Edw. Howard*, 4to. 1671.—This Play miscarried in the Representation; and the witty Lord *Rochester* wrote a sharp Invective against it, notwithstanding which, when it appear'd in Print, it was usher'd into the World with four commendatory Copies of Verses, by Mrs. *Behn*, *Ravencroft*, and others.—The Scene *Utopia*.

THE LIGHTED MAID. Com. by *Sir Rob. Stapylton*, 4to. 1663.—The Scene of this Play is laid in *Naples*.—And the Epitaph made by *Decio*, upon *Iberio* and *Pyramona*, is borrowed from *Martial's* celebrated Epigram of *Arria* and *Pætus*, Lib. I. Ep. 14.

THE SLIP. Farce. Anonym. 12mo. 1715.—This Piece was acted with Applause; it is, however, stolen from an old Play, but the Name of it does not at present occur to me.

THE SMUGGLERS. A Farce, by *The. Odell*, 8vo. 1729. acted with some Success, at the Little Theat.

Theat. in the *Haymarket*.

THE SNAKE IN THE GRASS. A Dramatic Entertainment of a new Species, being neither Tragedy, Comedy, Pantomime, Farce, Ballad or Opera, by *Aaron Hill*, 8vo. 1760. — This Piece was never acted, but is printed with the Author's other Works. — The Intention of it is, in a satyrical and emblematical Manner, to point out the false Taste prevailing in the present Age, hinting, that Opera has assumed the Seat of Tragedy, and Pantomime that of Comedy, in the Regions of *British* Genius; and that genuine Wit, Humour and Poetry, have no Chance for being attended to by Audiences, who, to make Use of *Hamlet's* Phrase, are "capable of nothing" but inexplicable dumb Show and "Noise."

THE SOCIABLE COMPANIONS, or *the Female Wits*. Com. by the Dutchess of *Newcastle*, Fol. 1662.

SOCRATES. A Dramatic Poem, by *Amyas Bush*, Esq; A. M. and F. R. S. 8vo. 1758.

SOCRATES. *Vid.* LIFE AND DEATH OF SOCRATES.

SOCRATES TRIUMPHANS, or *the Danger of being wise in a Commonwealth of Fools*. Trag. Anonym. 8vo. 1716. — This Piece was never acted, but was written by an Officer of the Army, and printed at the End of a Collection of Military and other Poems upon several Occasions, and to several Persons. — The Scene *Athens*.

SODOM. A Play, by Mr. *Fifebourne*. — At what Time this infamous Piece was published I know not; but the Bookfeller, with a View of making it sell, by passing it on the Public as Lord *Roche's*, put the Letters *E. R.*

in the Title Page; but, licentious as that Nobleman was in his Morals, he was ashamed of being supposed the Author of so very obscene and shocking a Piece of Work as this; and therefore he wrote a Copy of Verses to disclaim it. — Nor has it indeed any of his Lordship's Wit to make Atonement for its most abominable Obscenity.

SOLDIER FOR THE LADIES. *Vid.* BEAU'S DUEL.

SOLDIER'S FORTUNE. Com. by *Tho. Otway*, 4to. 1681. — The Plot of this Play is by no Means new, the several Incidents in it being almost all of them borrowed. — For Instance, *Lady Dunce's* making her Husband an Agent for the Conveyance of the Ring and Letter to her Gallant Capt. *Beaugard*, is evidently taken from *Moliere's Ecole des Maris*, and had besides been made Use of in some *English* Plays before, particularly in the *Farwe*, and in *Flora's Vagaries*. — The original Story from which *Moliere* himself probably borrowed the Hint, may be seen in *Boccace*, Dec. 3. Nov. 3. — Sir *Davy's* bolting out of his Closet, and surprising his Lady and *Beaugard* kissing, and her Behaviour on that Occasion, is borrowed from the Story of *Millamant*, or *the Rampant Lady*, in *Scarron's Comical Romance*. — The Character of *Bloody Bones* is much like that of *Brawo* in the *Antiquary*, and *Courtine's* Conduct under *Silvia's* Balcony has a great Resemblance to *Monsieur Thomas's* Carriage to his Mistress in *Fletcher's* Comedy of that Name.

There is a Sequel to this Play which is called the **ATHEIST**, or the second Part of the *Soldier's Fortune*, 4to. 1684. — The Plot of which, so far as relates to the Amours of *Beaugard* and *Portia*,

is founded on *Scarron's* Novel of the *Invisible Mifstres*.—Both these Plays have Wit and a great deal of busy and intricate Intrigue, but are so very loose in Respect to Sentiment and Moral, that they are now entirely laid aside.

THE SOLDIER'S LAST STAKE. Com. by *Giles Jacob*.—This Piece I believe never made its Appearance to the World, yet I could not avoid taking Notice of it, as the Author himself in his *Poetical Register*, 8vo. 1719. p. 318. mentions his having such a Play by him ready for the Stage.

SOLIMON AND PERSEDA, *The Tragedie of*, (Anonym. 4to. 1599.) *wherein is laide open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs*.—This old Piece is not divided into Acts, and *Langbaine* supposes it was never acted.

SOLON, or *Philosophy no Defence against Love*. Tragi-Com. by *Martin Bladen*. 4to. 1705.—This Piece was never acted, and even printed unknown to the Author.—The Scene lies in *Athens*, and in the third Act is a Masque of *Orpheus* and *Euridice*.

THE SOPHISTER. Com. Anonym. 4to. 1638.—This Play was acted at one of the Universities; and has a Prologue spoken by *Mercury*, as the God of Eloquence, and address'd to the Academical Auditory.

SOPHOMPANEAS, or *the History of Joseph*. Trag. by *Francis Goldsmith*, 4to. 1640.—This is only a Translation from *Hugo Grotius*, with critical Remarks and Annotations.

SOPHONISBA, or *Hannibal's Overthrow*. Trag. by *Nath. Lee*, 4to. 1676.—This Tragedy is written in Rhyme, yet it met with great Applause, especially

from the Female and the more tender Part of the Audience.—

The Loves of *Sophonisba* and *Masfinissa* are delicately and affectingly managed; but the Author has greatly deviated from the Idea History gives us of the Characters of *Scipio* and *Hannibal*, in the Manner he has here represented them, yet perhaps he might in some Measure be drawn into this Error by following too closely the Example set him by Lord *Orrery* in his Romance of *Partbenissa*, wherein he has made *Hannibal* as much of a whining Lover towards his *Izadora* as *Lee* has done with regard to *Rosalinda*.—The Histories of *Scipio* and *Hannibal* are to be found by perusing *Plutarch* and *Cornelius Nepos*, and the Story of *Masfinissa* and *Sophonisba* is very nearly related by *Petrarcha* in his *Trionfo D'Amore*, C. 2.—The Scene of the Play *Zama*.

SOPHONISBA. Trag. by *Ja. Thompson*, 8vo. 1732.—This Play was acted at *Drury Lane* Theatre with very great Applause, and is founded on the same Story with the foregoing Play.—Yet it was not without its Enemies, a very severe Criticism being published against it; and, to say Truth, tho' the Author has in good Measure avoided the Rants and wild Extravagances which break forth continually in *Lee's* Tragedy, yet at the same Time he falls greatly short of him in poetical Beauties and Luxuriance of Imagination.—And on the whole it will not perhaps be doing Mr. *Thompson* any Injustice to say that had he never published his *Seasons* and some other Poems, but confined his Pen to dramatic Writing only, he would never have stood in that Rank of poetical Fame which he now holds in the *Annals of Parnassus*.

SOPHONISBA. *Vid.* WONDER OF WOMEN.

THE SOPHY. Trag. by Sir John Denham, 4to. 1642.—This Tragedy is built on the same Story in Herbert's Travels, on which Baron has constructed his Tragedy of *Mirza*.—It is however very differently handled by the two Authors.—And Baron objects to this Play that Denham has deviated from the Truth of History in making *Abbas* die in this Tragedy, whereas he really survived several Years after the Murder of his Son.—This, however, is no more than a *Licentia poetica*, which has ever been consider'd warrantable, and which on this Occasion is made Use of only for the Sake of dramatic Justice.

SOUL'S WARFARE. *Vid.* DIVINE COMEDIAN.

SOUTH-SEA, or *the Biters bit*. A Farce, by Wm. Rufus Cletwood, 8vo. 1720.—This Piece was not intended for the Stage, but only design'd as a Satire on the *South-Sea* Project, and the inconceivable Bubbles of that *Æra* of Folly and Credulity.

SOUTHWARK FAIR, or *the Sheep-shearing*. An Opera, by Cha. Coffey, 8vo. 1729.—This Piece consists only of three Scenes, and is said to have been acted by Mr. Reynolds's Company from the *Haymarket*, but at what Place it was presented, or with what Success, I know not, altho' I am apt to conjecture that it might have been acted as a Kind of Droll at one of the Booths in the *Borough Fair*.

SPANIARD'S NIGHT WALK. *Vid.* BLURT MR. CONSTABLE.

SPANISH ADVENTURE. *Vid.* GIBRALTAR.

THE SPANISH BAWD, represented in *Celestina*, or *the Tragick Comedy of Calisto and Melibea*; wherein is contained, besides the Pleasantness and Sweetness of the Style, many philosophical Sentences, and profitable Instructions necessary for the younger Sort: Shewing the Deccits and Subtilties hous'd in the Bosoms of false Servants and Cunny-catching Bawds. Fol. 1631.—This Play is the longest that was ever published, consisting of twenty one Acts.—It was written originally in *Spanish*, by *El Bachiler Fernanda de Roxas de la Puebla de Montaban*, whose Name is discoverable by the Beginning of every Line in an Acrostic or Copy of Verses prefix'd to the Work.—The Translator also, whoever he was, pretends to be a *Spaniard*, and has taken on himself the disguis'd Name of *Don Diego Pudeffer*.—The Scene lies in Spain.

THE SPANISH CURATE. Com. by Beaumont and Fletcher, Fol. 1679.—This is a good Comedy, and altho' it is not now on the List of acting Plays, it was at many different Times after the Death of its Author revived, and always with Success.—The Plot of *Don Henrique*, *Ascario*, *Violante* and *Jacinta* is borrowed from *Gerardo's History of Don John*, p. 202. and that of *Leandro*, *Barçolas*, *Amarantha* and *Lopez* from the *Spanish Curate* of the same Author, p. 214.

THE SPANISH FRYAR, or *the Double Discovery*. Tr.-Com. by John Dryden, 4to. 1681.—Langbaine charges the Author of this Play with casting a Reflection on the whole Body of the Clergy in his Character of *Dominick the Fryar*, and seems to imagine it a Piece of Revenge Practice.

for some Opposition he met with in the Attempt to take Orders. However that might be with Respect to Mr. *Dryden* in particular, I cannot pretend to say, but this one Point appears evident to me, *viz.* that the Satire thrown out in it is only general against those amongst the Clergy who disgrace their Cloth by wicked and unbecoming Actions; and is by no Means pointed at, or can any way affect the sacred Function in itself.—That there have been such Characters as Father *Dominick* among the Priests of all Religions, and more especially those of the *Romish* Church, to whom the Practice of Confession affords more frequent Opportunities and uninterrupted Scope for such Kind of Conduct, no Man in his Senses will, I believe, attempt to deny; and if so, how or where can they be more properly exposed than on the Stage? But can that be said to cast any Reflection on the much greater Number of valuable, well meaning and truly religious among the divine Professors?—No surely.—Yet the *qui capit ille facit* is a Maxim so perfectly founded in Truth, that I am ever apt to suspect some Consciousness in themselves of the Truth of particular Satire in those Persons who appear over angry at Hints thrown out in general only.—This Play consider'd in itself has perhaps as much Merit as any that this Author has given to the World.—The Characters of *Torrismond* and *Leonora* in the Tragic Part are tender and poetical, yet there are some warm Ideas and Descriptions given by the latter towards the Beginning of the third Act, which are rather too warm and luxuriant to bear Repetition on a public Stage, and are therefore

now omitted in the Acting.—But the whole Comedy is natural, lively, entertaining and highly finished both with Respect to Plot, Character and Language.—The Scene lies in *Arragon*, and the Plot of the Comic Parts is founded on a Novel called the *Pilgrim*, written by M. *St. Bremond*.

THE SPANISH GYPSIE. Com. by *Tbo. Middleton*, 4to. 1653.—*Rowley* assisted our Author in the writing of this Play, the Plot of which, with Respect to the Story of *Roderigo* and *Clara*, if not borrow'd from, has at least a very near Resemblance to a Novel of *Cervantes*, called *the Force of Blood*.—The Scene lies at *Alicant*.

SPANISH INSULT REPENTED. *Vid.* ALZIRA.

THE SPANISH ROGUE. Com. by *Tbo. Duffet*, 4to. 1674.—This Play is written after the Manner of most of the *French* Comedies, in Rhime, but is the only Instance I know of that Kind among the *English* ones.—It is the best of all this Author's dramatic Works, yet met with very indifferent Success.—The Scene in *Spain*.

SPANISH TRAGEDY. *Vid.* JERONYMO.

SPANISH TRAGEDY. *Vid.* JERONYMO'S MAD AGAIN.

THE SPANISH WIVES. Far. of three Acts, by Mrs. *Mary Pix*, 4to. 1606.—The Scene of this little Piece is laid at *Barcelona*, and the Plot of it borrowed from the same Novel of the *Pilgrim*, on which that of the *Spanish Fryar* is also built.

SPARAGUS GARDEN. *Vid.* ASPARAGUS GARDEN.

THE SPARTAN DAME. Trag. by *Tbo. Southerne*, 8vo. 1722.—This Play was written the Year

before the Restoration, but, on what Account I know not, prohibited the Stage till the above Year, when it made its Appearance with universal and indeed merited Applause.—The Subject of it is taken from *Plutarch's* Life of *Agis*, in which the Character of *Cbelonis*, with Respect to the virtuous Duties both of a Wife and Daughter, are a sufficient Authority for the Picture Mr. *Soutberne* has drawn of an excellent Woman in the Heroine of his Tragedy.—It is not now however on the acting List

THE SPARTAN LADIES. Com. by *Lodowick Carlell*.—For some Mention of this Play see *Humphry Moseley's* Catalogue at the End of *Middleton's* Comedy of *More Dissemblers besides Women*, which is the only Place in which I find it nam'd.

SPEECHES AT PRINCE HENRY'S BARRIERS. By *Ben Jonson*, Fol. 1640 — These Speeches are not much dramatic, being only some Compliments paid to Prince *Henry*, the eldest Son of King *James I.* but as they are printed with the rest of *Jonson's* Works, I could not help thinking them deserving of a Mention here.

THE SPENDTHRIFT. Com. Anonym. 1680. — This I find mentioned only in the *British Theatre*.

THE SPIGHTFUL SISTER. Com. by *Abr. Bailey*, 4to. 1667. — The Author of this Play is allowed by both *Langbaine* and *Jacob* to be free from Plagiarism, what he has written being all his own, and his Characters, particularly those of Lord *Occus* and *Winifred*, to be truly original.—*Jacob* however concludes, and with Reason, from its being printed without either Prologue, Epilogue or De-

dications, that it never made an Appearance on the Stage.

THE SPIRIT OF CONTRADICTION. Farce of two Acts, by a Gentleman of *Cambridge*, 8vo. 1760.—This Farce made its Appearance at the Th. Royal in *Covent Garden*, but with very little Success.—Nor indeed did it deserve a better Fate than it met with, there being neither Plot, Character, Wit, Humour nor Language thro' the whole, excepting some little of the Virago Spirit kept up in the Character of Mrs. *Partlett*, who, from the making it a settled Principle to contradict to the utmost the Inclinations of every other Person, is trick'd into the compelling her Daughter to a Match with the Man she loves, but whom her Mother is made to believe she has the utmost Dislike to.

SPORT UPON SPORT. *Vid.* WITS.

THE SPOUTER, or the Triple Revenge. Comic Farce, in two Acts, Anonym. 8vo. 1756.

THE SPOUTER, or the Double Revenge. Comic Farce, 8vo. 1756.—Whether these two Pieces are the same or different from each other I know not, having never seen either of them.—They appear, however, on the Monthly Lists of Publications, with the Distinctions I have mentioned.—They both have apparently the same Design, which I imagine to be a Ridicule on Mr. *Murphy's* Farce of the APPRENTICE, which came out that Season, and which could not fail of highly exasperating the would-be Heroes, whose Follies it was meant to expose, and set in the ridiculous Light they merited.

SPRING'S GLORY. A Masque, by *Tho. Nabbes*, 4to. 1638. *indicating Love by Temperance, against*

gainst the Tenet, " sine Cerere & Baccho friget Venus."—The Title of this Piece so amply explains the Subject it is written on, that I need say nothing more in Regard to it.

SQUIRE BRAINLESS. *Vid.* TRICK UPON TRICK.

THE SQUIRE OF ALSATIA. Com. by *Tbo. Sbadwell*, 4to. 1688.—This Play is founded on the *Adelphi* of *Terence*, the Characters of the two elder *Belfonds* being exactly those of the *Micio* and *Demea*, and the two younger *Belfonds* the *Eschinus* and *Ctesipho* of that celebrated Comedy.—Mr. *Sbadwell* has however certainly, if not improved on those Characters in their intrinsic Merit, at least so far modernized and moulded them to the present Taste, as to render them much more palatable to an Audience in general than they appear to be in their ancient Habits.—This Play met with good Success, and is still at Times performed to general Satisfaction.—The Scene lies in *Alsatia*, the Cant Name for *White Fryars*, and the Author has introduced so much of the Cant or Gambler's Language, as to have render'd it necessary to prefix a Glossary for the leading the Reader through a Labyrinth of uncommon and unintelligible Jargon.

SQUIRE OLD SAP, or the *Night Adventures*. Com. by *Tbo. Durfey*, 4to. 1679.—This Play is greatly obliged to several Novels and other Plays for the Composition of its Plot, which is very intricate and busy.—For Instance, the Character of *Squire Old Sap*, and the Incident of *Pimpo's* tying him to the Tree in the first Act, is borrowed from the *Comical History of Francion*.—*Tricklove's* cheating *Old Sap* with the Bell,

and *Pimpo's* standing in *Henry's* Place is related in *Boccace's* Novels, Dec. 7. Nov. 8. and in *Fontaine's* Tale of *La Gageure des trois Commeres*: and *Tricklove's* Contrivance with *Welford* for having *Old Sap* beaten in her Cloak's in the same Act, and which is also an Incident in *Fletcher's* *Woman pleas'd*, *Ravenscroft's* *London Cuckolds*, and some other Comedies is evidently taken from *Boccace*, Dec. 7. Nov. 7.

SQUIRE TRELOOBY. Com. by *Sir John Vanbrugh*, 4to. 1706.—This Piece is very little more than a Translation of the *Mons. Pourcaugnac* of *Moliere*, and was one of the Pieces with which the Author opened the Opera House in the *Haymarket*, in the first Year of his joint Management of that Theatre with Mr. *Congreve*.—The Scene is laid in *London*.

SQUIRE TRELOOBY. *Vid.* MONSIEUR POURCAUGNAC.

THE STAGE BEAU TOSS'D IN A BLANKET, or the *Hypocrite a la Mode*. Com. Anonym. 4to. 1704. This Piece, tho' without a Name, was written by the humorous *Tom Brown*. It consists of three Acts only, and is a Satire on *Jeremy Collier*, who wrote a severe Book against the Stage and dramatic Writers, called *A short View of the Immorality and Propphaneness of the English Stage*. Mr. *Brown* has dedicated his Piece to *Christopher Rich*, Esq; Patentee of the Theatre Royal, and Father of the late Patentee of *Covent Garden* Theatre.

THE STAGE COACH. Farce, by *Geo. Farquhar*, 4to. 1710.—In this little Piece he was assisted by Mr. *Motteux*, yet after all it is nothing more than a Plagiarism, the whole Plot of it, and some entire Scenes, particularly one between Captain *Basil* and *Nico-*

Memus Somebody, being borrowed from a little French Piece, called *Les Caroffes d'Orleans*.—The Scene is laid in an Inn on the Road, and the Time about three Hours, viz. from the coming in of the Coach to its Stage till about Midnight.

The STAGE MUTINEERS. A Tragi-Comi-Farci-Ballad-Opera, Anonym. 8vo. 1733.—This Piece, which was never intended for the Stage, is only a Burlesque on a Contest between the Manager of one of the Theatres and his Performers, at the Head of the male-content Part of whom Mr. *Theoph. Cibber* at that Time stood in a very conspicuous Light, and is in this Piece characteriz'd by the Name of Ancient *Pissol*, all the Speeches put into his Mouth being thrown into the Bombastic or Mock Tragedy Stile which *Shakespeare* has given to that Character in his two Parts of *Henry IV.* and the *Merry Wives of Windsor*.—As in all Disputes of this Kind both Sides are generally to blame, I shall not here attempt to enter on the Merits of the Cause, but content myself with observing that the Farce under our present Consideration seems to be written in Favour of the Performers.—The Scene lies in the Playhouse at the Time of Rehearsal.

STAGE REVIEW'D. *Vid.* MUSE'S LOOKING-GLASS.

STALLION. *Vid.* WITS.

THE STAPLE OF NEWS. Com. by *Ben Jonson*, Fol. 1631.—This Play, though not printed till the above Date, was first acted in the Year 1625.—He has introduc'd in this Comedy four Gossips, by Way of Interlocutors, who remain on the Stage during the whole Representation, and make Comments and Criti-

cisms on all the several Incidents of the Piece.—This, however, is not the only Instance of this Kind of Conduct, he having done the very same Thing in two other Plays, viz. *Every Man out of his Humour*, and the *Magnetic Lady*; and *Fletcher* in his *Knight of the burning Pestle* has followed the very same Example.—Scene London.

The STATE JUGGLER, or *Sir Politic Ribband*. A new Excise Opera, Anonym. 8vo. 1733.—This is one of those Pieces in which *Sir Robert Walpole*, then Prime Minister, was abus'd, in Regard to the Jobs which the Public imagined were going forwards with Respect to the Excise and other Branches of the public Revenues.

The STATE OF INNOCENCE, or *the Fall of Man*. An Opera, by *J. Dryden*, 4to. 1677.—This Piece was never performed, the Subject being too solemn, and the Characters of a Nature that would render it almost Blasphemy for any Person to attempt the representing of them.—It is written in heroic Verse or Rhime, and the Plot is founded on *Milton's Paradise Lost*, from which he has even borrowed many Beauties in Regard to his Language and Sentiments.—Some of the nicer and more delicate Critics have found Fault with this Opera, charging the Author with Anachronism and Absurdity in introducing *Lucifer* conversing about the World, its Form, Matter and Vicissitudes at a Time previous to its Creation, or at least to the Possibility of his knowing any Thing concerning it.—And indeed Mr. *Dryden* seems himself to have been aware of its lying open to such Kind of Objections, by his having prefixed to

to it an Apology for *Heroic Poetry*, and for the *Licentia Poetica*, of which he had indeed made a most ample Use in this Piece.—On the whole, however, it has undoubtedly very great Beauties, and is very highly commended by Mr. Lee in a Copy of Verses published with it; nor is it at all detracting from its Merit to own, that we are by no Means blind to those few Faults that it may have.

THE STATE OF PHYSIC. Com. Anonym. 1742.—This Piece was never acted, nor do I know who was the Author, yet I conjecture it must have been some Person of the Faculty, since, if I may be allowed a paltry Quibble, it is apparent, that even in the very Title Page, to make Use of the vulgar Phrase, *He talks like an Apothecary.*

STATESMAN'S OPERA. Vid. PATRON.

Saint STEPHEN'S GREEN, or *the Generous Lovers*. Com. by Wm. Philips, Esq; 8vo. 1720.—This Piece was never acted, nor have I ever seen it.—It is mentioned in none of the Catalogues but the *British Theatre*; from which, and the Title, I should be apt to conclude the Author an *Irishman*, the Scene of Action of his Piece being laid in a Place which is, with Respect to *Dublin*, nearly the same as the *Mall* in *St. James's Park* is with Regard to *London*; that is to say, the Theatre for the playing off all the various Turns of Vanity, Affectation and Gallantry, and the Scene of Thousands of Assignations and Intrigues.

THE STEP MOTHER. Tragi-Com. by Sir Rob. Stapylton, 4to. 1664.—Tho' Sir Robert did not put his Name to this Play, yet the Prologue, which expressly

declares it to be written by the Author of the *Slighted Maid*, authorizes my giving the Credit of it to this Gentleman.—The Scene lies at *Verulam*, or *St. Alban's*; and the Instrumental, Vocal and Recitative Music were composed by Mr. Locke.—Two Masques are inserted in the Body of the Play, viz. One in the third Act, called *Apollo's Masque*, the Scene of which is a Grove, wherein is a Laurel Tree and three Poplar Trees; the other is called *Diana's Masque*, in which a Hawthorn Tree is made the grand Scene of Action.

THE STOCK-JOBBERS. Far. Anonym. 8vo. 1720.—This is one more of the Pieces written on the Follies of the Year 1720, but which, like the rest of them, was never acted.

STOCK-JOBBERS. Vid. VOLUNTEERS.

STOCK-JOBBERS. Vid. FEMALE ADVOCATES.

THE STOLEN HEIRESS, or *the Salamanca Doctor out-plotted*. Com. by Susanna Centlivre, 4to. 1704.—Scene *Palermo*.

THE STRANGE DISCOVERY. Tragi-Com. 4to. 1640.—This Play has the Letters *J. G. Gent.* prefixed to it as the Initials of the Author's Name, and in some Copies of this only Edition the Name *J. Gough* at length.—The Plot, and great Part of the Language, is taken from the tenth Book of *Theagenes and Chariclea*, or *Heliodorus's Ethiopic History*, which is look'd on to be one of the most ancient, and is unquestionably one of the finest Romances extant.—It is to be had in *English*, the first five Books being translated by a Person of Quality, the remaining five by Mr. Tate, 8vo. 1686.—The Scene in the Begin-

ning and End of this Play lies in *Ethiopia*, in the other Parts of it in *England* and *Greece*.

THE STROLLERS. Farce.—This is only an Extract of some particular Scenes from a Comedy written by *John Durant Brevai*, called the *Play's the Plot*, published in 1717.—It has sometimes been acted with the Addition of another little Piece, called the *MOCK COUNTESS*.

THE SUBJECTS' JOY FOR THE KING'S RESTORATION. A sacred Masque, by *Dr. Anthony Sadler*, 4to. 1661. gratefully made Public for his sacred Majesty.—The Plot of this Piece is founded on the 1st *Kings*, Ch. xi. 12. and 2 *Chronicles*, Ch. xiii. And the Scene, for the *Land* in *Canaan*, for the *Place* in *Bethel*, and for the *Person* in *Jeroboam*.

SUBURB JUSTICE. *Vid.* TOWN SHIFTS.

THE SUCCESSFUL PIRATE. Com. by *Cba. Johnson*, 4to. 1713.—This Play is taken from an old one written by *Lodowick Carlell*, called *Arviragus* and *Pbilicia*.—The Scene the *City* of *Saint Lawrence* in the *Island* of *Madagascar*.

THE SUCCESSFUL STRANGERS. Tragi-Comedy, by *Wm. Mountfort*.—This Play is much superior to the *Injur'd Lovers* of the same Author; yet he is by no Means clear from the Charge of Plagiary with Regard to his Plot, however original his Language and Conduct of the Piece may be; the Design of the Catastrophe being evidently borrowed from *Scarron's* Novel, called the *Rival Brothers*.

THE SULLEN LOVERS, or *the Impertinents*. Com. by *Tbo. Shadwell*, 4to. 1670.—The Author owns in his Preface that he had received a Hint from the Report

of *Moliere's Les Facheux*, on which he had founded the Plot of this Comedy, but at the same Time declares, that he had pursued that Hint in the Formation of great Part of his own Play, before the *French* one ever came into his Hands.—Be this however as it may, he has certainly made very good Use of whatever Assistances he borrowed; having render'd his own Piece extremely regular and entertaining.—The Place of the Scene in *London*, the Time suppos'd in the Month of *March* in the Year 1667-8.

THE SULTANESS. Trag. by *Cba. Johnson*, 8vo. 1717.—This is little more than a Translation of the *Bajazet* of *Racine*.—A Piece which of itself is esteemed the very worst of that Author's Writings; and as *Mr Johnson's* Talent seem'd to consist much more in Comedy than Tragedy, it is not much to be wondered at if this Play thus served up at second Hand by so indifferent a Cook, should rather form an insipid and distasteful Dish; yet it was performed at *Drury Lane* Theatre with no very bad Success.

SUMMER'S LAST WILL AND TESTAMENT. Com. by *Tbo. Nash*, 4to. 1600.—This Piece is mentioned in the several Catalogues, but I do not find any of the Writers who pretend to give any farther Account of it, or even to have seen it.

THE SUN IN ARIES. by *Tbo. Middleton*, 4to. 1621.—A noble Solemnity performed throughout the *City*, at the sole Cost and Charges of the Honourable and Ancient Fraternity of *Drapers*, at the Confirmation and Establishment of their most worthy Brother, the Right Honourable *Edward Berkham*, in the high Office of his

his Majesty's Lieutenant, the Lord Mayor of the famous City of London, Oct. 29. 1621.—This is one of the Masques or Interludes, which, as I have before observed (*Vid.* LONDINUM TRIUMPHANS) it was customary for certain of the incorporated Companies of the City of London to put themselves to the Charge of, on Lord Mayor's Day, in Honour of any one of their Brethren being chosen into the Office of Lord Mayor.

THE SUN'S DARLING. A Masque, by *John Ford*, 4to. 1657.—*Decker* assisted our Author in this Masque, the Plan of which alludes to the four Seasons of the Year.—The Explanation of the Design is to be seen prefixed to the *Dramatis Personæ*.—It was not published till after the Death of the Author.

THE SUPERANNUATED GALLANT. Farce, by *Joseph Reed*, 8vo. 1740.—This Piece I never saw, but imagine it to be by the same Author as the *Register Office* and *Madrigal* and *Trulletta* mentioned before.—It was never acted.

THE SUPPOSES. Com. by *Geo. Gascoigne*, 4to. 1566.—This is one of the earliest dramatic Pieces which can properly be called Plays in the *English* Language, and was presented at *Gray's Inn*.—It is a Translation from an *Italian* Comedy, written by the celebrated *Ariosto*.—The Prologue to it is written in Prose, which, tho' not customary at this Time, has been followed by some other of our dramatic Writers, particularly *Duffet* in the Prologue to *Trappolin suppos'd a Prince*, and *Tate* in his Epilogue to *Duke and no Duke*.—*Shakespeare* has also given us an Example of an Epilogue in Prose, which is even to

this Day constantly spoken to the Play, and seems now to be consider'd as Part of it, *viz.* the long Speech of *Rosalind*, at the Conclusion of his Comedy of *As you like it*.

SURPRIZE. *Vid.* WITS.

THE SURPRIZAL. Tragi-Co. by *Sir Rob. Howard*, Fol. 1665. The Scene *Sienna*.

SURRENDER OF MONS. *Vid.* SIEGE OF MONS.

SUSANNA. by *Tho. Garter*, 4to. 1578. The running Title of this Play is, *The Commodity of the most vertuous and godlye Susanna*. The *Dramatis Personæ* is printed in the Title Page, wherein it is also said that eight Persons may easily play it. It is written in Metre, printed in the old black Letter, and not divided into Acts, three great Tokens of its being a very ancient Piece.

SUSANNA'S TEARS. Both *Langbaine* and *Jacob* mention a Piece of this Name, but as they neither of them pretend to have seen it, I am apt to believe that it may be the last-mentioned Play, either with an alter'd Title in some later Edition, or coming to their Knowledge only by Report, and with a wrong Name.

THE SUSPICIOUS HUSBAND. Com. by *Dr. Benj. Hoadly*, 8vo. 1746. This Comedy was first presented at *Covent Garden House*, and appears to have one standard Proof of Merit, which is, that altho' on the first Night it was performed, it seem'd threatened with considerable Opposition; yet, from the Time the Curtain rose, it gradually overcame all Prejudice against it, met with universal Applause, and continues to this Day one of the most favorite Pieces with the Public, being as frequently presented to crowded Theatres as any one Modern Comedy

medy on the List.—To speak impartially of it, however, its Merit is rather pleasing than striking, and the busy Activity of the Plot takes off our Attention to the Want of Design, Character and Language, which even its best Friends must confess to be discoverable on a more rigid Scrutiny.—Yet the Audience is kept constantly alive, and as the principal Intent of Comedy is to entertain and afford the care-tir'd Mind a few Hours of Dissipation, a Piece consisting of a Number of lively busy Scenes, intermingled with easy sprightly Conversation, and Characters, which, if not glaring, are at least not unnatural, will frequently answer that Purpose more effectually than a Comedy of more compleat and labour'd Regularity, and therefore surely lays a very just Claim to our Approbation and Thanks. Yet this Play is not entirely devoid of Merit with Respect to Character, since that of *Ranger*, tho' not new, is absolutely well drawn, and may, I think, be plac'd as the most perfect Portrait of the lively, honest, and undesigning Rake of the present Age; nor can Mr. *Garrick's* inimitable Performance of that Character, which indeed was in great Measure the Support of the Piece during its first Run, be ever forgotten, while one Person survives who has seen him in it.—*Clarinda* is an amiable, lively and honest Coquet; and *Strickland*, tho' evidently copied from *Ben Jonson's Kitey* in *Every Man in his Humour*, and indeed greatly inferior to that Character, has nevertheless some Scenes in which the Agitations of a weak Mind, affected with that most tormenting of all Passions, *Jealousy*, are far from being badly express'd; nor

can I bring a more convincing Argument to prove this Assertion, than the universal Reputation the performing of that Character brought to an Actor of no very capital Share of Merit in other Parts, *viz.* Mr. *Bridgewater*, who, during the Run of this Comedy, obtain'd so much of the public Approbation by his Performance of Mr. *Strickland*, as even in an Advertisement of his Benefit to assign that Approbation as a Reason for his making Choice of this Play rather than any other.—The Scene lies in *London*, and the Time about 36 Hours.

THE SUSPICIOUS HUSBAND CRITICIZED, or *the Plague of Envy*. Farce, by *Cha. Macklin*, 1747.—This Piece was acted at the Th. Roy. in *Drury Lane*, and is, as it styles itself, a Criticism on the foregoing Play.—It met with very little Success, and I believe never appear'd in Print.

THE SWAGGERING DAMSEL. Com. by *Rob. Chamberlaine*, 4to. 1640.—It is uncertain whether this Play was ever acted; but it is usher'd into the World by three recommendatory Copies of Verses, one of which is written by Mr. *Rawlins*, and is in Requital for one prefix'd by our Author to that Gentleman's Tragedy of *the Rebellion*.—This Custom of Authors complimenting each other was formerly greatly in Vogue, and we see *Dryden*, *Lee*, *Jonson*, *Fletcher*, &c. alternately paying this Tribute to each other's Merits.—It seems however to be now laid aside, the Writers of the present Age seeming more zealously to make it their Endeavour to point out to the Public how very in all a Share

Share of Genius is possessed by every Author but himself; and so successfully do they pursue this candid Plan, that generally at the Conclusion of every Contest of this Kind, the World becomes perfectly convinced of the Justice of their Assertions, and is ready to believe that every Individual among them has spoken the Truth in his Turn.

SWETNAM THE WOMAN-HATER ARRAIGN'D BY WOMEN. Com. Anonym. 4to. 1620.—This Play is chiefly intended to lash a very scandalous Pamphlet against the Female Sex, written by one *Joseph Swetnam*, entitled, *The Arraignment of lewd, idle, froward and inconstant Women*.—The Plot however is built on an old *Spanish* Book, call'd *Historia da Aurelia, y Isabella Hija del Rey de Escotia, &c.*—The Scene in *Sicily*.

SYLLA. A Dramatic Entertainment, by Mr. *Derrick*, 8vo. 1753.—This is only a Translation, not design'd for the Stage, of a Kind of Opera written originally in *French* by the King of *Prussia*.

SYLLA'S GHOST. A Dramatic Satyrical Piece, Anonym. 1689.—This Piece I have never seen, nor can form any Idea of its Design.—I find it mentioned only in the *British Theatre*.

SYLVIA, or the Country Burial. A Ballad Opera, by *Geo. Lillo*, 8vo. 1731.—This was one of the Pieces which the general Vogue of these Ballad Operas occasioned by the Success of the *Beggar's Opera* being brought forth into the World.—It was performed at *Lincoln's-Inn-Fields Theatre*, but with no very great Success.

T.

A TALE OF A TUB. Com. by *Ben Jonson*, Fol. 1640.—The Scene *Finsbury Hundred*.—This is not one of our Author's best Pieces, being chiefly confined to low Humour.

TAMBERLAIN THE GREAT, or the Scythian Shepberd. Trag. in two Parts, by *Christ. Marloe*, 8vo. 1590.—1593.—The full Titles of these two Plays are as follows, *viz.* Of the first Part.—*Tamberlain the Great, who from a Scythian Shepberd, by his rare and wonderful Conquests, became a most puissant and mighty Monarque, And (for his Tyranny and Terroure in War) was termed the Scourge of God, divided into two Tragical Discourses*, 8vo. 1590.—Of the second Part.—*Of the Bloodie Conquests of mighty Tamberlaine, with his impassionate Fury for the Death of his Lady and Love, the fair Zenerate; his Fourme of Exhortation to his three Sons, and the Maner of his own Death*, 1593.—The Scene of both these Pieces lies in *Persia*, and they are both printed in the old black Letter.—The Plot is taken from the Life of *Tamerlane*, as related by *Knolles* and other Historians of the *Turkish* Affairs.

TAMBERLANE THE GREAT. Trag. by *Cha. Saunders*. 4to. 1681.—This was esteemed a very good Play, and was highly commended by *Banks* and other his Cotemporary Writers.—The Author himself confesses his Design to be taken from a Novel called *Tamerlane and Aferia*.

TAMERLANE, Trag. by *N. Rowe*,

Rowe, 4to. 1702.—This Play was written in Compliment to King *William III.* whose Character the Author intended to display under that of *Tamerlane*.—It was received with great Applause at its first Appearance, and still continues to be an admired Play.—In Pursuance of Mr. *Rowe's* intended Compliment, it has been a constant Custom at all the Theatres both in *London* and *Dublin*, to represent it on the 4th of *November*, which was that Monarch's Birth-Day.—In *Dublin* more especially it is made one of what is called the *Government Nights* at the Theatre, when the Lord Lieutenant, or in his Absence the Lords Justices, pay the Ladies the Compliment of rendering the Boxes entirely free to such of them as chuse to come to the House.—Nor has it been unusual in some Theatres to perform this Play on the succeeding Night also, which is the Anniversary of his first Landing on the *English* Coast.

TAMERLANE. An *Italian* Opera, by *N. Haym*, 8vo. 1724. performed at the King's Theatre in the *Haymarket*.—The Scene is laid at *Prusa*, now called *Bursa*, the Capital of *Bythinia*, and the first City that *Tamerlane* possess'd himself of after the Overthrow of the *Turks*.

TAMER TAM'D. *Vid.* WOMAN'S PRIZE.

The **TAMING OF THE SHREW.** Com. by *W. Shakspeare*, 4to. 1607.—This is very far from being a regular Play, yet has many very great Beauties in it.—The Plot of the drunken Tinker's being taken up by the Lord and made to imagine himself a Man of Quality, is borrowed from *Goulart's Histoires admirables*.—The Scene in the latter

End of the third and the Beginning of the 4th Acts is at *Petruccio's* House in the Country; for the rest of the Play at *Padua*.—This Comedy has been the Ground-work of some other Pieces, particularly *Sawney the Scot*, *The Cobler of Preston*, and *Catbarine and Petruccio*; among which the last is much the most regular and perfect Drama that has ever been formed from it.—See further under its own Title.

The **TAMING OF THE SHREW.** *Vid.* SAWNEY THE SCOT.

TANCRED AND GISMUND. Trag. by *Rob. Wilmot*, 4to. 1592.—This Play is founded on *Boccace's* Novels, Dec. 4. Nov. 1. which Story is very finely related by *Dryden* in his Fables, under the Title of *Sigismunda and Guiscardo*.—Mrs. *Centlivre* has also taken the very same Story for the Basis of her Tragedy, called the *Cruel Gift*.

TANCRED AND SIGISMUNDA. Trag. by *Ja. Thompson*, 8vo. 1744.—This is one of the best of this Author's dramatic Pieces, and met with very good Success.—The Characters are well supported, yet they are not sufficiently new and striking.—The Loves of *Tancred* and *Sigismunda* are tender, pathetic and affecting, yet there is too little Variety of Incident or Surprize to preserve the Attention of an Audience sufficiently to it, and the Language is in many Places poetical and flowery, yet in the general too declamatory and sentimental.—On the whole therefore, the Piece, tho' far from wanting some Share of Merit, appears heavy and dragging in the Representation, and seems therefore better adapted to the Closet than the Theatre.

TANNER:

TANNER OF YORK. *Vid.*
LUCKY DISCOVERY.

TARQUIN'S OVERTHROW.
Vid. TURCAN TREATY.

TARTUFFE, or *the French Puritan*. Com. by *Math. Medbourne*, 4to. 1670.—This Play is an improved Translation of *Moliere's Tartuffe*, and according to the Author's own Account met with very great Applause, and indeed it is no great Wonder that any Piece which was written against the *French Hugonots*, who bore a strong Resemblance to the *English Puritans*, should give Pleasure at a Period when every Motive was made Use of to render that Class of People detestable throughout the Kingdom.—It must, however, be confessed, that the original *Tartuffe* is a Master Piece in the dramatic Way, and to it we stand indebted for a Comedy as excellent in our own Language, *viz.* the *Nonjuror of Colley Cibber*.

TARTUFFE, or *the Hypocrite*. Com. by *J. Ozell*.—This is only a literal Translation from *Moliere*.

TARS OF OLD ENGLAND.
Vid. REPRIZAL.

TARUGA'S WILES, or *the Coffeehouse*. Com. by *Sir Tho. St. Sarfe*, 4to. 1668.—Great Part of the Plot of this Play is founded on a *Spanish* Comedy, called *Ne Puedesser*, or *It cannot be*; from which, or from the Piece before us, *Mr. Crown* has borrowed his *Sir Courly Nice*, at least as far as relates to *Lord Bellguard* and *Crack*, which are extremely resembling *Don Patricio* and *Tarugo* in this, *Sir Thomas* has in his third Act introduced a Coffeehouse Scene, which is admirably finished.—In a Word, this Piece, if not intitled to the *first*, may, without Presumption, lay Claim

to a Place in the *second* Rank of our dramatic Writings, and the ingenious Earl of *Dorset*, when Lord *Buckhurst*, paid a strong Testimonial to its Merit in a Copy of Verses to the Author on its Publication.—The Scene is laid in *Madrid*.

TASTE. Com. of two Acts, by *S. Foote*, 8vo. 1752.—This Piece and its Profits was given by its Author to *Mr. Worsdale* the Painter, who acted the Part of *Lady Pentweasse* in it with great Applause.—The general Intention of it is to point out the numerous Impositions that Persons of Fortune and Fashion daily suffer in the Pursuit of what is called *Taste*, or a Love of the *Vertu*, from the Tricks and Confederacies of Painters, Auctioneers, *Medal Dealers*, &c. and to shew the Absurdity of placing an inestimable Value on, and giving immense Prizes for, a Parcel of maim'd Busts, eraz'd Pictures, and inexplicable Coins, only because they have the mere Name and Appearance of Antiquity; while the more perfect and really valuable Performances of our own Age and Country, if known to be such, are totally despised and neglected, and the Artists themselves suffer'd to pass thro' Life unnoticed and discouraged.—These Points *Mr. Foote* has in this Farce set forth in a very just, and at the same Time a very humorous Light; but whether the Generality of the Audience did not relish, or perhaps did not understand this confined Satire, or that understanding it, they were so wedded to the Infatuation of being impos'd on, that they were unwilling to subscribe to the Justice of it, I will not pretend to determine; but it met with
some

some Opposition for a Night or two, and during the whole Run of it, which was not a long one, found at best but a cold and distasteful Reception.

TASTE A LA MODE. *Vid.*
TITTLE TATTLE.

TCHOO CHI COU ELL, or *the little Orphan of the Family of Tchoo*. Trag. 8vo. 1738.—This is nothing more than a literal Translation from the *Chinese* Language of the Tragedy in the first Volume of *Du Halde's History of China*.

TEAGUE O'DIVELLY. *Vid.*
AMOROUS BIGOT.

TEXNOGAMIA, or *the Marriage of the Arts*. Com. by *Barton Holiday*, 4to. 1618.—This Piece was acted by the Students of *Christ Church* before the University at *Shrove Tide*.—It is entirely figurative, all the liberal Arts being personated in it, and the Author has display'd great Learning in the Contexture of his Play, having introduced many Things from the Ancients, particularly two Odes from *Anacreon*, which he has inserted, one in his second, and the other in his third Act.—The Challenge of *Logicus* to *Poeta* is an elegant and ingenious Imitation of that from *Damætas* to *Clinias* in *Sir Philip Sidney's* celebrated *Arcadia*.—The Scene *Insula fortunata*.

TEMPE RESTOR'D. A Masque, 4to. 1631.—This Piece was presented before *K. Charles I.* at *Whitehall* on *Shrove Tuesday*, 1631. by the Queen and fourteen of her Ladies.—It is founded on the Story of *Circe* as related in the 14th Book of *Ovid's Metamorphoses*.—The Words were written by *Mr. Aurelian Townsend*, but the Subject and Allegory of the Masque, with the Descriptions and Apparatus of

the Scenes were invented by *Imigo Jones*.

The TEMPEST. A Com. by *W. Shakspeare*, 4to. 1594.—This is a very admirable Play, and is one Instance, among many, of our Author's creative Faculty, who sometimes seems wantonly, as if tir'd with rummaging in Nature's Storehouse for his Characters, to prefer the forming of such as she never dreamt of, in order to shew his own Power of making them act and speak just as she would have done had she thought proper to have given them Existence.—One of these Characters is *Caliban* in this Play, than which nothing surely can be more *outré*, and at the same Time nothing more perfectly natural.—His *Ariel* is another of these Instances, and is the most amazing Contrast to the heavy Earth-born Clod I have been mentioning; all his Descriptions, and indeed every Word he speaks, appearing to partake of the Properties of that light and invisible Element which he is the Inhabitant of.—Nor is his *Miranda* less deserving of Notice, her Simplicity and natural Sensations under the Circumstances he has plac'd her in, being such as no one since, though many Writers have attempted an Imitation of the Character, has ever been able to arrive at.—The Scene is at first on Board a Vessel in a Storm at Sea, thro' all the rest of the Play is a desert Island.

The TEMPEST, or *the Inhabited Island*. Com. by *J. Dryden*, 4to. 1676.—The whole Ground-Work of this Play is built on the fore-mentioned one of *Shakspeare*, the greatest Part of the Language and some entire Scenes being copied *verbatim* from it.—*Mr. Dryden* has however made

made a considerable Alteration in the Plot and Conduct of the Play, and introduced three entire new Characters, *viz.* a Sister to *Miranda*, who, like her, has never seen a Man; a Youth who has never beheld a Woman; and a Female Monster, Sister and Companion to *Caliban*; besides which, he had somewhat enlarged on the Characters of the Sailors, greatly extended the Musical Parts, and terminated the whole with a Kind of Masque.—In short, he has, on the whole, render'd it more skewy, more intricate, and fitter to keep up the general Attention of the Audience, and yet, to the immortal Evidence of *Shakespeare's* superior Abilities over every other Genius, we cannot but observe that the Work of this very great Poet *Mr. Dryden*, interwoven as it is into the very Texture of *Shakespeare's* Play, and fine as it must be consider'd taken singly, appears here but as Patch-work, as a Fruit entirely unequal to the noble Stock on which it is engrafted.—*Mr. Dryden* in his Preface observes, that *Fletcher* in his *Sea Voyage*, and *Sir John Suckling* in his *Goblins*, have borrowed very considerably from *Shakespeare's Tempest*.—*Sir Wm. Davenant* had some Share with *Dryden* in this Alteration.

The TEMPEST. Opera, 8vo. 1756.—This is only the principal Scenes of *Shakespeare's Tempest*, thrown into the Form of an Opera, by the Addition of many new Songs.—It was performed at the Theatre Royal in *Drury Lane* with Success.

TEMPLE. *Vid.* MASQUE OF THE TWO INNS OF COURT, &c. by *J. Chapman*.

The TEMPLE BEAU. Com. by *H. Fielding*, 8vo. 1731.—This Comedy has no very great

Merit, yet was acted at the Theatre in *Goodman's-Fields* for several Nights with considerable Success.

The TEMPLE OF DULLNESS. A Comic Opera, 8vo. 1745. Anonym.—This Piece was never performed, but it appears on the Lists of Publications of the above Year.

The TEMPLE OF LOVE. Masque, by *Sir W. Davenant*, 1673.—I know not exactly in what Year this Piece was first performed, but only that it was presented at *Whitehall* in the Reign of King *Charles I.* by the Queen, and divers of the Nobility of both Sexes, whose Names are printed at the End of the Masque.

TEMPLE OF LOVE. Pastoral. —A Piece thus entitled, but without either Author's Name or Date, is inserted in the Index to *Whincop's* List, but no Notice taken of it in the Body of the Work.

Of the TEMPTATION OF CHRIST. A dramatic Piece, by *Bishop Bale*, mentioned only in his own List.

The TENDER HUSBAND, or the Accomplish'd Fools. Com. by *Sir Rich. Steele*, 4to. 1703.—Some Part of this Play, particularly the Incident of *Clerimont's* disguising himself and painting his Mistress's Picture, is borrowed from *Moliere's Sicilien ou L'Amour Peintre*.—The Prologue is written by *Mr. Addison*.

TERAMINTA. An English Opera, by *Mr. H. Carey*, 8vo. 1732.—This Piece was, I believe, performed at the Theatre in *Lincoln's-Inn-Fields*.—The Music by *Mr. J. C. Smith*.

TESTY LORD. *Vid.* WITS.

TEUZZONE. An Italian Opera, 8vo. 1727.—The Music compos'd

T H

compos'd by Sig. *Attilio Ariosti*.
—The Scene is laid as *Pekin*, the
Capital of *China*.

The THEATRES. Farce.
Anonym. 8vo. 1733.—This is
in the List of the *British Theatre*,
but without any farther Particu-
lars.—It was never acted, and I
suppose was only a Party Affair
relating to the theatrical Contests
of that Time.

THEBAIS. Trag. by *Tbo.*
Newton, 4to. 1581.—This is a
Translation from one of the Tra-
gedies published as *Seneca's*, al-
tho', from some Inconsistencies
between the Catastrophe of this
and that of *Oedipus*, it is scarcely
reasonable to imagine them both
the Work of the same Author.

THEBAIS. A Translation of
the same Piece, by Sir *Edward*
Sherbourne (about 1650.)—To
this Gentleman has *Jacob* attri-
buted a Translation of this Play;
which Account is confirmed by
the Lists published since.—But
Coxeter in his MS. Notes has
struck out this Tragedy, insert-
ing in its Room the *HIPPOLITUS*
of the same ancient Author.
—How such a Mistake should
happen at first I can scarcely con-
ceive; but should not be at all
surprized, if a Mistake, to find
it taken for granted on *Jacob's*
Authority, and copied after him
by the subsequent Writers, as
they have done in numberless o-
ther Instances from him, *Lang-*
baine, *Phillips* and others.—As I
have not myself happened to meet
with either of Sir *Edward's*
Translations, I must ingenuously
confess it is not in my Power to
determine the Point.

THE LONGER THOU LIVEST
THE MORE FOOL THOU ART.
Vid. LONGER, &c.

THE MISTOCLES. Trag.
Anonym. 4to. 1729.—Acted
with some Success at the Theatre

T H

in *Lincoln's - Inn - Fields*.—It was
written by an *Irish* Clergyman.

THEODOSIUS, or the Force of
Love. Trag. by *Nath. Lee*, 4to.
This Play met with great and
deserved Success, and is to this
Day a very Favorite Tragedy with
most of the sensible Part of the
Audience.—The Passions are very
finely touched in it, and the Lan-
guage in many Parts extremely
beautiful.—Every Thing that re-
lates to the Loves of *Varanes*, *A-*
thenais and *Theodosius* is uniform,
noble and affecting; yet even all
these Beauties cannot bribe me
from remarking how very unequal
to these is the Episode of the
Loves of *Martian* and *Pulcheria*,
which is in itself so trifling, and
so unconnected and unnecessary
to the main Plot of the Play,
that with a very little Alteration
those two Characters, and every
Thing that relates to them, might
be entirely omitted, and the
Piece render'd the better for the
Want of them.—*Marcian's* Be-
haviour to *Theodosius* is not only
inconsistent with Probability, but
such as renders the latter too
contemptible for the Sufferance
of an Audience after it to admit
him again on the Stage; and *Pul-*
cheria's banishing the General
only to have an Opportunity of
recalling him to surprize him
with making him her Husband,
has something in it so truly lu-
dicrous and puerile, that one
should imagine it rather the Treat-
ment of a skittish Boarding School
Miss to some pretty Master just
come Home to a Holiday Break-
ing-up, than that of a Princess, to
whom the Empire of the World
was to devolve, towards a hardy
Soldier, whose Arms that World
had trembled at the Sound of.
It were therefore to be wished
that this slight Hint might in-
duce some Person equal to the
Task

Task to undertake an Alteration of it, by curtailing these superfluous Excrecences, and filling up the Hiatus they would leave with some Incidents that might have more Uniformity and Connection with the general Design of the Play. The Ground Work of it is built on the Romance of *Pharamond*, in which the History of *Varanes* is to be seen, Part 3. Book 3. of *Martian* in Part 7. Book 1. and of *Theodosius* in Part 7. Book 3.—The Scene lies at *Constantinople*.—It is also assisted in the Representation by several Entertainments of Singing in the Solemnity of Church Music, compos'd by the celebrated *Hen. Purcell*, being the first he ever compos'd for the Stage.—There is a Play on the same Story by *Massinger*. *Vid.* EMPEROR OF THE EAST.

THERSYTES, his Humours and conceits. An Interlude, Anon. 1598.

THESEUS. An Opera, performed at the King's Theatre in the *Haymarket*, but in what Year I know not.

THOMAS AND SALLY. A Musical Entertainment, 8vo. 1760.—This little Piece was performed at *Covent Garden Theatre* with great Success.—Though published Anonymous, it is written by one *Mr. Isaac Bickerstaff*.—The Plot is very simple, being no more than a Country Squire's attempting the Virtue of a young Girl in the Neighbourhood, who, after resisting all the Perswasions of an old Woman who pleads in the Squire's Favour, is at last rescued from intended Violence by the timely Approach of a Youth, for whom she had long maintain'd a pure and unalter'd Passion.—The Songs are pleasing, and the Music well adapted to the present Taste,

THOMASO, or the Wanderer. Com. in two Parts, by *Tbo. Killigrew*, Fol. 1663.—The Author of this Play has borrowed several of his Decorations from others, particularly a Song on Jealousy from *Mr. Carew*, and another Song from *Fletcher's Play of the Captain*.—He has, besides, taken not only the Design of his Character of *Lopus*, but even many of the very Words from that of *Jonson's Volpone*.—But as he seems very ready candidly to confess his Thefts, and that what he has thus borrowed he applies to very good Purpose, he may surely be excus'd.—Both these Pieces were written at *Madrid*, which City he has made the Scene of Action in them.

THOMYRIS QUEEN OF SCYTHIA. An Italian Opera, 8vo. 1709. performed at the Queen's Theatre in the *Haymarket*.

THOMYRIS QUEEN OF SCYTHIA. An Opera, by *T. Motteux*, 8vo. 1719.—This was performed at the Theat. in *Lincoln's-Inn-Fields*, and was one of the Attempts made at that Time for the Revival of *English Operas* after the Manner of the *Italian*.—The Scene lies in that Part of *Scythia* inhabited by the *Massagetes*.

THORNBY ABBEY, or the London Maid. Trag. by *T. W.* 12mo. 1662.—Who the Author of this Piece was I know not, but it is printed with the *Marriage Broker* and *Grim the Collier of Croydon*, under the Title of *Gratiæ Theatrales; or A choice Ternary of English Plays, compos'd upon especial Occasions by several ingenious Persons*.—The Scene of the Piece we are now speaking of is laid in *London*.

THE THRACIAN WONDER. A comical History, by *John Webster*,

fer, 4to. 1661.—This Play was acted with great Applause, but what is its Plot I know not, having never seen it.

THREE DUKES OF DUNSTABLE. *Vid.* FOOL'S PRE-FERMENT.

THREE HOURS AFTER MARRIAGE. Farce, of three Acts, by Messrs. *Gay*, *Pope* and *Arbutnot*, 8vo. 1717.—This little Piece, the joint Produce of this Triumvirate of first rate Wits, was acted at the Theatre Royal in *Drury Lane*, and very deservedly damn'd.—The Consequence of which was the giving Mr. *Pope* so great a Disgust to the Stage, that he never attempted any Thing in the dramatic Way afterwards; and, indeed, he seems, through the Course of his Satirical Writings, to have shewn a more peculiar Degree of Spleen against those Authors who happened to meet with Success in this Walk, in which he had so conspicuously failed.—Yet it is far from improbable, that had he thought it worth his while singly to have taken the Pains of writing a dramatic Piece, he might have succeeded equally, if not superior to any of his Cotemporaries.

THE THREE LADIES OF LONDON. A Comedie, full of *Myrtle and wyttie Conceits*, 1598.—In this Manner is the Title of this Piece denoted in the *British Theatre*, from which one would conclude the Author of that Work had seen it, which *Langbaine* owns he never did, and *Jacob* does not pretend to have done.—Neither of the last-mentioned Writers have assigned any Date to it, tho' both have affixed Initial Letters, yet differing from each other.—For *Langbaine* has set down the Letters *W. R.*

whereas *Jacob*, and *Whincop* after him, have made them to be *R. W.* and *Coxeter*, in his MS. Notes, has filled up the said Letters, by signifying them to stand for *R. Wilson*, by whom, I suppose, he must mean the *Robert Wilson*, who was Author of a Comedy, call'd the *Cobler's Prophecy*; nor does this Conjecture appear at all improbable, that Play having been first published in 1698. but four Years after the Date of this, as above-mentioned.

THREE MERRY BOYS. *Vid.* WITS.

THIERRY AND THEODORET. Trag. by *Beaumont* and *Fletcher*, 4to. 1621.—The Plot of this Play may be seen by consulting *De Serrcs*, *Mexceray* and other of the *French Writers* on the Reign of *Clotair II.* and the Scene lies in *France*.—In the Folio Edition of these Authors Works in 1679, the Editor, either designedly, or from some Carelessness of the Compositor, has omitted a great Part of the last Act, which contains the King's Behaviour during the Operation of the Poison administered to him by his Mother, and which is as affecting as any Part of the Play.

THYESTES. Trag. by *Jasper Heywood*, 8vo. 1560.—This is only a Translation from the *Thyestes* of *Seneca*.—It was not intended for the Stage; yet the Author has taken some Liberty with his Original, having added a whole Scene at the End of the fifth Act, in which *Thyestes* bewails his own Misery, and imprecates the Vengeance of Heaven on *Arcus*.—The Scene *Argos*.—This is a very old, and, I believe, the first *English* Translation of this Play, and is printed in the black Letter.

THYESTES. Trag. by *John Wright*, 8vo. 1674.—This is another Translation of the same Play, writ (says the Translator) many Years since, tho' corrected, and render'd into somewhat a more fashionable Garb than its first Dress, at the Intervals of a more profitable Study the last long Vacation, before 'twas published.

THYESTES. Trag. by *John Crown*, 4to. 1681.—This is the only Piece on this Story that has made its Appearance on the *English* Stage, where it met with good Success.—The Foundation of it is laid in *Seneca's* Tragedy, and he has in some Measure imitated that Author in the Superstructure.—There are, however, two Plays on the same Subject, the one in *French*, the other in *Spanish*; but how far our Author has been obliged to either of them I know not, neither of them having fallen in my Way.—The Scene lies at *Atræus's* Court in *Argos*.

THYRSIS. *Vid.* NOVELTY.

TIBERIUS CLAUDIUS NERO, Rome's greatest Tyrant (the Tragedie of) truly represented out of the purest Records of those Times. Anonym. 4to. 1607.—For the Plot see *Suetonius*, *Dion Cassius*, &c.

TIDE TARRIETH FOR NO MAN. A most pleasaunte and mery Comedie, ryght Pitby and fulle of Delighte, by *Geo. Wapul*, 4to. 1611.—This Piece I never saw.

TIMELY DISCOVERY. *Vid.* GENEROUS CONQUEROR.

TIME TURN'D OCCULIST. *Vid.* ALBION RESTOR'D.

TIME VINDICATED TO HIMSELF AND HIS HONOURS. A Masque, by *Ben Jonson*, presented at Court on *Twelfth-Night*, 1623.

TIMOLEON. Trag. by *Benj. Martin*, 8vo. 1729.—This Play was acted at *Drury Lane* Theatre with some Success.—The Plot of it is taken from History, the Language is not unpoetical, and there are some Strokes of Liberty in it that do Credit to its Author.

TIMOLEON, or *the Revolution.* Tragi-Com. Anouym. 1697.—The Comic Parts of this Play are intended as a Satire on mercenary Courtiers, who prefer Money to Merit.—The Story of the tragic Part is from *Cornelius Nepos*, *Plutarch's* Life of *Timoleon*, &c.—The Scene in *Syracuse*.

TIMON IN LOVE, or *the Innocent Theft.* Com. by *J. Kelly*, 8vo. 1733.—This Play was acted at *Drury Lane* with but indifferent Success.—It is a Translation, with but little Alteration, of the *Timon Misanthrope* of *M. De L'Isle*. A Piece which, in itself, has very great Merit; but how much it might lose of its Effect in a Translation, I cannot form any Judgment of.

TIMON OF ATHENS. Trag. by *W. Shakspeare*, Fol. 1685.—There are some Passages in this Play equal to any Thing this Author ever wrote, particularly *Timon's* Grace, and his several Curses; nor was there ever perhaps an higher finished Character than that of *Apemantus*.—Yet it is not without some Faults in Point of Regularity.—The Story may be found in *Lucian's Dialogues*, *Plutarch's* Life of *M. Anthony*, &c.—The Scene lies in *Athens* and the Woods adjacent.

TIMON OF ATHENS, or *the Manbater.* Trag. by *Tbo. Stedwell*, 4to. 1678.—This Tragedy is borrowed from the foregoing one, but is not near so good a Play, almost every Thing that

is valuable in it being what the Author has taken Verbatim from *Shakespeare*.

'TIS PITY SHE'S A WHORE. Trag. by *John Ford*, 4to. 1633. —I cannot help considering this Play as the Master-Piece of this great Author's Works. —There are some Particulars in it both with Respect to Conduct, Character, Spirit and Poetry that would have done Honour to the Pen of the immortal *Shakespeare* himself. —*Langbaine* has, however, pointed out a Fault, which I must, though unwillingly, subscribe to, and which relates to a very essential Point, *viz.* the Morals of the Play; which is, his having painted the incestuous Love between *Giovanni* and his Sister *Annabella* in much too beautiful Colours; and indeed, the Author himself seems by his Title to have been aware of this Objection, and conscious that he had render'd the last-mentioned Character, notwithstanding all her Faults, so very lovely, that every Auditor would naturally cry out with himself, 'Tis Pity she's a Whore. —In Consequence of this incestuous Passion also, on which the whole Plot of the Play turns, the Catastrophe of it is too shocking for an Audience to bear, notwithstanding every Recollection of its being no more than Fiction.

'TIS WELL IF IT TAKES. *Vid.* AMOROUS OLD WOMAN.

TITTLE TATTLE, or *Taste a la Mode*. Farce, Anon. 8vo. 1749. —A Piece never acted, nor mentioned any where to my Knowledge but in the *British Theatre*.

TITUS ANDRONICUS. Trag. by *W. Shakespeare*, 4to. 1599. —This Play has by some been de-

nied to be *Shakespeare's*; and *Ravenscroft*, in the Epistle to his Alteration of it, too positively asserted that it was not originally *Shakespeare's*, but brought by a private Author to be acted, and that he only gave some Master Touches to one or two of the principal Parts or Characters. —However, as *Theobald*, whose Authority in this Respect I consider as the most to be relied on, has admitted it into his Edition of this Author's Works, I cannot think myself entitled to deny it a Place. —It is true, there is somewhat more extravagant in the Plot, and more horrid in the Catastrophe than in most of *Shakespeare's* Tragedies; but as we know that he sometimes gave an unlimited Scope to his Imagination, and as there are some Things in the Characters of *Aaron*, *Tamora* and *Titus* which are scarce to be equalled, I think we can hardly deny our Homage to those Stamps of Sterling Merit which appear upon it, nor our Acquiescence to the Opinion of a Critic so well acquainted with the Manner of our Author as *Mr. Theobald* unquestionably was. —The Scene lies in *Rome*, and the Plot borrowed, but very slightly, from the *Roman History* of the latter Empire.

TITUS ANDRONICUS, or *the Rape of Lavinia*. Trag. by *John Crowne*, 4to. 1696. —This is professedly an Alteration from *Shakespeare's* last-mentioned Play; as is also,

TITUS ANDRONICUS. Trag. by *Edw. Ravenscroft*. —This Alteration from *Shakespeare* is mentioned by all the Writers on these Subjects; and *Langbaine* even quotes Passages from the Epistle to it, yet no one that I know of has given the exact Date of it,

nor has it ever fallen into my Hands.—All I can collect of it, therefore, in that Respect, is from *Langbaine*, who mentions it to have come out about the Time of the Popish Plot, which was in 1678.

TITUS AND BERENICE. Tr. by *Tho. Otway*, 4to. 1677.—This is a Translation, with some few Alterations, from a Tragedy of the same Name, by *M. Racine*.—The Plot is taken from *Suetonius's* Life of *Titus*, *Josephus's* Wars of the Jews, &c.—The Scene *Rome*.—Tho' the Original consists of the usual Number of Acts, this Play is divided into no more than three, and is written in Rhyme.

TITUS MANLIUS. An *Italian* Opera, 8vo. 1717. performed at the King's Theatre in the *Haymarket*.—The Scene in and near *Rome*.

TITUS VESPASIANUS. Tr. by *John Cleland*, 8vo. 1760.—This Piece is an enlarged Translation from the *Clemenza di Tito* of *Metastasio*.—It was offer'd to the Manager of *Drury Lane* Theatre, who refused it.—Yet it is by no Means destitute of Merit.

TOMBO CHIQUI, or *the American Savage*. A dramatic Entertainment. in three Acts, by *John Cleland*, 8vo. 1758.—This is no more than a Translation of the *Arlequin Sauvage* of *De L'Isle*.

TOM ESSENCE, or *the Modish Wife*. Com. 4to. 1677.—One *Mr. Rawlins* is said to be the Author of this Play, which is founded on two *French* Comedies, viz. the *Cocu imaginaire* of *Moliere*, and the *D. Cæsar d'Alvaros* of *Tho. Corneille*.—The Part of *Loveall's* Intrigue with *Luce* being borrowed from the latter, and the whole Affair of *Tom Essence*

and his Wife from the former, or from *Sir W. Davenant's* fifth Act of the *Playhouse to be lett*, which is a Translation from it.

TOM THUMB. Vid. TRAGEDY OF TRAGEDIES.

TOM THUMB. Vid. OPERA OF OPERAS.

TOME TYLERE AND HIS WYFE. A *passing merrie Interlude*, Anonym. 1598.—This Play has been attributed, but I believe without Foundation, to *Wm. Wayer*.—The Plot of it resembles *M. Poisson's* *Le Sot wengé*, and the Intent of it is to represent and humble a Shrew.—It was reprinted in Black Letter in 4to. 1661. and in the Title Page of that Edition it is said to have been written and acted an hundred and thirty Years before.

TOTTENHAM COURT. Com. by *Tho. Nabbes*, 4to. 1638.—Scene *Tottenham Court* and the Fields about it.

THE TOWN FOP, or *Sir Timothy Tawdrey*. Com. by *Mrs. Aphra Behn*, 4to. 1677.—Great Part of this Play, not only with Respect to Plot but Language also, is borrowed from *Geo. Wilkins's* Comedy, call'd, the *Miseries of Enforced Marriage*.—Scene *Covent Garden*.

TOWN HUMOURS. Vid. MORNING RAMBLING.

THE TOWN SHIFTS, or *Suburb Justice*. Com. by *Edw. Revet*, 4to. 1671.—*Langbaine* speaks highly in Favour of this Play as an instructive and moral Piece; and particularly commends the Author for the Signature of one of his Characters, viz. *Lowerwell*, who, tho' reduced to Poverty, not only maintains himself the Principles of innate Honesty and Integrity, but even takes great Pains in the perswading his two Friends and Comrades, *Friendly* and

and *Faithful*, to the Practice of the same.—The whole Piece, according to *Coxeter*, was begun and finished in a Fortnight.

TOWN SPARKS. *Vid.* ENGLISH FRYAR.

TOWN UNMASK'D. *Vid.* PRETENDERS.

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The TOYSHOP. Farce, by *Rob. Doddsley*, 8vo. 1735.—The Hint of this elegant and sensible little Piece seems built on *Randolph's Muses Looking Glass*.—The Author of it, however, has so perfectly modernized it, and adapted the Satire to the peculiar Manners and Follies of the Times he writes to, that he has made it perfectly his own, and rendered it one of the justest, and at the same Time the best-natured Rebukes that fashionable Absurdity perhaps ever met with.—The Merit of this Piece recommended its Author to the Notice of *Mr. Pope*, who, by stirring up this little Spark of Genius, then almost lost in Obscurity, was the Means of giving to the World, not only a Man whose own Abilities were sufficient to entitle him to its warmest Regards, but also a zealous Promoter in the Course of his Business of the Cause of literary Worth, where ever to be found, as the several Collections he has himself made for the Preservation of the Minutiae, if we may so call them, of capital Merit, and his numerous Publications of more essential Works bear ample Evidence of.—The *Toy-shop* was acted at *Covent Garden Theatre* with very great Success.

TRAGEDY EXPELL'D. *Vid.* ART OF MANAGEMENT.

TRAGEDY IN TRUE TASTE. *Vid.* DISTRESS UPON DISTRESS.

TRAGEDY OF FORTUNATUS. *Vid.* BANISH'D DUKE.

TRAGEDY OF LOVE. *Vid.* CYRUS THE GREAT.

TRAGEDY OF MARK ANTHONY. *Vid.* ANTONIUS.

The TRAGEDY OF TRAGEDIES, or *the Life and Death of Tom Thumb the Great*, 8vo. 1734. with Annotations by *Scriblerus secundus*.—This Piece first made its Appearance in the little Theatre in the *Haymarket*, in the Year 1731, in but one Act; but in the above-mentioned Year the Success it had met with before induced the Author to enlarge it to the Extent of three Acts, and bring it on the Stage again, first in the *Haymarket* and afterwards in *Drury Lane Theatre*.—It is perhaps one of the best Burlesques that ever appear'd in this or any other Language, and may properly be considered as a Sequel to the Duke of *Buckingham's Rehearsal*, as it has taken in the Absurdities of almost all the Writers of Tragedy from the Period where that Piece stops.—The Scene between *Glumdalca* and *Huncamunca* is a most admirable Parody on the celebrated Meeting between *Octavia* and *Cleopatra* in *Dryden's All for Love*.—His Love Scenes, his Rage, his Marriage, his Battle, and his bloody Catastrophe, are such strong Imitations of the tragic Rules pursued by the Writers of that Time, that the Satire conveyed in them cannot escape the Observation of any one ever so little conversant with the Writers of about half a Century past.—His *Similes* are beautiful, yet truly ludicrous, and point out strongly the Absurdity of a too frequent Use of that Image in Speech.—In a Word, this Piece possesses in the highest

highest Degree the principal Merit of true Burlesque, viz. that while it points out the Faults of every other Writer, it leaves no Room for the Discovery of any in itself.—In a Word, to those who can relish the Satire convey'd in it, it is truly delightful, and to those who do not even understand every Turn of its Humour, it will ever appear at the least agreeable.

TRAPPOLIN SUPPOS'D A PRINCE. Tragi-Com. by Sir *Aston Cockain*, 4to. 1658.—The Author of this Piece borrowed his Design from an *Italian Tragi-Comedy*, called *Trappolin credito Principe*, which he saw twice acted during his Residence at *Venice*, the original Plot of which, as far as it relates to *Trappolin* in his judicial Character, &c. is borrowed from a Story in the *Contes D'Ouville*.—It is, however, a most absurd Piece of Work, every Rule of Character, Probability and even Possibility being absolutely broken through, and very little Wit or Humour to compensate for such Irregularity.—Yet, as its Absurdities are of a Kind adapted to excite the Laughter of the Vulgar, it has been revived at divers Times with little Alterations and by different Titles, and is even now a standard Farce at both Theatres; tho' in a very curtailed and mangled Manner, under the Title of **DUKE AND NO DUKE**.

TRAPPOLIN'S VAGARIES. *Vid.* **DEVIL OF A DUKE**.

THE TRAVELS OF THE THREE ENGLISH BROTHERS, *Sir Thomas, Sir Anthony, and Sir Robert Shirley*. An Historical Play, by *John Daye*, 4to. 1607.—Our Author was assisted in this Play by *W. Rowley* and *Geo. Wilkins*.—The real History

of these three famous Brethren, on which the Plot of this Piece is founded, may be seen in *Fuller's Account of the Worthies of Suffex*, and in many of the *English Chronicles*.

THE TRAYTOR. Trag. by *Ja. Shirley*, 4to. 1635.—Scene *London*.—This Play was originally written by one *Rivers*, a Jesuit, but is greatly alter'd by its present Author, and highly recommended in a Copy of Verses, by *W. Atkins*, of *Gray's-Inn*.

THE TRAITOR TO HIMSELF, or *Man's Heart his greatest Enemy*. A moral Interlude, Anon. 1678.—This Piece is written in Rhyme, and is intended to represent the careless, hardened, returning, despairing and renewed Heart; with Inter-masques of Interpretations at the Close of each several Act.—It was performed by the Boys of a public School at a Breaking-up, and published so as to render it useful on the Occasion.—It contains many moral and instructive Sentences, well adapted to the Capacities of Youths, but has nothing in it remarkable, excepting its being written without any Woman's Parts, after the Manner of *Plautus's Capteivi*; and for this the Author (who probably was Master of the School) assigns as a Reason that he did not think Female Characters fit to put on Boys.—The Prologue is in Parts, spoken by four Boys.

THE TREACHERIES OF THE PAPYSTS. A dramatic Piece, by *Bishop Bale*.—See his own Catalogue copied in the *British Theatre*.

THE TREACHEROUS BROTHER. Trag. by *Geo. Powell*, 4to. 1690.—The Foundation of this Tragedy is taken from a Romance, called the *Wall Flower*, written

written by Dr. *Baily*, as will appear by comparing the sleeping Potion given to *Ishocles* and *Semantba* in this Play with that administered to *Honoria*, *Amariffa* and *Hortensia* in the Novel.—The Scene lies in *Cyprus*.—The Author being an Actor, two of his Brother Comedians have on this Occasion shewn their Regard to him; the one, Mr. *John Hodgson*, in a commendatory Copy of *Latin Verses* prefix'd to the Play, and the other Mr. *W. Mountfort*, by furnishing it with a Prologue and Epilogue.

TREACHEROUS FRIEND. *Vid.* MARCELIA.

The TREACHEROUS HUSBAND. Trag. by *Sam. Daway*. 8vo. 1737.—The Author of this Tragedy being a Native of *Ireland*, and our Acquaintance with the Transactions of the *Irish* Theatre being very imperfect, I know not whether it was ever acted.—It has not, however, made its Appearance even in Print in these Kingdoms.

TRICK FOR TRICK, or the Debauch'd Hypocrite. Com. by *Tho. Durfey*, 4to. 1678.—This is very little more than a Revival of *Beaumont* and *Fletcher's Monf. Thomas*, though Mr. *Durfey* has scarcely had Candour enough to acknowledge the Theft.

TRICKS OF PHORMIO. *Vid.* PHORMIO.

A TRICK TO CATCH THE OLD ONE. Com. by *Tho. Middleton*, 4to. 1616.—This is an excellent old Play, and appears to have been greatly in Vogue at the Time it was written.

TRICK TO CHEAT THE DEVIL. *Vid.* IMPOSTURE DEFEATED.

TRICK UPON TRICK, or *Squire Brainless*. Com. by *Aaron Hill*.—As this Gentleman's Turn

of Writing does not seem at all adapted to Comedy, there being a peculiar pointed Sententiousness in his Stile, which even in Tragedy, though powerful, has somewhat of Stiffness and Obscurity about it, it is not much to be wonder'd, that this Attempt in the easy unrestrain'd Walk of Comedy, great as his Merit and Success in the opposite Cast might be, met not with so favourable a Reception as the Generality of his Pieces, before and since, have done.—In short, it made its Appearance at the Theat. Royal in *Drury Lane*, but was damn'd the very first Night.

TRIPLE REVENGE. *Vid.* SPOUTER.

TRIP TO THE JUBILEE. *Vid.* CONSTANT COUPLE.

The TRIUMPHANT WIDOW, or the Medley of Humours. Com. by *W. Duke of Newcastle*, 4to. 1677.—This is esteem'd an excellent Play, though now never acted, and Mr. *Shadwell* had so high an Opinion of it, that he has transcribed great Part of it into his *Bury Fair*.

The TRIUMPH OF BEAUTY. A Masque, by *Ja. Shirley*, 8vo. 1646.—This Piece is printed together with some Poems of the Author's, and esteem'd of less Consequence than the Generality of his dramatic Works.—It was written purposely for the private Recreation of some young Gentlemen, who themselves personated it.—Part of it seems borrowed from *Lucian's Dialogues*, and part from *Shakespeare's Midsummer Night's Dream*.—The Subject of it is the very well known Story of the Judgment of *Paris*.

TRiumPH OF LOVE. TRiumPH OF HONOUR. TRiumPH OF DEATH. TRiumPH OF

TIME. *Vid.* FOUR PLAYS IN ONE.

THE TRIUMPH OF TIME AND TRUTH. An Oratorio, 4to. 1757. performed at *Covent Garden Theatre*.

TRIUMPHS OF BACCHUS. *Vid.* ARIADNE.

THE TRIUMPHS OF LONDON. by *Elkanah Settle*, 4to. 1692. performed *Oct.* 29. 1692. for the Entertainment of the Right Hon. Sir *John Fleet*, Knt. Lord Mayor of the City of *London*, &c.—Set forth at the proper Costs and Charge of the worshipful Company of *Grocers*, &c.

THE TRIUMPHS OF LONDON. by *Elk. Settle*, 4to. 1693. performed *Oct.* 3. 1693. for the Entertainment of Sir *Wm. Ashurst*, Bart. Lord Mayor, &c. at the Charge of the Company of *Merchant-Tailors*.

THE TRIUMPHS OF LONDON. by *Elk. Settle*, 4to. 1694. perform'd *Oct.* 29. 1694. Sir *Thomas Lane*, Knt. Lord Mayor, &c. at the Charge of the Company of *Cloth-Workers*.

THE TRIUMPHS OF LONDON. by *Elk. Settle*, 4to. 1695. perform'd *Oct.* 29. 1695. Sir *John Houlton*, Knt. Lord Mayor, &c. at the Charge of the Company of *Grocers*, to which is added a new Song upon his Majesty's Return.

THE TRIUMPHS OF LOVE AND ANTIQUITY. A Masque. by *Tho. Middleton*, 4to. 1619.—This Piece is exactly of the Nature of the four preceding ones, being no more than a Set of Speeches address'd to Sir *William Cockaine*, Knt. then Lord Mayor of *London*, in the Course of his Cavalcade to and from *Westminster* on Lord Mayor's Day, *Oct.* 29. 1619.—This Triumph or Pageant was at the Expence of the Company of *Skinners*.

THE TRIUMPHS OF LOVE AND HONOUR. Trag. in three Acts, by *Tho. Cooke*, 8vo. 1731.—This Play was acted at the Theatre Royal in *Drury Lane*, but without Success.

THE TRIUMPH OF PEACE. A Masque, by *Ja. Shirley*, 4to. 1633.—This Masque was presented before the King and Queen at the Banqueting House at *Whitehall*, by the Gentlemen of the *Four Inns of Court*, on the 3d of *Feb.* 1633.—The Machinery and Decorations were under the Conduct of *Inigo Jones*, and the Music compos'd by *W. Lawes* and *Simon Ives*, the two greatest Masters of that Time.—The Masquers went in a solemn Cavalcade from *Ely House* to *Whitehall*; and the Author himself tells us, that for the Variety of the Shews, and the Richness of the Habits, this Masque was the most magnificent of any that had been brought to Court in his Time.—The Names of every one of the Masquers, with the House or Inn of Court to which they belong'd, and an Epigram address'd to each, may be seen in a little Book, written by *Francis Lenton*, called *The Inns of Court Anagrammatist, or the Masquers masqued in Anagrammas*, 4to. 1634.

THE TRIUMPH OF PEACE. A Masque, by *Rob. Dodsley*.—This was written on Occasion of the signing the Treaty of Peace at *Aix la Chapelle*.—It was set to Music by *Dr. Arne*, and performed at *Covent Garden*.

THE TRIUMPHS OF THE PRINCE D'AMOUR. A Masque, by Sir *W. Davenant*, 4to. 1635.—This Masque was written in three Days, at the Request of the Members of the *Inner Temple*, by whom it was presented

for the Entertainment of the Prince Elector at his Highness's Palace in the *Middle Temple*, on the 24th of *Feb.* 1635.—The Music of the Songs and Symphonies was set by Messrs. *Hen.* and *Will. Larwes.*—The Masquers Names are annexed at the End of the Piece.

THE TRIUMPHS OF TRUTH. by *Tho. Middleton*, 4to. 1613.—A Solemnity at the Confirmation, &c. of Sir *Tho. Middleton* in the Office of Lord Mayor of *London*, Oct. 29, 1613. with his Lordship's Entertainment on *Michaelmas* Day, being the Day of his Election, at that most famous and admired Work of the running Stream from *Amwell* Head into the Cesterne at *Islington*, being the sole Cost, &c. of Mr. *Hugh Middleton* of *London*, Goldsmith.—This Sir *Tho. Middleton* was the Projector of the *New River*, (here called the running Stream) and not improbably was related to our Author.

THE TRIUMPHS OF VIRTUE. Tragi-Com. Anonym. 4to. 1697.—The Scene of this Play is laid at *Naples*, and the comic Parts of it seem partly borrowed from *Fletcher's Wit without Money*,

TRIUMVIRATE OF POETS. Vid. FEMALE WITS.

TROADES. Trag. 8vo. 1660.—This Piece is published with Poems upon several Occasions, and has the Letters *S. P.* which all the Writers explain to be *Sam. Pordage.*—It is a Translation from *Seneca*, with a Comment annexed.—The Scene *Troy*.

TROADES, or the Royal Captives. Trag. by Sir *Edw. Sberbourne*, 4to. 1679.—This is a critical Translation, with Remarks, of the same Piece with the foregoing.

TROAS. Trag. by *Jasper*

Heywood, 4to. 1581.—This is another Translation of the same Play, in which, however, the Translator has taken considerable Liberties with his Author.—For Instance, he has added three-score Lines of his own to the Chorus of the first Act; a whole Scene in the Beginning of the second, in which he introduces the Ghost of *Achilles* rising from Hell to require the Sacrifice of *Polyxena*; and three Stanzas to the Chorus of the said Act.—Besides which, he has substituted a Chorus of his own, in the Room of that to the third Act, which, consisting wholly of the Names of foreign Countries, he imagined would appear, as it really is, extremely tedious.

TROAS. Trag. translated from *Seneca*, by *J. T.* 4to. 1686.—None of these Translations were ever intended for the Stage.

TROILUS AND CRESSIDA. Trag. by *W. Shakespear*, 4to. 1609.—This is, perhaps, the most irregular of all *Shakespear's* Plays, being not even divided into Acts; yet it contains an infinite Number of Beauties.—The Characters of the several *Greeks* and *Trojans* are finely drawn and nicely distinguished; and the Heroism of the greatest Part of them finely contrasted by the Brutishness of *Thersites*, and the contemptible Levity of *Pandarus.*—*Cressida's* Love in the first Part of the Play, and her Inconstancy in the Sequel, bespeak the Author perfectly acquainted with the Female Heart; *Troilus's* Conviction of her Falshood is admirably conducted; and his Behaviour on the Occasion, such as a Lover of the Complexion he at first appears, would naturally fall into.—The Plot is taken from *Chaucer's* Poem of *Troilus* and *Cressida*,

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Cressida, which was itself only a Translation of a *Latin* Poem, written by one *Lollius*, a *Lombard*.—The Scene lies in *Troy* and the *Grecian* Camp, alternately.

TROILUS AND CRESSIDA, or *Truth found too late*. Trag. by *J. Dryden*, 4to. 1679.—This is only an Alteration from *Shakespeare's* above-mentioned Play, in which *Mr. Dryden* has reduced the Piece into a more regular Form, lopped off the Redundances, and added some Scenes entirely his own.—But how far he has improv'd the Play in general, I shall leave to the Critics, not taking on myself in this Place to determine.

THE TROOPER'S OPERA. Anonym. 1736.—Whether this Piece has the Length of a complete Opera, or only that of a Ballad Farce, I know not, but imagine it was never acted, as I find it no where mentioned but in the *British Theatre*.

TROUBLES OF QUEEN ELIZABETH. Vid. COURTNEY, EARL OF DEVONSHIRE.

TROUBLES OF QUEEN ELIZABETH. Vid. IF YOU KNOW NOT ME, YOU KNOW NOBODY.

TRUE LOVE'S MIRROR. Vid. ASTRÆA.

THE TRUE TROJANS, or *Fuimus Troes*. An Historical Play, Anonym. 4to. 1603.—This Play contains the Story of the Valour of the *Britons*, on the first Invasion of their Country by the *Romans*, under *Julius Cæsar*. The Plot is taken from *Livy*, *Cæsar's Commentaries*, &c.—It was publicly presented by the Gentlemen Students of *Magdalen Colledge*, *Oxford*.

THE TRUE WIDOW. Com. by *Tho. Skadwell*.—The Plot of

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this Piece is entirely Invention, not having been borrowed from any one; and *Langbaine* gives it a very high Commendation, saying, that it has as much true Comedy, and the Characters and Humours in it as well drawn, as any dramatic Piece of that Age.—It did not, however, meet with Success in the Representation.—The Scene *London*.

TRUTH FOUND TOO LATE. Vid. TROILUS AND CRESSIDA.

TRUTH, TIME AND FAME. Vid. LONDON'S GLORY.

A TRYAL OF CHIVALRIE. 4to. 1599.—What this Piece is I know not.—*Winstanley* and *Phillips* have ascribed it to *Wm. Wayer*; but *Langbaine* imagines it not to be written by that Author.

TRYAL OF CONJUGAL LOVE. Vid. NEST OF PLAYS.

TRYAL OF THE HEART. Vid. ABRAHAM'S SACRIFICE.

TRYAL OF THE POLITIC GHOSTS. Vid. HELL'S HIGH COURT OF JUSTICE.

A TRYALE OF TREASURE. An Interlude, 4to. 1598.

TRYPHON. Trag. by *Roger Earl of Orrery*, Fol. 1672.—The History of this Usurper is taken from the first Book of *Maccabees*, *Josephus*, Book 13, &c.

TUMBLE DOWN DICK, OR *Phaeton in the Suds*. Farce, by *H. Fielding*, 8vo. 1744.—This little Piece was acted at the little Theatre in *Lincoln's-Inn*, and was written in Ridicule of an unsuccessful Pantomime, performed at *Drury Lane House*, called the *Fall of Phaeton*.

TUNBRIDGE WELLS, OR *A Day's Courtship*. Com. 4to. 1678.—This Play has been attributed to *Mr. Rawlins*, altho' in the Title Page it is said to be written

written by a Person of Quality.— It seems intended as a Kind of Imitation of *Shadwell's Epsom Wells*, but falls greatly short of the Merit and Humour of that Comedy.

TUNBRIDGE WALKS, or *the Yeomen of Kent*. Com. by *Tho. Baker*, 4to. 1703.—This is an entertaining and well-conducted Play, and contains a great deal of true Character and pointed Satire.—But one Circumstance which I have heard relating to it is somewhat extraordinary, *viz.* that the Character of *Maiden*, which is perhaps the Original of almost all the *Fribbles*, *Beau Mixens*, &c. that have been drawn since, and in which Effeminacy is carried to an Height, beyond what any one could conceive to exist in any Man in real Life, was absolutely, and without Exaggeration, a Portrait of the Author's own former Character, whose Understanding having at length pointed out to him the Folly he had so long been guilty of, he reformed it altogether in his subsequent Behaviour, and wrote this Character, in order to set it forth in the most ridiculous Light, and warn others from that Rock of Contempt, which he had himself for some time been wrecked upon.—The Scene lies at *Tunbridge*, and the Time 12 Hours.

THE TURKISH COURT, or *the London 'Prentice*. A Burlesque Satirical Piece, by *Mrs. Laticia Pilkington*, 1748.—This was performed only at the little Theatre in *Capel-street, Dublin*, but was never printed.

THE TUSCAN TREATY, or *Tarquin's Overtthrow*. Trag. Anon. 8vo. 1733. This Play is founded on the *Roman History*, soon after

the Expulsion of the *Tarquins*; but was never acted.

A TUTOR FOR THE BEAUS. Com. by *Mr. Hewitt*, 8vo. 1737.—This Piece was never brought on the Stage.—The Plot of it as the Author himself confesses, is taken partly from *M. de Boissy's Francois a Londres*, and partly from a *Spanish Comedy*.—It is, however, on the whole, a very indifferent Performance.

TWELFTH-NIGHT, or *What you will*. Com. by *W. Shakspeare*, Fol. 1685.—This Com. with Respect to its general Plot, is, I believe, the Author's own Invention; but the Mistakes arising from *Viola's* Change of Habit, and true Resemblance to her Brother *Sebastian*, seems to owe their Origin to the *Menæchmi of Plautus*, which not only *Shakspeare*, but several others of our dramatic Writers have since borrowed from.—There is somewhat singularly ridiculous and pleasant in the Character of the fantastical Steward *Malvolio*, and the Trick play'd him by *Sir Toby Belch*, and *Maria*, contains great Humour, and somewhat of Originality in the Contrivance, which cannot fail of affording continual Entertainment to an Audience.—This Play has at different Times even lately been revived, particularly on *Twelfth Night*, to which Period, however, it has no Kind of Reference in any Thing but its Name.—The Scene lies in a City on the Coast of *Illyria*.

TWIN RIVALS. Com. by *Geo. Farquhar*, 4to. 1703.—This Play met with very great Success, and is said by the Critics, to be the most regular and compleat of all this Author's dramatic Works.—Yet I must confess I cannot readily acquiesce with that Judgment;

ment; for altho' it may, perhaps, be allow'd that his younger *Wou'dbe*, *Mrs. Midnight* and *Teague*, are more highly drawn Characters, than any in his other Comedies; it will probably appear on a strict Scrutiny, that they are so only, because they are more out of real Life, more *outré*, or if you please, more unnatural.— There are as many Improbabilities in the Conduct of the Plot, (the greatest Fault that can be laid to *Farquhar's* Charge in general) as in almost any Comedy he has wrote, and many more than are to be found in one much livelier Play of his Writing, viz. *THE RECRUITING OFFICER*.—I am not, however, for taking from the Merit of this, which must be allow'd to have many very great Beauties in it, but I think my Opinion of its not being the best Piece he has wrote, seems to stand confirm'd by one of the strongest Proofs possible to be brought, which is the pecuniary Profits of Managers, who have never found it so well worth while to direct the frequent Repetition of this Play, as they have, and daily do, of the *STRATAGEM, RECRUITING OFFICER, CONSTANT COUPLE, &c.*

THE TWINS. Tragi-Com. by *W. Rider*, 4to. 1695.—*Langbaine* suspects this Play to be much older than the annexed Date implies it to be: yet neither the Plot nor Language of it are by any Means contemptible.—*The Scene Italy*.

TWO ANGRY WOMEN OF ABINGTON. Com. by *Henry Porter*, 4to. 1599.—This Play is not divided into Acts.—The full Title runs thus: *A p'asant History, called, the two angrie Women of ABINGTON; with the*

humorous Mirth of DICK COOMES and NICHOLAS PROVERBS, two Serving Men.—Scene lies in London.

TWO FOOLS WELL MET.
Vid. FORTUNE HUNTERS.

THE TWO GENTLEMEN OF VERONA. Com. by *W. Shakespeare*, 4to. 1602.—This is a very fine Play, the Plot simple and natural; the Characters perfectly mark'd, and the Language poetical and affecting.—The Falshood of *Proteus* to his Friend *Valentine* and Mistress *Julia*, his Remorse and Self-Reprouches on that Head, and his Conversion to Truth, to Love, and Friendship afterwards, are admirably conducted.—The Characters of *Valentine* and *Proteus* are truly gentle, and render'd amiable throughout all the Transactions of the Piece, even in Despight of the temporary Falshood of the latter; and the Humour of their two Servants *Launce* and *Speed*, are very beautifully set as Shades to the Sensibility and Brilliancy of their more sentimental Behaviour.—This has been look'd on by some Authors to have been the first Piece that *Shakespeare* wrote; if so, what an amazing Soar of Imagination did his Genius take at its first Flight! The Scene sometimes in *Verona*, sometimes in *Milan*.

THE TWO HARLEQUINS. A Farce of three Acts, 12mo. 1721.—This Piece was written by *M. le Noble*, and acted by the King's Italian Comedians at *Paris*, and afterwards performed at the Th. in *Lincoln's-Inn-Fields*, by some French Strollers.—In this Edition of it the French, and a bad English Translation, (being merely literal) are printed in opposite Pages to each other, as in the

Italian Opera acted at the King's Theatre in the Haymarket.--The Scene *Paris*.

TWO MAIDS OF MOORE CLACKE. *Vid.* HISTORY OF, &c.

The TWO MERRY MILK-MAIDS, or *the best Words wear the Garland*. Com. by F. C. 4to. 1661.—Part of the Plot of this Play, viz. the Promise of Enjoyment given by *Dorigena* to *Dorilus*, of his enjoying her, when he should bring her in *January* a Garland, containing all Sorts of Flowers, and it's Consequence is founded on *Boccace's* Novels, *Dec. 10. Nov. 5.* which is also the Foundation of *Fletcher's* *Four Plays in one*, and other Comedies. — The Scene laid in *Saxony*.

The TWO NOBLE KINSMEN. Tragi-Com. by *Fletcher*, 4to. 1634.—The Story of this Play is taken from *Chaucer's* *Palæmon* and *Arcite*, or the *Knight's Tale*, and our Author was assisted by *Shakspeare* in the Writing of it, both which Particulars he ingeniously confesses in the Prologue. — The Scene near *Athens*.

TWO SOSPAS. *Vid.* AMPHYTRION.

TWO TRAGEDIES IN ONE. by *Rob. Yarrington*, 4to. 1601. — This Piece is written on the Story of two horrid Murthers perpetrated not long before; the one of *Mr. Beach*, a Chandler, in *Thames Street*, and his Boy, committed by *Tho. Mern*; the other, of a young Child, murdered in a Wood by two Ruffians, by the Consent of his Uncle.

TWO WISE MEN, AND ALL THE REST FOOLS. A comical Moral, censuring the Follies of that Age, by *Geo. Chapman*, 4to. 1619. — The Prologue and Epilogue to this Play are written in

Prose; which Practice, as I have elsewhere observed, several Poets have gone into: but there is one Particular, in which this Piece differs from all other Plays in our own or any other Language, which is, its extending to seven Acts, in Opposition to the positive Direction of *Horace*, with Respect to their Number, who absolutely limits it to five.—It is on Tradition, however, only, that this Piece is ranked amongst *Chapman's* Writings, it being published without any Author's Name, or even so much as a mention of the Place where it was printed.

TYRANNICAL GOVERNMENT ANATOMIZ'D, or a Discourse concerning evil Counsellors: being the Life and Death of *John the Baptist*, and presented to the King's most excellent Majesty, by the Author, Anonym. 4to. 1642. — This Piece, by the Title, Date, and Subject, may be suspected to convey some concealed Meaning, not improbably being intended to give a secret Hint to King *Charles I.* then in the Buristing out of his Troubles, of the Danger he incur'd from the Counsels of some about him; and, indeed, the Story of *John Baptist*, who lost his Head by the Instigation of *Herodias*, seems figuratively to glance at the Queen's Influence, and the Execution of the Earl of *Stafford*. — The Piece is divided into five short Acts, which are called Parts. — The Scene in *Judæa*.

TYRANNIC LOVE, or the Royal Martyr. Trag. by *John Dryden*, 4to. 1679. — This Play is written in Rhyme, yet has many Things in it extremely pleasing.—The Plot of it is founded on History, and the Scene laid in *Maximin's* Camp, under the

the Walls of *Aquileia*.

THE TYRANT KING OF CRETE. Trag. by Sir *Charles Sedley*. I know not whether this Play was ever acted, but am rather inclined to believe it was not, neither that nor the GRUMBLER having made their Appearance in Print, till they were published together, with the most of Sir *Charles's* Works, in 2 vol. 8vo. 1719.

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VALENTINIAN. Trag. by *Beaumont and Fletcher*, Fol. 1649.—This Play is founded on History, and was acted at first with considerable Applause.—It was afterwards revived by the celebrated Earl of *Rochester*, with great Alterations and Amendments, but not printed till after his Lordship's Death, in 4to. 1685.—Scene *Rome*.

THE VALIANT SCOT. A Play, by *J. W. Gent*. 4to. 1637.—For the Plot of this Piece, see the *Scotch History* of Sir *Wm. Wallace*.

THE VALIANT WELCHMAN, or the chronicle History of the Life and valiant Deeds of *Caradoc the Great, King of Cambria, now called Wales*. Tragi-Com. by *R. A. Gent*. 4to. 1615.—The Plot of this Piece is taken from *Tacitus's Annals*, Book 12. *Milton's History of England*, &c.

VANQUISH'D LOVE, or the Jealous Queen, by *Mess. Dan. Bellamy*, sen. and jun.—Whether this Piece is Tragedy or Comedy, it is not very easy to determine by the Title; tho' it seems to carry with it most of the Air of the former.—It was never acted, but is published with the other dra-

matic and poetical Works of this united Father and Son, in 2 vol. 8vo. 1746.

VANELLA. Trag. Anonym. 8vo. 1736. This Piece was never intended for the Stage; but has a Reference to the Story of an unfortunate young Lady, who was said to have had an amorous Connection with a certain very great Personage, whose Marriage at the Time of writing this Piece, as it was the public Concern, so likewise was it the public Topic of Conversation; and gave too bold a Scope for the Tongues and Pens of the censorious and malevolent, to make free with every Circumstance, that had any the most distant Reference to the important Event.

THE VARIETY. Com. by *W. Duke of Newcastle*, 8vo. 1649.—This Play was acted with very great Applause, and is printed with the COUNTRY CAPTAIN.

VENICE PRESERVED, or a Plot discovered. Trag. by *Tbo. Otway*, 4to. 1685.—This Tragedy, which is at this Time a very favorite one with the Public, is borrowed, with Respect to the Plan of it at least, from a little Book that relates the Circumstances of the *Spanish Conspiracy at Venice*.—It has been remarked of it, however, tho' on the whole the Incidents are interesting, and the Catastrophe affecting, that there is not one truly valuable Character in the whole Piece, except that of *Belvidera*. The Scene lies in *Venice*.

VENUS AND ADONIS. A Masque, by *C. Cibber*, 8vo. 1715.—This Piece was presented at the Theatre Royal in *Drury Lane*; with no very great Success.—The Music by *Dr. Pepusch*.—The Scene in the *Idalian Woods*.

A VERY GOOD WIFE. Com. by

by *Geo. Powell*, 4to. 1693. *Coxeter* says, that whole Pages of this Play are borrowed from *Rich. Brome*; but which of that Author's Pieces have undergone this Plagiarism, I know not, having never seen this. — The Prologue is written by *Congreve*, and the Scene lies in the *Park*.

A VERY WOMAN, or *the Prince of Tarent*. Tragi-Com. by *Phil. Massinger*, 8vo. 1655. — The Author in his Prologue confesses this Play to be founded on a Subject, which had long before appear'd upon the Stage, but does not tell us what Piece it was borrowed from; yet on a Comparison of this Tragi Com. with *Sir Aston Cockain's OBSTINATE LADY*, their Plots will be found so nearly resembling, that it must appear probable they both derived their Hints from the same Original. — The Scene *Sicily*.

VESPASIAN. An *Italian Opera*, by *Sig. Nicolao Francesco Haym*, 8vo. 1724. perform'd at the King's Theat. in the *Hay market*. — This Piece, as well as the other *Italian Operas* I have taken Notice of, are inserted in this Work from their having been presented before *English Audiences*, yet the Arguments of the Scenes only are in our own Language.

VICE RECLAIM'D, or *the Passionate Mistress*. Com. by *Richard Wilkinon*, 4to. 1703. — Tho' this Play made its Appearance at a very disadvantageous Season of the Year, it met with very good Success. — It is not, however, now acted. The Scene lies in *London*. The Time twelve Hours.

THE VICTIM. Tr. by *Charles Johnson*, 4to. 1715. — Mr. *Boyer*, in the second Edition of his *Achilles*, charges our Author with Plagiarism from that Tragedy, but I confess I cannot see much Jus-

tice in his Accusation, both Plays being equally borrowed from the *Iphigenie of Racine*. — The Epilogue by Mr. *Cibber*.

VIRTUOUS LOVE. Trag. by *Wm. Walker*, 4to. 1698. — This Play is a Kind of Imitation of *Southerne's OROONOKO*. — The Author wrote it at nineteen Years of Age, and acted a Part in it himself. — The Scene is the *Banza* or Palace of *Tombult*. — The Time, the same with that of the Representation.

THE VILLAGE OPERA, by *Cba. Johnson*, 8vo. 1728. — This is one of many Imitations of the *BEGGAR'S OPERA*, and made its Appearance the Season after that Piece. It is far from being devoid of Merit, yet met with very indifferent Success.

THE VILLAIN. Trag. by *Tho. Porter*, 4to. 1663. — This Play was acted at the Duke of *York's Theat.* for ten Nights successively, to crowded Audiences, which at that Period was meeting with very great Success. — It is in itself a very good Piece, yet owed great Part of its good Fortune, to the excellent Performance of Mr. *Sandford*, in the Part of *Maligni*, the Villain, and of Messieurs *Betterton* and *Price*, in those of *Monf. Brisac* and *Colligni* the Scrivener's Son. — The Scene *Tours*. — The Epilogue by *Sir W. Davenant*.

VINTNER OUTWITTED. *Vid.* LOVE AND REVENGE.

VINTNER'S TRIUMPH. *Vid.* IMPOSTORS DETECTED.

THE VINTNER TRICK'D. Farce, by *H. Ward*, 8vo. This is nothing more than the single Plot of the *Vintner* and *Sharper*, extracted from the *Match in Newgate*, and made into a Farce. This Plot is itself borrowed from *Mulligrub* and *Cockledemoy* in

Marston's Dutch Courtesan.

VIOLENCE OF LOVE. *Vid.*
RIVAL SISTERS.

VIRGIN HER OWN RIVAL.
Vid. MODERN WIFE.

VIRGINIA. Trag. by Mr. *Crisp*, 8vo. 1754.—This Tragedy is built on the celebrated Story of *Virginus's* killing his Daughter to preserve her from the Lust of *Appius* the Deceiver. — The Scene lies in *Rome*, and the Time is nearly that of the Representation.—It was acted at the Th. Royal in *Drury Lane* with some Success, and indeed not undeservedly.—Yet it is by no Means to be ranked as a first Rate Tragedy. Nor has it been without some Degree of Surprise that I have frequently observed, that, altho' this Story is, perhaps, in itself, and with no other Circumstances than those which the Historians have plainly related in Regard to it, most truly Dramatic, and formed as it were to be the Subject of a Tragedy, the best of any we meet with throughout the *Greek* or *Roman* History; yet no one of the many Writers who have hitherto fixed on it with that View, have so far succeeded in the Execution of the Design, as to furnish us with a capital or standard Play on the Subject.—Perhaps, indeed, this Failure may in some Measure have arisen from their having all deviated from, or added Circumstances to, a Story, which was in itself too simple, and yet, at the same Time, too compleat to be advantaged by any Alteration.—How much is it to be lamented, that the immortal *Shakespeare*, who had in so many Instances made History his own; or that the pathetic *Rozve*, whose Merit in Scenes of domestic Distress, and the Conduct of historical Incidents, and

who has even hinted at this very Story in his *Fair Penitent*, had not undertaken the Task; and given us, by that Means, as frequent Occasion of sympathising with the Distress of a *Virginia*, as we have at present of weeping for a *Juliet* or a *Desdemona*, a *Jane Shore* or a *Calista*.—The Scene lies in *Rome*.

VIRGINIA. Trag. by Mrs. *Brooke*, 8vo. 1756.—This Play, considering it as written by a Lady, is far from being devoid of Merit.—It was not, however, brought on the Stage.

THE VIRGIN MARTYR. Trag. by *Phil. Massinger*, 4to. 1622.—Our Author was assisted by *Decker* in the Writing of this Play.—The Scene lies in *Cæsaria*, and the Plot is from the Martyrologies of the tenth Persecution in the Time of *Dioclesian* and *Maximin*, particularly *Eusebius's* *Hist.* Lib. 8. Cap. 17. *Rosweldius*, *Valesius*, &c.

VIRGIN MARTYR. *Vid.*
INJUR'D VIRTUE.

THE VIRGIN PROPHETESS, or *the Fate of Troy*. An Opera, by *Elk. Settle*, 4to. 1701.—This Piece was performed at the Theatre Royal.—The Plot is on the Story of *Cassandra*, and the Scene in *Troy* and the *Grecian* Camp before it.

THE VIRGIN QUEEN. Trag. by *Rich. Barford*, 8vo. 1729.—Acted at the Theatre Royal in *Lincoln's-Inn-Fields*. — Scene a Room in the Royal Palace of *Susa*.

VIRGIN UNMASK'D. *Vid.*
OLD MAN TAUGHT WISDOM.

THE VIRGIN WIDOW. Com. by *Francis Quarles*, 4to. 1649.—This Piece, which is the only dramatic Attempt of our Author, is rather an Interlude than a regular Play,

Play, and was not brought on the Stage at any of the Theatres; from the Information, however, of the Stationer, we learn, "that it had been sometimes, at *Chelsea*, privately acted (by a "Company of young Gentlemen) "with good Approvement.

VIRTUE BETRAY'D, or *Anna Bullen*. Trag. by *John Banks*, 4to. 1682.—This Play met with great Success at its first Representation, more particularly becoming a Favorite with the Fair Sex.—In short, it has that Kind of Merit which the most of this Author's Pieces possess, *viz.* A Happiness in the Choice of its Story, and a pathetic Manner of conducting the Plot, which seldom fails of engaging the Hearts, and drawing Tears from the Eyes of the Audience, even in Despite of the greatest Deficiency both of Poetry and Nature in the Language.—It has not, however, made its Appearance on the Stage for many Years past.

VIRTUE IN DANGER. *Vid.* RELAPSE.

VIRTUE REWARDED. *Vid.* IRISH HOSPITALITY.

VIRTUE REWARDED. *Vid.* PAMELA.

The VIRTUOSO. Com. by *Tho. Shadwell*, 4to, 1676.—This Play contains an infinite Deal of true Humour, and a great Variety of Characters, highly drawn, and perfectly original, particularly those of *Sir Nicolas Gimcrack* and *Sir Formal Trifle*, which had been hitherto untouched upon, though of a Kind that were very frequent at that Period, when the Studies of Natural History and Experimental Philosophy, being then but in their Infancy in these Kingdoms, hurried the Professors of them, who were

frequently Men of shallow Abilities, and capable of Minuteness only, into a thousand Absurdities, which, in this more enlightened Age, where every one assumes the Liberty which Nature has bestowed on him, of enquiring and thinking for himself, those useful Investigations of the Proceedings of Nature have become entirely cleared from.—It met with great Approbation, more especially from the University of *Oxford*; and *Langbaine*, in his Account of this Play, gives its Author this Commendation, "that none since *Jonsen's* Time "had ever drawn so many different Characters of Humours, "and with such Success."—Scene *London*.

The VIRTUOUS OCTAVIA. Tragi-Com. by *Sam. Brandon*, 12mo. 1598.—The Plot of this Play is taken from *Suetonius's* Life of *Augustus* and *Plutarch's* Life of *Marc Antony*.—It is written in alternate Verse, with a Chorus at the End of each Act; and, at the End of the whole, are printed two Epistles between *Octavia* and her Husband *M. Antony*, written in Imitation of *Ovid's* Manner, but in long *Alexandrine* Verse.—This Play was never acted, yet it seems to have been held in some Estimation from two commendatory Copies of Verses which are prefixed to it; and so high an Opinion does its Author appear to have had of its Merit, that, besides his *Prosopoeia al Libro*, at the Beginning of the Book, he has concluded the whole with this presumptuous *Italian* Sentence, *L'Acqua non temo de l'eterno Oblio*.—An Instance among many of the Vanity of Authors, who flatter themselves into an imaginary Immortality, which frequently terminates

minutes even before the Close of their mortal Existence, much less extends beyonds it; as is the Case with this Writer, who, now, in a Century and half, has found that Oblivion which he thus sets at Defiance for Eternity, so entirely overwhelming his Works, that, excepting in the Records of a few Writers, who have taken on themselves the perpetuating those Particulars, his very Name lives not within Remembrance.—The Scene in *Rome*.

THE VIRTUOUS WIFE, or *Good Luck at last*. Com. by *Tho. Duffey*, 4to. 1680.—This is as entertaining a Comedy as any which this Author has written; yet is he not entirely free from Plagiarism in it, having borrowed several Hints from *Marston's Fawn*, and the Character of *Beaufort* from that of *Palamedes* in *Dryden's Marriage a la Mode*.—The Scene lies at *Chelsey*.

THE VISION OF DELIGHT. Masque, by *Ben Jonson*, Fol. 1642.—presented at Court in *Christmas*, 1617.

THE VISION OF THE TWELVE GODDESSES. Masque, by *Sam. Daniel*, 4to. 1623.—Presented by the Queen and her Ladies at *Hampton Court* on the 8th of *January*.—This Piece was at first unwarrantably published without the Author's Leave, from a spurious and incorrect Copy, which had been by some Means or other procured by an indiscreet and presumptuous Printer; which obliged the Author, in order to wipe off the Prejudice which both the Masque and the Invention had suffered from that Edition, to republish it from his own Copy.—The Design of the Piece is to represent, under the Shapes, and in the Persons of

the twelve Goddesses, the Figure of those Blessings which the Nation enjoy'd in Peace under the Reign of King *James I.*—Power being represented by *Juno*, Wisdom and Defence by *Pallas*, and so of the rest.—This and the many other Compliments paid to that weak and pedantic Monarch by the Poets and other Writers of that Time, are a Proof how constant an Attendant Flattery is on Greatness, and how little Judgment is to be formed of the real Characters of Princes from the Praises so lavishly bestowed on them by their Cotemporaries; Adulations being as duly paid to the worst as to the best, and a *Nero* and a *Caligula* being as highly exalted by the Flatterers of their own Times as a *Titus* or an *Antonine*.

ULYSSES. Trag. by *Nich. Rowe*, 4to. 1706.—The Scene of this Play is laid in *Ithaca*, and the Plot borrowed from the *Odyssy*.—It was acted at the Q.'s Theatre in the *Haymarket*, with Success, but is not the best of this Author's Pieces.—It is sometimes presented at the Theatres in *Dublin*, but has not been acted in *London* for some Years.

UNEQUAL MATCH. *Vid. INJUR'D PRINCESS*.

UNFORTUNATE COUPLE. *Vid. NOVELTY*.

UNFORTUNATE DUTCH ESSI. *Vid. DUTCH ESSI OF MALFY*.

THE UNFORTUNATE LOVERS. Trag. by *Sir Wm. Davenant*, 4to. 1643.—Scene *Verona*.

THE UNFORTUNATE MOTHER. Trag. by *Tho. Nabbes*, 4to. 1640.—This Play was never acted, but set down according to the Intention of the Author; yet it has three several commendatory

Copies

Copies of Verses prefixed to it, and a Proeme in Verse by the Author, justifying it to be written according to the Rules of Art.—The Scene lies at the Court of *Ferrara*.—*Langbaine*, by some Mistake or other, has called it *the Unfortunate Lover*.

THE UNFORTUNATE SHEPHERD. Trag. by *John Tutchin*, 8vo. 1685.

THE UNFORTUNATE USURPER. Trag. Anon. 4to. 1663.—The Scene lies at *Constantinople*, and the Plot of it is historical, being founded on the Story of **ANDRONICUS COMNENUS**.—It is not, however, so good a Play as *Wilson's* on the same Subject (which see in its Place) yet has some Merit in a Parallel drawn in Act 5. Scene 8. between those Times and the Period of the Rebellion and Civil Wars of *Charles the 1st's* Reign.

UNFORTUNATUS. Vid. **BANISH'D DUKE**.

THE UNGRATEFUL FAVORITE. Trag. Anonym. 4to. 1664.—This Play is said to be written by a Person of Honour; but I do not find it was ever acted. The Scene is laid in *Naples*, and the Plot may be traced in *Guicciardini*, and other of the *Italian* Historians.

UNHAPPY CONQUEROR. Vid. **NEGLECTED VIRTUE**.

THE UNHAPPY FAIR IRENE, the Tragedy of, by *Gilbert Svinhoe*, 4to. 1658.—The Plot of this Play is founded on the *Turkish* History, in the Reign of *Mabomet I.* yet is probably borrowed from one of *Bandello's* Novels, where the Story is told at large, as it is also by *Wm. Painter*, in his *Palace of Pleasure*, Nov. 40.—The Play is but an indifferent one, yet may in some Measure stand excus'd, as three

several Copies of Verses which are prefixed to it in Compliment to the Author, all take Notice of his being very young.—The Scene *Hadrianople*.

THE UNHAPPY FAVORITE, or *the Earl of Essex*. Trag. by *John Banks*, 4to. 1682.—This Tragedy is possessed of the same Kind of Merit, with the *Virtue betray'd* of the same Author (which see above) and it met with the same Success, having constantly a very strong Influence on the tenderer Passions of the Audience.—The Prologue and Epilogue were both written by *Dryden*.—The Scene lies in *London*.—How far other *English* Authors have succeeded in the Prosecution of the same Design, may be seen under **EARL OF ESSEX**.—Yet thus much must be confess'd in Honour to *Mr. Banks*, that both *Jones* and *Brooke* have been greatly obliged to his Play, both of them having not only very nearly followed him in his Plot and Conduct, but having even adopted his very Thoughts, and in many Places copied whole Periods from him.—Two *French* Writers, viz. *Monf. Calprenade* and *T. Corneille*, and one *Italian* Author, have written dramatic Pieces on the same Story, which is perhaps as well adapted to the Theatre as any Incident in the *English* History.

THE UNHAPPY KINDNESS, or *A Fruitless Revengc*. Trag. by *Ibo. Scott*, 4to. 1697.—This is only an Alteration of *Fletcher's Wife for a Month*; in which, however, the Character of the Wife in provoking the Husband to ease her of her Maidenhead, is considerably heightened and improv'd.—The Scene lies in *Naples*.

UNHAPPY MARRIAGE. *Vid.*
ORPHAN.

The UNHAPPY PENITENT.
Trag. by Mrs. Cath. Trotter, 4to.
1701.—The Scene France.

UNION OF THE CLANS.
Vid. HIGHLAND FAIR.

UNIVERSAL GALLANT.
Vid. DIFFERENT HUSBANDS.

The UNIVERSAL PASSION.
Com. by James Miller, 8vo.
1734.—This Play met with good
Success; being brought on the
Stage before the Author had in-
curr'd that Indignation from the
Town, which some of his later
Pieces so feelingly experienced the
Weight of.—The Approbation it
met with, however, was no more
than a just Tribute to the im-
mortal *Shakespeare*, from whom
all its chief Merit is derived, it
being no more than an Altera-
tion of that Author's *Much ado
about Nothing*; which, having
been itself revived and frequently
performed with'n these few Years,
this Comedy has consequently
been quite set aside.—*Whincop* has
by Mistake, called it an Altera-
tion of *All's well that ends well*.

The UNJUST JUDGE, or
Appius and Virginia. Trag. by
Tbo. Betterton, 4to. 1694.—This
is only *Webster's Appius and Vir-
ginia*, alter'd and more fitly a-
dapted to the Stage by the above-
named Gentleman.

UNLUCKY AMOUR. *Vid.* SIR
GIDDY WHIM.

The UNNATURAL BROTHER.
Trag. by Dr. *Edw. Filmer*, 4to.
1697.—This Play is on the
whole heavy, cold and enervate,
yet is not without some Passages
that do great Honour to the Un-
derstanding and Sensibility of its
Author.—The Plot is from the
celebrated Romance of *Cassandra*,
and the Scene lies at a Castle a-

bout a League distant from *Lyons*
in France.

The UNNATURAL COMBAT.
Trag. by *Phil. Massinger*, 4to.
1639.—This Tragedy is a very
admirable one, and may be es-
teemed as one of the very best of
this great Author's Pieces.—The
Accusations of the Father against
his own Son, thro' an apparent
Zeal for the public Service, are
artfully and gloriously handled,
and at the same Time, the Re-
sentments of the Son against that
Father for some horrid Crime,
which the Author has delicately
avoided any perfect Explanation
of, yet left it within the Reach
of Conjecture, are raised to a
Height of Heroism, which makes
us almost forget the criminal Ap-
pearance of a Son's pointing his
Sword against a Parent's Bosom.
—The Consequences of the Com-
bat are affecting and finely sup-
ported.—The Language, through
the whole, is nervous and poeti-
cal, and the Characters striking
and strongly mark'd; yet, if the
Piece can be said to have a Fault,
it is some Kind of Incomplete-
ness in the winding up of the
Catastrophe.—This, however, is
greatly recompensed by the Beau-
ties I have before-mentioned;
and I cannot help thinking that,
with very little Alteration, it
might be rendered a valu-
able Acquisition to the present
Stage.—It has neither Prologue
nor Epilogue, “having been com-
posed” (to use the Author's
own Words) “at a Time when
such *By-Ornaments* were not ad-
vanced above the Fabrick of
“the whole Work.”—From
which Passage we may, by In-
ference, discover nearly at what
Period these *By-Ornaments*, as he
calls them, came into that gene-
neral

neral Use in which they have descended down to our own Times.—The Scene lies at *Marfeilles*.

THE UNNATURAL MOTHER.
Trag. Anonym. 4to. 1698.—This Play was written by a young Lady.—The Scene is laid in *Levo*, a Province in the Kingdom of *Sion*, and some Part of the Plot is borrowed from *Settle's Princess of Persia*, particularly *Babbameab's* being put on a Couch with a black Slave, and there found asleep, which is the very same with the Incident of *Cleomira* and *Virantes* in that Play.—*Gildon* finds great Fault with this Tragedy, and exclaims loudly against the public Taste for the Success it met with, and against the Author, for having drawn, in the Character of *Callapeia* the *Unnatural Mother*, such a Picture of Vice as never was parallel'd in Nature, or if it was, ought rather to have been exposed on a public Gallows than exhibited on a private Stage.—The Author of the *British Theatre*, *Whincop* and *Jacob* have all, by Mistake, called this Play the *Unfortunate Mother*, though the last-mentioned Author has it in his Index by the proper Title.—In his Work, therefore, it was probably no more than an Error of the Press, overlook'd and uncorrected by the Author; an Error, however, which the other two Writers literally copied without giving themselves the Trouble to make farther Enquiry about it.—A Hint by the bye how little Dependence is to be had on their Authorities.

THE UNNATURAL TRAGEDY.
by *Margaret Duchess of Newcastle*, Fol. 1662.—There is nothing very particular in this Play, farther than some Censures which her Grace has taken Occasion to

to cast on *Cambden's Britannia* in her second Act.—The Prologue and Epilogue are written by the Duke her Husband.

UNTRUSSING A HUMOROUS POET. *Vid. SATYROMASTIX.*

VOLPONE, or the Fox. Com. by *Ben Jonson*, 4to. 1605.—This Comedy is joined by the Critics with the *Alchymist* and *Silent Woman*, as the *Chef d'Oeuvres* of this celebrated Poet; and indeed, it is scarcely possible to conceive a Piece more highly finished, both in Point of Language and Character, than this Comedy.—The Plot is perfectly original, and the Circumstance of *Volpone's* taking Advantage of the Viciousness and Depravity of the Human Mind in others, yet being himself made a Dupe to the Subtlety of his Creature *Mosca*, is admirably conceived, and as inimitably executed.—Yet, with all these Perfections, this Piece does and ever will share the same Fate with the other Dramatic Works of its Author, *viz.* that whatever Delight and Rapture they may give to the true Critic in his Closet, from the Correctness exerted and the Erudition displayed in them; yet, there still runs thro' them all an unempassioned Coldness in the Language, a laboured Stiffness in the Conduct, and a Deficiency of Incident and Interest in the Catastrophe, that robs the Auditor in the Representation of those pleasing, those unaccountable Sensations he constantly receives from the Flashes of Nature, Passion and Imagination with which he is frequently struck, not only in the Writings of the unequall'd *Shakespeare*, but even in those of Authors, whose Fame, either for Genius or Accuracy, is no Means to be ranked with

with that of the Bard under our present Consideration.—To write to the Judgment is one Thing, to the Feelings of the Heart another; and it will consequently be found, that the Comedies of *Gibber*, *Vanbrugh* and *Congreve*, will, on the *Decies repetita*, afford an Increase of Pleasure to the very same Audiences, who would pass over even a second Representation of any one of *Johnson's* most celebrated Pieces, with Coldness and Indifference.

THE VOLUNTEERS, or *the Stock-Jobbers*. Com. by *Tho. Shadwell*, 4to. 1693.—This Comedy was not acted till after the Author's Death, and is dedicated by his Widow to *Queen Mary*.—The Hint of *Sir Timothy Castrel* in it seems to have been borrowed from *Fletcher's Little French Lawyer*.—The Prologue by *Mr. Duffey*.

THE VOW BREAKER, or *the Fair Maid of Clifton in Nottinghamshire*. Trag. by *Wm. Sampson*, 4to. 1633.—This Play met with very good Success.—The Plot of it seems to be founded on Fact; and *Langbaine* tell us, that he remember'd to have seen, in his younger Days, a Ballad compos'd on the same Subject.

THE UPHOLSTERER, or *What News?* Farce, of two Acts, by *A. Murphy*, 8vo. 1758.—This Piece met with very good Success, and indeed deservedly, as it, with very great Humour, exposes the Absurdity of that insatiable Appetite for News, so prevalent among Mankind in general, and that Folly, which seems in some Measure peculiar to our own Nation, of giving Way to an absurd Anxiety for the Concerns of the Public, and the Transactions of the various Potentates of the World, even to the Neglect and Ruin of domestic

Affairs and Family Interests; and that, in Persons totally ignorant, not only of the Proceedings of a Ministry, but even of any of those Springs, by which the Wheels of Government ought to be actuated.—The Characters employed to point out the Ridiculousness of this Passion, are an old Upholsterer, who, at the very Time when a Statute of Bankruptcy is issued against him, shews no Concern for himself or his Family, but consoles himself with the Consideration that his Name will be read in the Newspapers, together with those of the several Princes of *Europe*, yet is breaking his Rest Night and Day with Anxiety for our *German* Allies, and laying Schemes for the Payment of the National Debt;—a bedlamite Barber, who leaves his Shop, and a Customer in it half shav'd to communicate to his Neighbour the ominous Gravity of a great Man's Butler, whom he had shav'd that Morning;—and an hireling political Scribbler, who, tho' retained on both Sides, betrays his Ignorance of the Meaning of the very Terms of that Jargon he so lavishly pours forth to confound the Understandings, and corrupt the Principles of Readers as ignorant as himself.—These Characters, it is true, are somewhat *Outré*, and touch'd up in the most glaring Colours; yet, as the Scenes in which they are introduced have great Effect, being truly comic and entertaining, this can scarcely be considered as a Fault, since Follies of this Nature cast such a Dimness before the Eyes of their Possessors, as is not to be clear'd away, nor themselves brought to see them at all, but by the Assistance of magnifying Glasses.—In short, till we can make Fools laugh

laugh at their own Folly, there can be no Hopes of their being cur'd of it; and tho' their Hides may happen to be so tough that a Feather cannot tickle them, yet a Curry Comb may chance to make them feel the same Sensation, and produce the Effect desir'd.

THE USURPER. Trag. by *Edw. Howard*, 4to. 1668.—The Scene of this Play lies in *Sicily*, and the Plot is founded on the Story of *Damocles the Syracusan*, under whose Character, it is supposed, the Author intended to point that of *Oliver Cromwell*.

THE USURPER DETECTED, or Right will prevail.—There is some Confusion in Regard to this Piece, which I know not well how to unravel, having never met with it myself.—The Author of the *British Theatre* has mentioned a Play with both these Titles, which he calls a Tragi-Comedy, and gives it the Date of 1660.—From which Date, and the Purport of its Titles, I should conclude it to have been written against *Oliver Cromwell*, and in Compliment to *K. Charles II.* just at the Period of that Monarch's Restoration.—Yet have neither *Langbaine*, *Gildon* or *Jacob* mentioned it at all.—*Whincop*, indeed, has named it, and called it a Tragi-Comedy, but assigned no Date to it.—But *Coxeter's MS.* tho' it takes Notice of a Piece with the same first and second Titles, yet styles it a Comic Tragical Farce, of two Acts, in 8vo. dates it 1718, and places the Scene of it at *Urbino*.

THE USURPERS, or the Coffee-house Politicians. Anon. 1749.—Whether this is a Play or Farce I know not; finding no mention of it any where but in the *British Theatre*; whichever it be,

however, it was never acted; nor, I imagine, even intended for the Stage.

W.

THE WALKING STATUE, or the Devil in the Wine Cellar. Farce, by *A. Hill*, 4to. 1709.—This little Farce is printed at the End of, and was, I believe, annexed in the Representation to the *Elfrid*, or *Fair Inconstant*, of the same Author.—The Plot of it is totally farcical, and the Incidents beyond the Limits of Probability, nay, even of Possibility; yet there is somewhat laughable in the Incident of passing a living Man on the Father as a Statue or Automaton, and the Consequence of it, though somewhat too low for a dramatic Piece of any Kind of Regularity, may, nevertheless, be endured, by considering this as a Kind of speaking Pantomime, which may surely be as readily admitted of, and allowed as instructive, at least, as those where the particular Gentleman has no other Method of expressing his Sensations and Sentiments, than the very ingenious one of Gestures and Grimaces.

THE WALKS OF ISLINGTON AND HOGSDON, with the Humours of Wood-street Compter. Com. by *Tho. Jordan*, 4to. 1657.—The Title of this Play seems to promise nothing more than the very lowest Kind of Humour, yet its Success was surprisingly great, having taken a Run of nineteen Days together with extraordinary Applause.

THE WANDERER. *Vid. THOMASO.*

The

The WANDERING LOVER. Tragi-Com. by *Tho. Meriton*, 4to. 1658.—This Play I have never seen;—it is said, however, to have been acted at sundry Places privately, by the Author and his Friends, with great Applause;—probably because no other Persons would have either acted or applauded it; for, from the Account *Langbaine* has given of it, and the Specimen he has also favour'd us with of the Author's Stile, we may surely acquiesce with that Gentleman's Opinion of him, viz. "That he is the meanest dramatic Writer England ever produc'd; and, if he is to be allowed a Poet, of all Men that are, were, or ever shall be, the very dullest."

The WANTON COUNTESS, or Ten Thousand Pounds for a Pregnancy. A Ballad Opera, 8vo. 1733.—This Piece was never intended for the Stage, but written for the Propagation of some Tale of private Scandal in the Court Annals of that Time; but what that was, is neither my Business to enquire, nor my Inclination to perpetuate.

WANTON WIFE. *Vid.* AMOROUS WIDOW.

WANTON WIFE. *Vid.* GEORGE DANDIN.

A WARNING FOR FAIR WOMEN. Trag. Anon. 1599.—This is a very old Play, which was considerably in Vogue in Queen *Elizabeth's* Time.—It is full of dumb Shews, which was the Fashion of those earlier Times, and is not divided into Acts.—The Plot of it is founded on a real Fact, which, I suppose, was then familiar in the Memories of many, containing, as it tells us in the Title Page, *The most lamentable and tragical Murder of Mr. George Sanders,*

of London, Merchant, near Shooter's Hill; consented unto by his own Wife, and acted by Captain George Brown, Mrs. Drury and Trusty Roger, Agents therein; with their several Ends.—It is printed in the old black Letter.—The Prologue and Epilogue spoken by Tragedy.

The WARRES OF CYRUS, KING OF PERSIA, AGAINST ANTIOCHUS, KING OF ASYRIA, with the tragical Ende of Panthæa. Trag. Anonym. 4to. 1594.—This Play was acted by the Children of her Majesty's Chapel, but is mentioned no where but in *Coxeter's MSS.* Notes.

The WARY WIDOW, or Sir Noisy Parrot. Com. by *Henry Higden*, 4to. 1693.—This is very far from being the worst of our English Comedies, being usher'd into the World by several complimentary Copies of Verses; and a Prologue written by *Sir Charles Sedley*.—Yet it was damn'd the first Night, owing to a very extraordinary Circumstance, which was, that the Author had introduc'd so much drinking of Punch into his Play, that the Performers got drunk during the acting it, and were unable to go through with their Parts; on which Account, and the Treatment the Audience gave them by Hisses and Catcalls in Consequence of it, the House was oblig'd to be dismiss'd at the End of the third Act.

The WAY OF THE WORLD. Com. by *W. Congreve*, 4to. 1698.—This is the last Play this Author wrote, and perhaps the best; the Language is pure, the Wit genuine, the Characters natural, and the Painting highly finished; yet, such is the strange Capriciousness of public Taste, that,

notwithstanding the great and deserved Reputation this Author had acquired by his three former Comedies, this before us met with but indifferent Success; while his *Mourning Bride*, a Piece of not the twentieth Part of its Merit, was in the full Meridian of Applause.—It is not very improbable that this Testimonial of Want of Judgment in the Audience, might be the Motive for the Author's quitting the Stage so early; for, tho' he was at that Time in the prime of Life, not above twenty-seven Years of Age, and lived about twenty-nine Years afterwards, he never obliged the Public with any other dramatic Piece.—Time, however, has since opened the Eyes of the Town to its Perfections; and it is now as frequently performed as any of his other Plays.

The WAY TO KEEP HIM. Com. in three Acts, by *A. Murphy*, 8vo. 1760.—This Piece made its first Appearance in this Form, as a subsequent Entertainment to the *Desert Island* of the same Author.—The Intention of it is to point out to the married Part of the Female Sex, how much Unhappiness they frequently create to themselves, by neglecting, after Marriage, to make use of the same Arts, the same Assiduity to please, the same Elegance in the Decoration of their Persons, and the same Complacency and Blandishments in their Temper and Behaviour, to preserve the Affections of the Husband, as they had before it put in Practice to awaken the Passions of the Lover.—This Doctrine is here enforced by the Example of a Gentleman of amiable Qualities, and a natural Liveliness of Turn; yet, according to his own Declarations, strongly inclinable

to domestic Happiness, driven, by this mistaken Conduct in his Wife, from his Home, and a valuable Woman, the Mistress of that Home, into Gallantries with other Women, and a total Indifference to his Wife.—The Design has great Merit, and the Execution of it is pleasingly conducted.—The principal Characters are well drawn; some of the Incidents sufficiently surprizing and interesting, and the Denouement attended with Circumstances which render it truly comic.—And, altho' the Language may not abound with the studied Wit of *Congreve* or *Wycherley*, yet it is a natural and easy Dialogue, and properly adapted to that domestic Life which it is intended to represent.—In the Year 1761, the Author enlarged it into a regular Comedy of five Acts, by the Addition of two principal Characters, *viz.* Sir *Bashful Constant* and his Lady.—The former of which is a Gentleman, who, tho' passionately fond of his Wife, yet, from a Fear of being laugh'd at by the gay World for Uxoriousness, is perpetually assuming the Tyrant, and treating her, at least before Company, with great Unkindness.—The Manner in which the Author has interwoven this Character with the rest of the Plot, is productive of Scenes which certainly add greatly to the *Vis comica* of the Piece; but how far it is, on the whole, improved by that Addition, is a Point of Controversy among the Critics, which I shall not here take upon myself to determine.—Some of them have charged the Author with having drawn a Character entirely out of Nature, at the same Time that he has been taxed by others with intending it for a Person really existing.

existing.—From both these Accusations, however, he will surely stand acquitted, when I have made one Remark, which is, that however Mr. *Murphy* may have touched up and heightened it, either from his own Imagination, or from real Life, the Ground-work of the Character itself, and of several of the Incidents, is to be found in *M. de la Clauſſee's* Character of *D'Urval*, in his Comedy called *Le Prejugé alamoit*.

WAY TO WIN HIM. *Vid.* INCONSTANT.

THE WEAKEST GOETH TO THE WALL. Tragi-Com. Anonym. 4to. 1618.—The Scene of this Piece lies in *Burgundy*; but what the Plot or Design of it is I know not, having never seen it.

WEALTH AND HEALTH. *Vid.* INTERLUDE, &c.

THE WEDDING. Tragi-Com. by *Ja. Shirley*, 4to. 1629.—This is a very good Play.—The Scene lies in *London*.

THE WEDDING DAY. Com. by *Henry Fielding*, 8vo. 1742.—This was the last dramatic Piece of this Author; and, as if he had exhausted the whole of his comic Humour in his former Works, this is by much the dullest of them all.—Its Success was equal to its Merit, being damn'd the first Night.—Prefix'd to it, however, is a Prologue of some Humour in *Dogrel Verse*, which was spoken by *Mr. Macklin*.

WEEDING OF COVENT GARDEN. *Vid.* COVENT GARDEN WEEDED.

WEEKLY JOURNALIST. *Vid.* CRAFTSMAN.

THE WELCH, OR GRUB-STREET OPERA.—This Piece I have before spoken of, under the Title of the *Grub-street Opera*,

the first Name being only prefix'd to the other in the Title Page.—It was written by *H. Fielding*, but is one of the most indifferent of his Writings.

WENCESLAUS KING OF POLAND. An Italian Opera, Anonym. 8vo. 1717.—This was performed at the King's Theatre in the *Haymarket*.—Scene *Poland*.

WESTERN LASS. *Vid.* BATH.

WESTWARD HOE. Com. by *Tho. Decker*, 4to. 1607.—Our Author was assisted by *Webster* in the Composition of this Comedy, which was many Times acted with good Success by the Children of *Paul's*.

WEXFORD WELLS. Com.

by *Matth. Concanen*, 8vo. 1721.—This Play was never represented in *London*; but, the Author being an *Irishman*, it probably made its Appearance on the *Dublin* Theatre. It is written in Imitation of *Tunbridge* and *Epsom Wells*, but is not equal in Merit to either of them.

THE WHAT D'YE CALL IT.

A Tragi-Comi-Pastoral Farce, by *John Gay*, 8vo. 1715.—This ingenious and entertaining little Piece, which is to this Day frequently performed, is an inoffensive and good-natur'd Burlesque on the Absurdities in some of the Tragedies then the most in Favour, particularly *Venice preserv'd*, the principal Characters in which are ridiculed with a great deal of Humour and some Justice, in the Parts of *Filbert*, *Peascod*, and *Kitty Carrot*.—There is great Originality in the Manner of it, great Poetry in the Language, and much true Satire in the Conduct of it, on which Accounts, tho' it may be "*Caviare to the Multitude*," it will ever be "*sure to please the better Few*."

WHAT YOU WILL. Com. by

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John Marston, 8vo. 1633.—*Langbaine* mentions this Comedy as one of the best of the Author's Writing.—Some Part of the Plot, however, viz. that of *Francisco's* assuming the Person and Humour of *Albano*, is borrowed from *Plautus's Amphitruo*, and has been also since made Use of in other Plays.

WHAT YOU WILL. *Vid.* TWELFTH NIGHT.

WHAT NEWS? *Vid.* UP-MOLSTERER.

WHEN WOMEN GO TO LAW, THE DEVIL IS FULL OF BUSINESS. *Vid.* DEVIL'S LAW CASE.

WHEN YOU SEE ME, YOU KNOW ME, or *the famous chronicle Historie of King Henry VIII. with the Birth and virtuous Life of Edward Prince of Wales*, by *Sam. Rowley*, 4to. 1632.—The Plot of this Play is taken from *Lord Herbert's Life of Henry VIII.* and other *English Historians.*—The Scene lies in *England.*

WHIG AND TORY. Com. by *Benj. Griffin*. 8vo. 1721.—Acted at the Theatre in *Lincoln's-Inn-Fields*, with no very extraordinary Success.

The WHIM, or *the Miser's Retreat*. A Farce, Anonym.—*Whincop* and the *British Theatre* both give the Name of this Piece, but neither assign any Date to it; I believe, however, it made not its Appearance on the Stage.

The WHITE DEVIL, or *the Tragedy of Paulo Giordano Ursini, Duke of Frachiano; with the Life and Death of Vittoria Corombona, the famous Venetian Courtesan*. Trag. by *John Webster*. 4to. 1612.—The Scene *Italy.*

The WHORE OF BABYLON. A History, by *Tho. Decker*, 4to. 1607.—I know not whether this

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Play was ever acted, but the general Tenor of it is to illustrate the Virtues of *Queen Elizabeth*, and, under feigned Names, to expose the Machinations of the *Roman Catholics* of that Time, more especially the *Jesuits*, and set forth the Dangers which that great and good Queen escaped from their evil Designs against her Person.—The Queen is represented under the Character of *Titania*, a Title which seems to have been fixed on her by the Poets of that Time:—*Spencer* having first set the Example, and *Shakespeare* and *Decker* followed it; the one in his *Midsummer Night's Dream*, and the other in the Piece before us.—*Rome* is styled *Babylon*, *Campiano* the *Jesuit Campeius*, *Dr. Parry Paridel*, &c.

WHO WOULD HAVE THOUGHT IT? *Vid.* LAW TRICKS.

The WIDOW. Com. by *Ben Jonson*, 4to. 1652.—Tho' I have named *Jonson* as the Author of this Play, it was the Result of the joint Labours of him, *Fletcher* and *Middleton*, but was not published till after all their Deaths, when *Alexander Gough*, a great Admirer of dramatic Writings, procur'd this, and some other MSS. of the like Kind, for *Moseley* the Bookseller, who caused them to be printed and published.

The WIDOW BEWITCH'D. Com. by *John Mottley*, 8vo. 1730.—This Play was acted at the Theatre in *Goodman's-Fields*, and met with very good Success.

The WIDOW BEWITCH'D. *Vid.* FORTUNE HUNTERS.

WIDOW OF WATLING-STREET. *Vid.* PURITAN.

The WIDOW RANTER, or *the History of Bacon in Virginia*. Tragi-

Tragi-Com. by Mrs. Behn, 4to. 1690.—This Piece was not published till after the Author's Decease, who died in 1689.—The Tragedy Part of it, particularly the Catastrophe of *Bacon*, is borrowed from the well-known Story of *Cassius*, who, on the Supposition of his Friend *Brutus's* being defeated, caused himself to be put to Death by the Hand of his Freedman *Dandrus*.—The Scene is laid in *Bacon's* Camp in *Virginia*.—The Comic Part entirely Invention.—The Prologue is written by *Dryden*.

THE WIDOW'S TEARS. Com. by *Geo. Chapman*, 4to. 1612.—Some Parts of this Play are very fine, and the Incidents affecting and interesting.—Yet the Catastrophe, with Respect to *Cynthia* and her Husband, is rather slubber'd over and inconclusive; the Plot of *Lysander* and *Cynthia* is taken from the Story of the *Ephebian* Matron, related in *Petrarch's* *Arbitr.*

THE WIDOW'S WISH, or *An Equipage of Lovers*. Com. by *Henry Ward*, 8vo. 1747.—I believe this Play was never performed any where, but it was published, together with two other Comedies by their Author, in the Year above mentioned.

A WIFE AND NO WIFE. Farce, by *Cha. Coffey*, 8vo. 1732.—This Piece was never acted.

A WIFE FOR A MONTH. Tragi-Comedy, by *Beaumont and Fletcher*, Fol. 1679.—This Play is a very good one.—The Plot of it, as far as relates to the Story of *Alphonso*, his Character, and the Treatment he meets with from his Brother *Frederic*, is borrowed from the History of *Sancho VIII.* King of *Leon*, which may be seen in *Mariana*, and *Lewis de Mayerne Turquet*.—The Scene lies in

Naples.

THE WIFE OF BATH. Com. by *John Gay*, 4to. 1713.—This Piece was acted at the Th. Roy. in *Drury Lane*, but met with very indifferent Success.—It was the Author's first dramatic Attempt, yet its Failure did not discourage him from pursuing that Way of Writing, in which he was afterwards so fortunate.—However, on an Attempt to revive it some Years afterwards at *Lincoln's-Inn-Fields* House, it met with the very same, or rather worse Treatment from the Audience, than it had done before, notwithstanding the Merit of the *Beggar's Opera* had rais'd Mr. *Gay's* Reputation at that Time to the most exalted Height.—Part of the Plot seems borrowed from the Character of *Kite* in the *Recruiting Officer*.—The Scene is laid at an Inn on the Road between *London* and *Canterbury*, and the Time twelve Hours, being from nine o'Clock at Night to nine the next Morning.

THE WIFE'S RELIEF, or *the Husband's Cure*. Com. by *Cha. Johnson*, 4to. 1712.—This is a very entertaining Play, and is still frequently represented.—The Scene lies in *Covent Garden*, and the Plot, Characters and most Part of the Language borrowed from *Shirley's Gamester*.

WIFE'S RESENTMENT. *Vid.* LADY'S LAST STAKE.

A WIFE TO BE LET. Com. by Mrs. *Heywood*, 8vo. 1725.—This Comedy was acted at *Drury Lane* Theatre in the Summer, with but middling Success; which might, however, in some Measure be owing to the Season, and the small Merit of the Performers.—The Author herself performed a principal Part in it, but

but met with little Approbation.

A WIFE WELL MANAGED. Farce, by *H. Carey*. No Date. Whether ever acted I know not.

A WIFE WELL MANAGED. Farce, by *Mrs. Centlivre*. This was never acted, but printed in 4to. 1716.

The WILD GALLANT. C. by *J. Dryden*, 4to. 1669. This was *Mr. Dryden's* first Attempt in dramatic Writing, and indeed so indifferent a one, as not to afford the least Dawn of Expectation of that vast Merit he afterwards shew'd himself possess'd of. It consequently met with a very considerable Repulse from the Audience.—The Scene lies in *London*, and the Plot, as the Author confesses, is borrowed.

The WILD GOOSE CHACE. Com. by *Beaumont and Fletcher*, Fol. 1679. — This is one of the best of the Writings of these united Poets.—It was very frequently performed, with universal Approbation, and about a dozen Years ago was revived by *Mrs. Clive*, for her Benefit. — From it *Farquhar* has borrowed the Plan of the four first Acts of his *INCONSTANT*.—The Scene lies in *Paris*.

A WILL OR NO WILL, or a new Case for the Lawyers. Farce, by *Charles Macklin*. This Piece, has I believe, been frequently acted at the Author's Benefits, but never with much Approbation, nor has it yet made its Appearance in Print.

WILTSHIRE TOM. Com. Anonym. without Date.—I find no Mention of this Piece any where but in the *British Theatre*, where it is ranked amongst the Plays by anonymous Authors, between the Restoration and the Year 1700; is said to be suppos'd the

Production of one *Mr. Edwards*, and by its peculiar Station, may be conjectur'd of about 1673, or 1674.

WILY BEGUIL'D. A witty Comedie. Anonym. 4to. 1613. Wherein, says the Title-Page, the chief Characters be these, a poor Scholar, a rich Fool, and a Knave at a Shift. It is not divided into Acts.

WINDMILL-HILL. *Vid.* MERRY PRANKS.

WINE, BEER, ALE, AND TOBACCO CONTENDING FOR SUPERIORITY. An Interlude, or more properly a Dialogue, Anonym. 4to. 1658.

WIN HER AND TAKE HER, or *Old Fools will be meddling*. C. Anonym. 4to. 1691.—This Play is dedicated to *Lord Danby*, by *Underbill*, the Player; and *Coxeter*, in his MS. Notes, attributes it to *Mr. John Smith*, the Author of *Cytherea*. — The Epilogue was written by *Mr. Durfey*, and the Plot of it seems partly borrowed from *Shadwell's Virtuoso*; at least the Character of *Waspsish*, which throughout all his Humours and Misfortunes, bears a strong Resemblance to *Snarl*, in that Comedy.

The WINTER'S TALE. Tragi-Com. by *W. Shakespeare*, 4to. 1636.—This is one of the most irregular of this Author's Pieces, the Unities of Time and Place being so greatly infringed, that the former extends from before the Birth of *Perdita* 'till the Period of her Marriage, and the Choice of the latter, for the Scenes of the Play, is fixed at some times in *Sicily*, and at others in *Bythinia*.—From these Considerations, I suppose it is, that some of the Critics have been induc'd to suspect its being *Shakespeare's*.—There are, however, so many

many amazing Beauties glittering thro' the different Parts of it, as amply make amends for these trivial Deformities, and stamp on it the most indelible Marks of its Authenticity. — Nay, so redundant are those Beauties, that they have afforded Scope for the forming of two regular dramatic Pieces from this single one.—Mr. *Garrick* having reduced the principal Part of the Plot, *viz.* that of *Leontes's* Jealousy, and the Divorce and Justification of *Hermione*, into a tragic Piece of three Acts, which he brought on the Stage, reserving to it its original Title, in the Year 1756, and which met with very good Success. — And some other Author having, from the comic Parts of it, formed a very compleat and entertaining Farce, called, *The SHEEPSHEARING, or Florizel and Perdita.* (For which, *vid.* Appendix.) — The Plot of the whole, is borrowed from *Robert Green's* Novel of *Dorastus and Fannia.*

THE WISDOM OF DR. DODDLE. Com. Anon. 4to. 1600. — That Part of the Plot of this Piece, in which Earl *Cassimeere's* Generosity induces him to marry the deformed *Cornelia*, and share his Estate with her Father *Flores*, when under Affliction by being arrested by the Duke's Commands, is borrowed from the Story of *Zenobemis* and *Menacrates*, told us by *Lucian.*

THE WISE WOMAN OF HOGSDON. Com. by *Tho. Haywood*, 4to. 1638. This Play met with good Success, and is commended in a Copy of Verses to the Author. Scene *Hogsdon.*

THE WISHES, or Harlequin's Mouth opened. Com. by *Mr. Bentley*, 1761. — This Play has not yet made its Appearance in

Print, but was brought on the Stage at *Drury Lane* Theatre last Summer, by the Company under the Management of Mess. *Foot* and *Murphy.* — It is written in Imitation of the *Italian* Comedy; *Harlequin, Pantaloon, Pierrot, Meszsetin, Columbine, &c.* being introduced into it as speaking Characters. — It contains, in many Parts of it, very just Satire and solid Sense; and gives evident Testimony of the Author's Learning, Knowledge, Understanding, and critical Judgment; yet the Deficiency of Incident which appears in it, as well as of that lively Kind of Wit, which is one of the Essentials of perfect Comedy; added to the Extravagance and Oddity of a Set of Characters, which the *English* Audience had been accustomed to see only in the Light of mute Mimics, and consequently could not easily connect the Idea of Sense or Understanding to, seem, in great Measure, to justify that Coldness, with which the Piece was received by the Town. — In a Word, tho' far from being destitute of Merit, it is certainly better adapted to the Closet than the Stage, and is one Proof among many, that dramatic Writings require a peculiar Species of Genius which neither Learning nor Criticism can create, and an Idea of public Taste, which only a peculiar Attention to, and Observation of that Taste, can ever bestow. — It was reported that a Man of Quality, nay, it was even hinted that a still greater Personage, had some Hand in the Composition of this Comedy. — Be that as it will, however, it is certain that the former interested himself very greatly in the bringing it in a proper Manner on the Stage, and that the Royal Favour extended itself

to the Author in a very handsome Present, in Consequence of which he resign'd the Profits of his third Night (which, however, did not prove very considerable) to the Advantage of the Performers. The Prologue and Epilogue were written by Mr. Cumberland, the Author of the *Banishment of Cicero*, of which in its Place.

THE WISHES OF A FREE PEOPLE. A dramatic Piece, 8vo. 1761. — This Piece, tho' published Anonymous, is said to be the Work of Dr. Hepbanon, a Gentleman whom I have had occasion to mention once before in this Work, under the NEW HIPPOCRATES. — It is intended as a Compliment to the Princess Charlotte of Mecklenburgh, now our most gracious Queen, on her Landing and Marriage. — The Design is certainly laudable; but I am sorry to say, that the execution of it is so very undramatic, and contains so little either of Poetry or Imagination, that it stands itself as a sufficient Answer to the Charge the Author has in a Postscript to it, thrown on the Managers of both the Theatres, for refusing to bring it on the Stage. — Prefix'd to it is a Dedication to the Queen in French, for which the Author has quoted, as a Precedent, *M. de Voltaire's English Dedication of his Henriade*, to Queen Caroline.

THE WITCH OF EDMONTON. Tragi-Com. by *Wm. Rowley*, 4to. 1658. — This Piece is said in the Title-Page, to be founded on a known true Story. — It met with singular Applause, being often acted at the Cockpit in *Drury Lane*, and once at Court. — The Scene lies in the town of *Edmonton*. — Altho' the above-named Author had the chief

Hand in this Play, yet he received considerable Assistance in it from *Ford* and *Decker*, both whose Names are equally mentioned with his, in the Title-Page.

WIT AT A PINCH. *Vid* LUCKY PRODIGAL.

WIT AT SEVERAL WEAPONS. Com. by *Beaumont* and *Fletcher*, Fol. 1647. — This Play was esteemed an entertaining one, and from it has Sir *Wm. Davenant* borrowed the Characters of the Elder *Pallatine*, and Sir *Morglay Thwack*, in his Comedy called the WITS.

WIT FOR MONEY, or Post Stutter, Anonym. 1691. — I do not find this Piece mentioned any where but in the *British Theatre*, where it is spoken of as a very poor Performance, and is said to have been written in Ridicule of a Play of *Durfey's*, which is, indeed, deserving enough of Contempt, *viz.* LOVE FOR MONEY, or the *Boarding School*.

WIT IN A CONSTABLE. C. by *Hen. Glapthorne*, 4to. 1640. — The Scene London.

WIT IN NECESSITY. *Vid.* FASHIONABLE LADY.

THE WIT OF A WOMAN. Com. Anonym. 4to. 1604. — This is stiled by the Author a pleasant merry Comedy, but *Langbaine* gives it us as his Opinion, that it by no Means deserves that Character.

THE WIT OF A WOMAN. Com. Anonym. 1705. — This Play is formed from the preceding one, by reducing the principal Merits of it, within the Limits of three Acts. It was performed at the Theatre in *Little Lincoln's Inn Fields*, and met with a very favourable Reception from the Town.

WIT WITHOUT MONEY. Com.

Com. by *Beaumont and Fletcher*, 4to. 1639. — This Comedy is a very entertaining one, and is among the Number of those few Pieces written by these Authors, which are even now frequently represented on the *London Stages*. The Scene of it lies in *London*. The Character of *Valentine*, who renounces all Patrimony, and resolves to live by his Wit, is whimsical, yet spirited and pleasing, as is also that of the *Widow*, who is won by the Bluntness and open Sincerity of his Behaviour. — There is also true Humour in several of the inferior Characters.

The WITS. Com. by Sir *W. Davenant*, 4to. 1635. — This was esteemed a good Play, and met with good Success. — The Scene is laid in *London*, but some Part of the Plot, as I have hinted before was borrowed from *Beaumont and Fletcher's WIT AT SEVERAL WEAPONS*. — It is, however, highly commended in a Copy of Verses written by *Mr. Tho. Carew*.

The WITS, or *Sport upon Sport*. 8vo. 1673. This is only a Collection of various Drolls and Farces, frequently presented by Strollers at Fairs. — They consist chiefly of Scenes (all of them comic) borrowed from the celebrated Plays of *Shakespeare, Fletcher, Marston, Shirley, &c.* and presented by themselves under new Titles. — The Edition here mentioned, is the best, but not the first; and in one of the former Editions, there is a Table prefixed, which shews from what Play each Droll is borrowed. — The Editor of this Collection was one *Francis Kirkman*, a Bookfeller, and a very great Admirer of dramatic Writings. The Names of the various Pieces, with their

respective Origins, I shall here set down, as taken from the above-mentioned Tables, viz.

1. The *Bouncing Knight*. — from — *Shakespeare's Henry IV. Part I.*

2. The *Bubble* — from — *Cooke's Green's Tu quoque.*

3. The *Clubmen* — from — *Beaumont and Fletcher's Philaster.*

4. The *Empirick* — from — *Ben Jonson's Alchymist.*

5. An *Equal Match* — from — *Beaumont and Fletcher's Rule a Wife and have a Wife.*

6. The *False Heir* — from — *Fletcher's Scornful Lady.*

7. *Forc'd Valour* — from — *The Hamorous Lieutenant, of Beaumont and Fletcher.*

8. The *French Dancing Master* — from — *the Duke of Newcastle's Variety.*

9. The *Grave-makers* — from — *Shakespeare's Hamlet.*

10. *Jenkins's Love Course* — from — *The School of Compliments, by Ja. Shirley.*

11. *Invisible Smirk* — from — *The two merry Milkmaids.*

12. The *Lame Cinnamonwealth* — from — *Beaumont and Fletcher's Beggar's Bush.*

13. The *Landlady* — from — *The Chances of the same Authors.*

14. The *Mock Testator* — from — *The Spanish Curate of the same.*

15. A *Prince in Conceit* — from — *Shirley's Opportunity.*

16. *Simpleton, Simpkin, Hobbino and Swabber* — from — *Cox's Diana and Actæon, &c.*

17. The *Stallion* — from — *The Custom of the Country, by Beaumont and Fletcher.*

18. The *Surprize* — from — *Father's own Son, a Play which we cannot find any where mentioned but in this List.*

19. *The Tefly Lover*—from — *Beaumont and Fletcher's Maid's Tragedy*. And

20. *Three merry Boys*—from — *The Bloody Brother* of the same.

There is also a second Part of *Sport upon Sport*, published in 1672, which contains six Pieces, supposed to be written by *Rob. Cox*, the Comedian.—The Titles of which, are as follow :

1. *Abasuerus and Queen Esther*.
2. *The Black Man*.
3. *Diphilo and Granida*.
4. *Philitus and Constantia*.
5. *King Solomon's Wisdom*, and
6. *Venus and Adonis*.

Of what Species of Drama these six last Pieces are, I cannot undertake to declare, they having never fallen into my Hands. But I am apt to believe the most of them to be a Kind of Interludes.

WITS CABAL. Com. in two Parts, by the Dukes of *Newcastle*, Fol. 1662.

WITS LED BY THE NOSE. *Vid.* **LOVE'S VICTORY**.

A WITTY COMBAT, or *the Female Victor*. Tragi-Com. by *T. P.* 4to. 1663.—This Play was acted by Persons of Quality, in the *Whitsun Week*, with great Applause.—The Plot of it is founded on the Story of *Mary Carleton*, the *German Princess*, whose Life is formed into a Novel, and printed in 8vo. 1673.

THE WITTY FAIR ONE, Com. by *James Shirley*, 4to. 1633.

WITTY FALSE ONE. *Vid.* **MADAM FICKLE**.

THE WIVES EXCUSE, or *Cuckolds make themselves*. Com. by *Tho. Southerne*, 4to. 1692. There is a great deal of gay lively Conversation in this Play, much true Wit, and less Licentiousness intermingled with that Wit, than

is to be found in the greatest Part of this Author's comic Writings.—The Scene lies in *London*.

WIVES METAMORPHOS'D. *Vid.* **DEVIL TO PAY**.

WOMAN CAPTAIN. Com. by *Tho. Shadwell*, 4to. 1680.—This Play met with very good Success in the Representation, and, indeed, altho' it may fall short of the Merit of his *Virtuoso*, *Squire of Alsatia*, and some few others of his dramatic Pieces, yet it has considerable worth in the Variety of its Characters, and the Multiplicity of its Incidents. The Scene in *London*.

THE WOMAN HATER. Com. by *John Fletcher*, 4to. 1649.—In the Composition of this Piece, *Mr. Fletcher*, had no Assistances. It is a very good Comedy, and met with Success.—After the Restoration it was revived by *Sir Wm. Davenant*, with the Addition of a new Prologue, instead of the original one, which had been in Prose.—The Scene lies in *Milain*.

THE WOMAN IN THE MOON. Com. by *John Lyly*, 4to. 1597.

WOMAN KEEPS A SECRET. *Vid.* **WONDER**.

A WOMAN KILL'D WITH KINDNESS. Trag. by *Tho. Heywood*, 4to. 1617.—I cannot help looking on this Play as one of the best of this Author's Writing. For altho' there is, perhaps, too much perplexity in it, arising from the great Variety of Incidents which are blended together, yet there are some Scenes, and numberless Speeches in it, which would have done no Dishonour to the Pen of *Shakespeare* himself. *Mr. Francford's* Seduction by *Wendoll*, might, perhaps, with more Propriety, have been extended on, and have given Scope for

for more Argument on the Side of her Lover and a more gradual yielding on hers, as her Conquest at present appears somewhat too easy for a Woman who ever before appears so amiable. But Nothing can be finer than her Consciousness of Guilt, her Remorse, and Self-Accusations after it; and the Manner of her Death, in Consequence of her Husband's Lenity and Affection, is beautifully conceived, and finely executed, and leaves us still prejudiced in Favour of a Character, which in the former Parts of the Play, every one must have been attached to by the most rational Partiality. — In a Word, was this Part of the Plot to be modernized by some able Hand, it might undoubtedly furnish Materials for a very fine Tragedy. As to the other Plot of the Quarrel between Sir Charles Mountford and Sir Francis Aston, it might well be dispensed with, as having too little Connexion with the more important Design of the Piece, and, indeed, the Pleadings of Sir Charles with his Sister, to give up her Person to Aston for the Discharge of his Debt, and Ransom of his Liberty, and her Reflections on the Proposal, seem borrowed in some Degree from the Scenes between Claudio and Isabella, in *Shakespeare's Measure for Measure*.

THE WOMAN MADE A JUSTICE. Com. by *Tho. Betterton*. This Comedy was brought on the Stage by its Author, but never printed, on which Account it is out of my Power to give any particular Detail of its Plan or Merits; but as all the other Pieces which this Gentleman produced, were no more than Translations or Alterations of the Works of others, I cannot help conjectu-

ring this to have been of the same Kind, and that it most probably might owe its Origin to some or other of the older dramatic Poets.

WOMAN NEVER VEX'D. *Vid.* NEW WONDER.

WOMAN ONCE IN THE RIGHT. *Vid.* RICHMOND HEIRESS.

WOMAN TURN'D BULLY. Com. Anonym. 1675. Acted at the Duke of York's Theatre.

WOMAN WEARS THE BREECHES. *Vid.* CITY WIT.

WOMAN WEARS THE BREECHES. *Vid.* GHOST.

WOMAN WILL HAVE HER WILL. *Vid.* ENGLISHMEN FOR MY MONEY.

WOMAN'S ADVOCATE. *Vid.* CONTENTED CUCKOLD.

WOMAN'S A RIDDLE. Com. 12mo. 1716. — This Play was acted at *Lincoln's Inn Fields* Theatre, and met with considerable Applause. — It was, however, the Occasion of some Disputes between Mr. *Christopher Bullock*, the nominal Author, and who brought it on the Stage, and Mr. *Savage*, who laid an equal Claim to the Property of the Piece. — The real Fact was as follows; the Play itself was not the Work of either of these Gentlemen, but a Translation from a *Spanish Comedy*, called, *La Dama Duende*, or *Woman's the Devil*. This Translation had been executed by Mrs. *Price*, Lady of Baron *Price*, one of the Judges of the Court of Exchequer, who, being a perfect Mistress of that Language, had performed it by Way of *Passe Temps* to herself. — This Lady, either thro' Forgetfulness or Inadvertency, had bestowed three several Copies of her Translation on three different Persons, in which Number, both the above-men-

tioned Gentlemen were included. —But Mr. *Bullock* getting the Start, partly perhaps by Industry, and partly thro' his Influence in a Theatre in which he was at that Time a Performer, made some considerable Alterations in the MS. and brought it out in the Form in which it then appear'd, and in which it to this Day frequently makes its Appearance with Success on the Stage.

A WOMAN IS A WEATHERCOCK. Com. by *Nath. Field*, 4to. 1612.—This Play is dedicated to any Woman that has not been a Weathercock, and is highly commended in a complimentary Copy of Verses to the Author, by *Geo. Chapman*.

THE WOMAN'S PRIZE, or *the Tamer tam'd*. Com. by *John Fletcher*, Fol. 1640.—This Piece is a Kind of Sequel to *Shakespeare's TAMING OF THE SHREW*, in which *Catherine* being suppos'd dead, and *Petruchio* again married to a young Woman of a mild and gentle Disposition, she, in Combination with two or three more of her female Companions, forms a Plot to break the violent and tyrannical Temper of her Husband, and bring him to the same Degree of Submission to her Will, as he had before done with his former Wife in her Compliance to his: And this design is at length, thro' a Variety of Incidents, brought perfectly to bear.—The Play, in itself, is more regular and compact than the *TAMING OF THE SHREW*, yet has not, on the whole, so many Beauties as are to be met with in that Comedy.—The Scene lies in *London*, and the whole is the Work of Mr. *Fletcher*, unassisted by, and I believe written after the Death of his Partner Mr. *Beaumont*.

A WOMAN'S REVENGE, or *A Match in Newgate*. Com. in three Acts, by *Christ. Bullock*, 12mo. 1715.—This is only an Alteration from an Alteration made by Mr. *Betterton*, of *Marston's DUTCH COURTEZAN*, which I have mentioned under the Title of the REVENGE.

WOMAN'S SPLEEN AND LOVE'S CONQUEST. *Vid. ADRASTA*.

WOMAN'S WIT, or *the Lady in Fashion*. Com. by *Colley Cibber*, 4to. 1697.—This is very far from being the best of this Author's comic Pieces, nor is he entirely clear from the Charge of borrowing in it; the Characters of Major *Rakish* and his Son, and their Courtship of the Widow *Manlowe*, being pretty evidently copied from Sir *Tho. Revel* and his Son, in *Mountford's GREENWICH PARK*, and from *Carlisle's COMEDY OF THE FORTUNEHUNTERS*.—This Part of the Plot Mr. *Cibber* has detached from the rest of the Play and formed it into a Farce by itself, under the Title of the SCHOOL-BOY, which see in its Place.—The Scene *St. James's*, and the Time of Action five Hours.

WOMEN BEWARE WOMEN. Trag. by *Tho. Middleton*, 8vo. 1657.—The Plot of this Play is founded on a Romance call'd *Hyppolito and Isabella*, and the Scene laid in *Florence*.—How high a Rank of Estimation this Piece stood in with the Public at its first coming out, may be gather'd from the Words of Mr. *Richards*, a Cotemporary Poet, who closes a Copy of Verses in Praise of it, with these Words, “*Ne'er Tragedy came off with more Applause.*”

WOMEN PLEAS'D. Tragi-Com. by *Beaumont and Fletcher*.
The

The Plan of the Comedy Parts of this Play, between *Bartello*, *Lopez*, *Isabella* and *Claudio*, is compiled from three or four different Novels of *Boccace*; and that of the serious Parts, relating to *Silvio* and *Belvidera*, more especially as to the Incidents of the last Act, may be trac'd in *Chaucer's Wife of Bath's Tale*.—According to the best of my Judgment, this Play may very justly be ranked with several of the Pieces of these Authors which are better known, and even frequently represented; nor can I help thinking that, without any farther Alteration than a judicious curtailing of some particular Passages, or what is understood in the Theatrical Language, by *properly cutting* this Play, it might be render'd, on a Revival, a very agreeable Entertainment even to the nice-stomach'd Audiences of the present Age.—This Play was revived about 17 or 18 Years since at *Dr. Lane*, but with no Success.

THE WOMAN'S CONQUEST. Tragi-Com. by *Edw. Howard*, 4to. 1671.—This Piece I have never seen, but from the Character given of it by *Langbaine* and *Jacob*, it appears to have been the best of this Gentleman's dramatic Works.—The Scene in *Scythia*.

THE WONDER, A WOMAN KEEPS A SECRET. Com. by *Mrs. Centlivre*, 4to. 1714.—This Comedy had very good Success at first, is still frequently acted, and is indeed one of the best of *Mrs. Centlivre's* Plays.—The Plot is intricate and ingenious, yet clear and distinct both in it's Conduct and Catastrophe; the Language is in general more correct than she usually renders it, and the Characters, particularly those of the jealous *Don Felix* and Colonel *Briton's* Highland

Servant *Gibby*, are justly drawn, and very well finished.—I know not however whether the whole Merit of this Contrivance is to be attributed to *Mrs. Centlivre*, as there are some Circumstances in the Concealment of *Isabella*, *Violante's* Fidelity to her Trust, and the Perplexities which arise therefrom, that seem to bear a Resemblance to some Part of the Plot of a Play of *Lord Digby's*, call'd *Elvira*, or the *Worst not always true*.—The Scene lies at *Lisbon*.—*Mr. Garrick* has thrown a new Lustre on this Com. by reviving it, with some judicious Alterations, and by his inimitable Performance of *Don Felix*.

THE WONDER, AN HONEST YORKSHIREMAN. Ballad Ope. 8vo. 1735.—I never saw this Piece, but imagine it to have been some catch-penny Affair, written either in Ridicule of, or with an Intention to pass for, *Carey's Honest Yorkshireman*, which came out the same Year.

THE WONDER OF A KINGDOM. Tragi-Com. by *Thomas Decker*, 4to. 1636.—*Langbaine* gives this Play a good Character.

WONDER OF WOMEN, OR SOPHRONISBA, her Tragedy, by *John Marston*, 8vo. 1633.—The Plot of this Play is taken from *Livy*, *Polybius* and other Historians, and the Scene laid in *Lybia*; but that the Author had not rigidly adhered to historical Facts, may be gathered from his own Words, in his Epistle to the Reader, in which he tells us, that he "has not laboured in it to tye himself to relate every Thing as an Historian, but to enlarge every Thing as a Poet."

WONDERS IN THE SUN, OR THE KINGDOM OF BIRDS. A Comic Opera, by *Tbo. Durfey*, 4to. 1706.—This whimsical Piece was performed at the Queen's

Theatre in the *Haymarket*.—It is dedicated to the celebrated Society of the *Kit Cat Club*, and illustrated with great Variety of Songs in all Kinds (set to Music) by several of the most eminent Wits of the Age, who lent the Author their Assistance.

WORD TO THE WISE. *Vid.* EURIDICE HISS'D.

WORDS MADE VISIBLE, OR *Grammar and Rhetoric accommodated to the Lives and Manners of Men*, in two Parts, 8vo. 1679.—This Piece has scarcely a Right to be enumerated among the Productions of the Drama; for, altho' we are told in the Title Page that it was represented in a Country School for the Entertainment and Edification of the Spectators, yet the Author himself terms it no more than a mere *Colloquium Scholasticum puerile*; written, I suppose, by the Master, for the Improvement of his Pupils in the Knowledge of Grammar and the Practice of Oratory.—An Example not unworthy of Imitation by some of the present Instructors of Youth.

WORK FOR THE UPHOLDERS. *Vid.* BICKERSTAFF'S BURIAL.

THE WORLD IN THE MOON. A Dramatic Comic Opera, by *Elk. Settle*, 4to. 1697.—Whether or not any Part of this Piece is borrowed from *Mrs. Behn's Emperor of the Moon*, I know not, having never seen this Piece.

THE WORLD TOSS'D AT TENNIS. Masque, by *Thomas Middleton*, 4to. 1620.—By this Title I have ventur'd to set down the Piece before us (altho' I have never myself seen it) on the Authority of almost all the Writers, more especially *Mr. Coxeter*, who, in his MS. has given the Title more at large, *viz.* "A Courtly Masque; the Device call'd, *The*

"*World toss'd at Tennis*, invented and set down by *Tbo. Middleton* and *Will. Rowley, Gent.*"

—Yet I cannot avoid mentioning that *Langbaine*, whose Authority I have on the whole found greatly to be relied on, has it by the Title of *The World LOST at Tennis*.

WORLD WELL LOST. *Vid.* ALL FOR LOVE.

THE WORLD'S IDOL, OR *Plutus the God of Wealth*. Com. from the Greek of *Aristophanes*, by *H. B.* 1650.—I find this Translation no where mentioned but in the *British Theatre*, the Author of which must, I suppose, have seen it.

WORLD'S IDOL. *Vid.* PLUTUS.

WORSE PLAGUE THAN THE DRAGON. *Vid.* MARGERY.

WORST NOT ALWAYS TRUE. *Vid.* ELVIRA.

THE WOUNDS OF CIVIL WAR, *lively set forth in the true Tragedies of Marius and Sylla*, by *Tbo. Lodge*, 4to. 1594.—The Plot of this Piece is taken from *Plutarch, Sallust, &c.*

THE WRANGLING LOVERS, OR *the Invisible Mistress*. Com. by *Edw. Ravenscroft*, 4to. 1677.—The Scene of this Comedy is laid at *Toledo*, and the Original of its Plot may be trac'd in a *Spanish Romance*, call'd *Deceptio Visus*, or *seeing and believing are two Things*.—But, as *Cornille* has taken the same Romance for the Groundwork of his *Les Engagemens du Hazard*, and *Moliere* for that of his *Depit amoureux*, it is probable that *Mr. Ravenscroft* might rather set these great dramatic Writers before him in forming the Model of this Piece, than the Author of the Novel.—The Writer of *Woman's a Riddle* seems also in her Turn to have borrowed some Hints from *Mr. Ravenscroft*.

WYAT'S

WYAT'S HISTORY. Play, by *Tbo. Decker*, 4to. 1607.—The whole Title of this Piece (in which the Author was assisted by *Webster*) is as follows.—*The famous History of Sir Thomas Wyat, with the Coronation of Queen Mary, and the coming in of King Philip*, plaid by the Queen Majesties Servants.

X.

XERXES. Trag. by *C. Cibber*, 4to. 1699.—This Tragedy made its first Appearance at *Lincoln's - Inn-Fields House*, but with no Success, making a Stand of only one Night, as may be gather'd from an Inventory of Theatrical Goods to be sold, humorously related by the *Tatler*, in which, among other Things, are, "*The Imperial Robes of Xerxes, never wore but once.*—The Scene lies in *Persia*, and the Plot is borrowed from the *Persian History*, but so little did this Author's Genius lie towards Tragedy, that I can by no Means pretend to vindicate it from the Dislike shewn to it by the Audience.

XIMENA, or the *Heroic Daughter*. Trag. by *C. Cibber*, 4to. 1713.—This Play was the Production of the same Author with the foregoing; nor did it meet with much better Fortune.—For which Reason I suppose it was, that it made not its Appearance in Print till about two Years after it had been acted on the Stage.—To the first Edition of it the Author has prefix'd a Dedication to *Sir Richard Steele*, in which he pays that Gentleman a very exalted Compliment at the Expence of a much superior Writer, *viz*,

Mr. Addison, whom he figures under the Allegory of a *Wren*, whom the former had mounted aloft on his *Eagle Back*.—But, whether he afterwards became reconciled to *Mr. Addison*, or, that the general Allowance given to his Merit, render'd *Mr. Cibber* ashamed of this extravagant Investive, he thought proper, in the Quarto Edition of a select Number of his Plays, to omit this Dedication.—The Tragedy itself, as to the Plot and great Part of the Language, is borrowed from the *Cid*. of *M. Corneille*.

Y.

YEOMAN OF KENT. *Vid.*
TUNBRIDGE WALKS.

YINKLE AND YARICO. Tr. Anonym.—This Piece is mentioned both by *Whincop* and the Author of the *British Theatre*, yet neither of them assign any Date to it.—The Name, however, evinces that it must have been written since the *Spectators*, the Plot being built on a celebrated Story in one of those Papers, and most probably not far off from the Time when those Papers were in Vogue, which was about 1711.

A YORKSHIRE TRAGEDY, by *W. Shakespeare*, Fol. 1685.—This is one of the seven Pieces denied by some of the Commentators to have been *Shakespeare's*, and yet are published with his Works.—It is not divided into Acts, and *Langbaine* calls it rather an Interlude than a Tragedy; but I own I am myself rather apt to believe, from the Shortness, Irregularity and Abruptness

ruptness of some of the Scenes, that it might have been the Sketch or Outlines of a more compleat Design left unfinished by it's Author.—On it, however, Mr. *Mitchell* seems to have formed the Ground Work of his *Fatal Extravagance*.

THE YOUNG ADMIRAL. Tragi-Com. by *Ja. Shirley*, 4to. 1637.—Scene *Naples*.

THE YOUNG KING, or the *Mistake*. Tragi-Com. by *Mrs. Bebn*, 4to. 1683.—The Plot of this Play, which is very far from being a bad one, is borrowed from the History of *Alcarnenes* and *Menalippa* in *M. Calprenade's* celebrated Romance of *Cleopatra*, p. 8. and the Character of the *Young King* bears some Resemblance to *Hippolito* in *Dryden's Tempest*.—The Scene is laid in the Court of *Dacier* between the two Armies just before the Town, and the Author has dedicated the Play, under the fictitious Name of *Philaster*, to some Gentleman who appears to have been her very particular Friend, not improbably a Lover.

YOUNG MAN'S LOVE. *Vid.*
OLD MAN'S LESSON.

THE YOUNGER BROTHER, or the *Amorous Jilt*. Com. by *Mrs. Bebn*, 4to. 1690.—This Play, tho' written ten Years before her Death, was not published till after that Event.—It seems to have been a Favorite of it's Author, and is indeed not devoid of Merit, the two first Acts particularly abounding with very lively and pleasing Wit.—It did not, however, meet with very great Success, probably owing to some heavy Scenes in blank Verse between *Mirtilla* and Prince *Frederic*.—The Plot is founded on some Facts within her own Knowledge in the Story of a

Brother of Col. *Henry Martin* and a particular Lady, and which may be also found related after the Manner of the *Atalantis* in a Novel called *Hattige*, or the *Amours of the King of Tameran*.—Prefix'd to this Play is a Life of it's Author.

THE YOUNGER BROTHER, or the *Sham Marquis*. Com. Anon. 8vo. 1729.—This Piece was acted at *Lincoln's-Inn-Fields* Theatre, but I fancy without Success, Mr. *Victor* having not even so much as mentioned it in his List.

YOUNGER THE WISER. *Vid.*
AMOROUS MISER.

YOUR FIVE GALLANTS. Com. by *Tho. Middleton*, 4to.—This Play is published without a Date, and all the Writers agree in supposing it the first of the Author's Writings; but the Author of the *British Theatre* has, on what Ground however I know not, more than this general Supposition, positively declared it to have been acted in 1601, which is the Year before the Publication of his *Blurt Mr. Constable*, making Use of it also as an Evidence of the Length of Mr. *Middleton's* Life.

YOUTH'S COMEDY. Anon. 1673.

YOUTH'S GLORY AND DEATH'S BANQUET. Trag. in two Parts, by the Dutchess of *Newcastle*, Fol. 1662.—All the Songs and Verses in the second, and two Scenes, together with the Speeches in Favour of *Mademoiselle sans Pareille* in the first of these two Pieces, were written by the Duke.

YOUTH'S TRAGEDY. Anon. 1672.—This Piece, and the before-mentioned one of *Youth's Comedy*, I find no where taken Notice of but in the *British Theatre*,

atre, where they are said to have been both written by the same Author, but neither of them intended for the Stage. I imagine them to be moral Pieces, this before us being said to be written for the Caution and Direction of the younger Sort; and the other, which is dated one Year later, I imagine to be no more than a Sequel to it.

Z.

ZARA. Trag. by *A. Hill*, 8vo. 1735.—This Piece is a very good one, altho' founded on the Principles of religious Party, which are generally apt to throw an Air of Enthusiasm and Bigotry into those dramatic Works which are built upon them.—It is borrowed originally from the *Zaire* of *M. de Voltaire*, an Author who, while he resided in *England*, imbibed so much of the Spirit of *British* Liberty, that his writings seem almost always calculated for the Meridian of *London*.—*Mr. Hill*, however, has made this, as well as his other Translations, so much his own, that it is hard to determine which of the two may most properly be call'd the Author of this Play.—At it's first Representation, a young Gentleman, a Relation of the Author's, attempted the Character of *Osman*, but without Success, tho' great Pains had been taken with him in it by *Mr. Hill* himself; who was perhaps, tho' not an Actor, one of the best Judges of theatrical Abilities and the Requisites for an Actor of any Man these Kingdoms ever produced.—It was besides remarkable for another extraordinary Event, *viz.*

the Appearance of *Mrs. Cibber*, whose wonderful Abilities in theatrical Life have since render'd themselves so conspicuous, in the Part of *Zara*, being her first Attempt in Tragedy.

ZELMANE, or the *Corinthian Queen*. Trag. 4to. 1705.—This Play was acted at the Th. in *Lincoln's-Inn-Fields*;—and *Coxeter* in his *MS.* tells us it was left unfinished by *Mr. M——t* (probably *Mr. Mountfort*) but does not inform us by whom it was finished.—Scene *Corinth*.

ZIMRI. An Oratorio, 4to. 1760.—This Piece, tho' anonymous, was written by *Dr. Hawkesworth*.—Yet, like most of the Pieces written for the Sake of Music, Sound has been too much considered in it to give Scope for any very strong Testimonials of that Genius which the Author has shewn in many of his other Writings.—Nor can I indeed greatly approve of the Choice of the Subject.—For altho' it is borrowed from the sacred Writings, and that historical Fact is sufficient to authorize the Catastrophe, yet the Circumstances of a Father (*Zuran*) and him a Prince, a Chief of a powerful People, urging his Daughter to Prostitution, the Daughter glorying in that Prostitution, not from Affection to her Lover, but for the Destruction of a Nation at Variance with her own, together with the Conclusion of the whole infamous Bargain in the Transfixion of them both in the very Act of Transport, seems to me to have somewhat too gross in them to suit a Drama intended to serve the Purposes of Religion, and destined to be represented in a Time of Mortification, Penance and Abstinence from every human, or at least corporeal Desire.

A P P E N D I X.

A L

A' L

A.

ADVENTURES OF VENICE.
Vid. PER JUR'D HUSBAND.

ÆSOP IN THE SHADES.
Vid. LETHE.

THE ALEXANDRÆAN TRAGEDY. by *William Alexander*, Earl of *Sterling*. Fol. 1637.—The Ground Work of this Play is laid on the Differences which arose among *Alexander's* Captains after his Decease about the Succession.—*Jacob* contradicts *Langbaine* for saying that it is written after the Model of the Ancients, yet condemns the Play for those very Faults which could only arise from the Author's having followed that Model, and consequently must be mistaken either on one Side of the Question or the other.—The noble Author has undoubtedly kept the ancient Tragic Writers perpetually in his Eye, and even borrowed freely from their Thoughts, several whole Speeches, being apparently little more than Translations from *Virgil*, *Seneca* and others.—He has kept close to Historical Fact, even in his Episodes. yet has neglected the very Essence of the Drama, viz. Action.—The first Act being wholly employ'd by the Ghost of *Alexander* (probably in Imitation of *Seneca's Thyestes*) the second having but little to do with the main Business of the Play, beginning with the Coun-

cel held by *Perdiccas*, *Meleager*, and the rest of the Commanders, and thro' the whole Remainder of the Piece scarce one Action is performed in the View of the Audience, the whole being little more than a Narration thrown into the Mouths of the several Characters, of Adventures achieved by themselves and others.—The Scene lies in *Babylon*, and the Plot is to be found in *Quintus Curtius*, *Justin*, and other Historians.

ALL IN THE WRONG. Com. by *Arthur Murphy*, 8vo. 1761.—This Comedy made its first Appearance in the Summer Season at the Theatre Royal in *Drury Lane*, under the Conduct of Mr. *Foot* and the Author.—It met with Success, and deservedly.—The Intention of it is to bring together into one Piece, and represent at one View, the various Effects of the Passion of Jealousy in domestic Life, acting on different Dispositions and different Tempers, and under the different Circumstances of Husband and Wife, Lover and Mistress.—The Author confesses in his Advertisement prefix'd to the Piece, that some of his Hints have been borrowed from the *Cocu imaginaire* of *Moliere*.—The Plot and Conduct in general however must be allowed his own, and to have great Merit.—The Characters are not ill drawn, tho' perhaps not perfectly finished, the Misunderstandings and Perplexities produced among them by the Wrong-headedness

headedness of this absurd Passion are natural and unforced, and the Incidents are so happily contrived that, altho' the Audience seem from Time to Time to have some Insight into what should follow, yet something new and unexpected is perpetually starting up to surprize and entertain them.—In a Word, it is one of the busiest Plays I am acquainted with, and if I may be allowed to hint at a Fault in it, it appears to me to be that in Consequence of the Variety of Incidents and Number of Characters the *Denouement* seems rather too much hurried on, and to want somewhat of that Distinctness which the Author with a little more Pains might have render'd it capable of.—On the whole, however, it is a very entertaining Comedy, and I cannot help thinking the *Lady Restless* in this Play more truly a *Jealous Wife*, and for the Importance of the Scenes she is introduc'd into, more highly finished than the *Mrs. Oakly* of *Mr. Colman's* Comedy; for my Sentiments in regard to which *Vid. JEALOUS WIFE*.—It has been since brought again on this same Stage by *Mr. Garrick* for the Winter Season, and has met with the same Approbation as in the Summer.

ANDRIA. Com. by *Maurice Kyffin*, 4to. 1588.—I am apt to believe this the first Translation in our Language of any of *Terence's* Works.—It is printed in the old Black Letter, and has the following full Title, viz. *Andria, The first Comœdie of Terence, in English.*—*A Furberance for the Attainment unto the right Knowledge and true Propriety of the Latin Tong, &c.*—It has two Dedications, the first, I suppose, to the Eldest, the second to two other

Sons of Lord *Buckhurst*, to all of whom I imagine *Mr. Kyffin* had been Tutor.—In the latter of these Dedications he tells us that seven Years before he had translated the most of this Comedy into Verse, but that now he had altered his Course and turned it into Prose, as a Thing of less Labor in Shew, and more Liberty in Substance, seeming withal most accordent to this comical Kind of Writing.—It is recommended by five Copies of Verses in *Latin*, and one in *English*.—Among the former Number is one by the famous *William Camden*.—For the Account of this Translation I was obliged to *Mr. Coxeter*.

ANDRIA. Com. by *Thomas Newman*, 8vo. 1627.—This is a Translation of the same Play fitted for Scholars private Action in their Schools.

THE ANTIGALLICAN. Far. by *Mr. Moscen*, 1757.—This Piece was performed one Night only, for the joint Benefit of that Gentleman and *Mr. Ackman*, but was never yet printed.—The Author however has since published it, together with a Collection of Poems, by Subscription.—It was received with some Approbation.

APOLLO AND DAPHNE, or *the Burgo-Master trick'd*, by *Lewis Theobald*, 8vo. 1726.—This is nothing more than the vocal Parts of a Pantomime Entertainment, performed two Years before at *Lincoln's-Inn-Fields* Theatre, and which is to this Day frequently served up as an After Dish at the *Theat. Roy. in Covent Garden*.

APPIUS. Trag. by *Mr. Moncrief*, 8vo. 1755.—On the Authority of *Mr. Victor*, (*See Hist. of the Theatres, Vol. II. p. 163.*) I attribute to this Gentleman the above-mention'd Tragedy, which,
tho'

tho' far from wanting Merit, met with no very extraordinary Success in its Representation at *Covent Garden Theatre*.

APPIUS AND VIRGINIA. Trag. by *J. Dennis*, 4to. 1709.—This Play I have mentioned in the Body of the Work, but without knowing its Date at the Time I wrote that Article.—And as I have been therefore obliged to speak of it again, I cannot well avoid relating a humorous Anecdote of its Author, whose opinionated and testy Disposition is well known, as it is strongly characteristic of that Disposition.—It is as follows.—*Mr. Dennis* had for the Advantage, as he expected, of this Play, invented a new Kind of Thunder, which the Actors indeed approved of, and is the very Sort made Use of to this Day in the Theatre.—Notwithstanding this Assistance, however, the Tragedy fail'd; but some Nights after the Author being in the Pit, at the Representation of *Macbeth*, and hearing the Thunder made Use of, he arose, in a violent Passion, and exclaiming with an Oath that that was his Thunder, *See*, said he, *how these Rascals use me; they will not let my Play run, and yet they steal my Thunder.*

ARCADIA, or the Shepherd's Wedding. A Dramatic Pastoral, 8vo. 1761.—This little Piece was brought on the Stage at *Drury Lane Theatre* this Season, and has been performed several Nights, tho' with no very extraordinary Approbation or Success.—It is extremely short and simple, being only a Compliment to their present Majesties on their Nuptials.—The Words are by *Mr. Lloyd*, and the Music composed by *Mr. Stanley*.

ARIADNE, or the Triumphs of Bacchus. A Pastoral Opera, by *Tho. Dufsey*, 8vo. 1721.—This Piece I believe was never performed, but is printed with a Collection of Poems in the Year above-mentioned.

ARSINOE QUEEN OF CYPRUS. Opera, by *P. A. Motteux*.—This Piece was set to Music after the *Italian Manner*, and performed at the *Theatre Royal in Drury Lane* with Success.—In what Year I have not been able exactly to trace, but imagine, from the Date of *Mr. Motteux's* other Pieces, that it must have been after 1700.

ARTAXERXES. Opera, 8vo. 1762.—This Piece is set to Music in the Manner of the *Italian Operas*, and was performed at *Covent Garden Theatre* partly by *English* and partly by *Italian Singers*.—It met with good Success during the Run; which however was not a very long one, it having been brought on too late in the Season.—Both the Words and Music are by that great Composer *Dr. Thomas Augustine Arne*.—The former, however, was no more than a most wretched mangled Translation of that excellent Piece the *Artaserse* of the *Abbé Metastasio*, in which *Dr. Arne* has at least shewn, that however close an Alliance Poetry and Music may have with each other, they are far from being constant Companions, since in this Performance the former is entirely as contemptible as the latter is inimitable.

ATTORNEY'S CLERKS. Vid. RIVAL MILLINERS.

B.

BACON IN VIRGINIA. *Vid.*
WIDOW RANTER.

THE BANISHMENT OF CICERO. Trag. by *Rich. Cumberland*, Esq; 4to. 1760.—This Play was never acted, nor probably intended for the Stage.—The Plot of it is founded on History, and on the Enmity and Machinations of *Calphurnius Piso*, and the Family of *Clodius* against the famous Father of his Country *Tully*.—The Language of the Piece in general is nervous, sentimental and poetical, and the Characters well drawn.—Yet I cannot help thinking those of *Clodius* and his Sister too vicious and shocking to come within the decent Cloathing of the Tragic Muse; or if they did, the Punishment of their Crimes is not sufficiently striking, especially that of *Clodius* himself, who has not only apparently had an Incestuous Correspondence with his Sister, but is moreover an Atheist of that Time, a Character, which, by the Way, I do not remember meeting with in ancient History, but rather seems a Refinement in Wickedness reserved for the Politeness of our more enlighten'd Age.—The Expectations of the Reader, moreover, are raised in one Place for the Consequences of some Fact, for which *Clodius* makes the most horrid Preparations before they are informed of what it is, but which, when they come to be acquainted with, does not appear to have the least Connection with the present Business of the Drama, and consequently to be only an Act of Vice perpetrated for its own Sake merely, *viz.* the debauching of the Wife

of *Pompey* even in the very Temple of *Juno*.—This is one Fault in the Conduct of the Design, yet I think not the only one, *Cicero* himself, who ought assuredly to be the Hero of the Piece, being of much less Consequence, and his Character more carelessly touched, than those of several others in the Play, and the Catastrophe itself being too hastily brought on, nor sufficiently prepared for by a Train of previous Incidents; and, if I mistake not, far from being authorized by the Testimony of History.—On the whole, however, tho' the Piece might perhaps have given some little Scope to the Ill Nature of the Critics had it appeared on the Stage, yet for the Closet it is far from wanting Merit, but on the contrary gives Hopes that the Theatre may yet receive some future Ornaments from the same Pen, should the Author think fit to pursue with Ardor his Passion for the Tragic Muse.

BEST WORDS WEAR THE GARLAND. *Vid.* TWO MERRY MILKMAIDS.

BOTTOM THE WEAVER. *Vid.* MIDSUMMER NIGHT'S DREAM.

BRITANNIA. A Masque, by *David Mallet*, 8vo. 1755.—This Piece was set to Music by *Dr. Arne*, and performed with Success at the Theatre Royal in *Druury Lane*.—Prefixed to it is a Prologue, in the Character of a drunken Sailor reading a Play-Bill, written in Conjunction by Messrs. *Mallet* and *Garrick*, and spoken by the latter with universal Applause; and which, the Subject being extremely popular, as a *French War* had not been long declar'd, was called for and insisted on by the Audience many Nights in the Season when
the

the Piece itself was not performed.

BURGO - MASTER TRICK'D.
Vid. APOLLO AND DAPHNE.

C.

CALISTO AND MELIBÆA.
Vid. SPANISH BAWD.

CENIA, or the Suppos'd Daughter. Trag. 8vo. 1752.—This is no more than a literal Prose Translation of the Tragedy of *Cenie*, from which Mr. *Francis* borrowed the Design, and indeed great Part of the Language of his *Eugenia*, which made its Appearance this same Year.

CHARLES I. Vid. KING CHARLES.

THE CHINESE FESTIVAL. A Ballet or grand Entertainment of Dancing, compos'd by Mr. *Noverre*, 1755.—This Entertainment being not in itself in any Respect dramatic, could not properly claim a Place in this Work, or indeed be thought deserving of any Mention, was it not for its having been the Cause of an extraordinary Incident in Theatrical History, which is one Proof among many, how far an unreasonable Prejudice, excited by the most trivial apparent Cause, may misguide public Judgment, and occasion it to crush and overthrow in one point the very Fabric which in some other it has been itself attempting to rear.—The Town had for some Seasons been murmuring at the *avaricious* Disposition, as it was stiled, of the Managers in *presuming* on Success with the Public, on the *bare Merit* of some *trivial* Authors, such as *Shakespeare*, *Jonson*, *Rowe*, *Otway*, &c. and

grudging the Expence attending on the more necessary Decorations of the Stage, consisting of *Dancers*, *gay Scenery*, &c. a Complaint which from *Englishmen* could scarce indeed have been expected.—Yet the Managers willing to oblige them at any Rate, and so fond of the Favour and good Will of their Supporters, that like Lord *Townly*, they were willing “to feed even their very Follies to deserve it,” determined to spare no Expence in procuring these tinsel Trappings to the Muse, this costly Garnish to the Dish of public Taste, and on the Recommendation of Mr. *Denoyer*, Sen. engaged Mr. *Noverre* himself, a *Swiss* by Birth, in their Service, and as they were well convinced of his Abilities, gave him a plenipotentiary Commission to employ whom he pleased under him.—This Engagement with Mr. *Noverre*, however, was entered into long before the Declaration of War with *France*.—But the Time necessarily employed in procuring a sufficient Troop to execute a Plan so extensive and magnificent as was proposed, which was to consist of upwards of an hundred Persons, and those to be collected from the different Parts of the World, some being *Italians*, some *Germans*, some *Swiss*, and some few (but these by much the smallest Number) *Frenchmen*, together with their respective Voyages to *London*, the Time taken up in contriving and making up such a numerous Variety of suitable Habits, and that required for repeated Practices of the Ballet itself before it could be sufficiently regular to make its Appearance, took up a Space of about eighteen Months, during which Time *England* had come to an open Rupture with *France*, and

War

War had been declared against that Nation.—Here then arose an Opportunity for the private Enemies of the Manager (and such every Manager must necessarily have, among those Authors whose Vanity has soar'd to dramatic Writing, and yet whose Merit being unequal to the Task, has subjected their Pieces to a Rejection) to exert their Spleen and shew their Malevolence.—Paragraphs were repeatedly inserted in the public Papers, “that the “Managers of *Drury-Lane* were “engaging and bringing over a “Troop of *Frenchmen* to the “King’s Theatre in *London*, at “the very Time that *England* “had just declared war with “*France*.”—Nay, they did not scruple to add, that the Managers had sent over not only for *French* Dancers, but *French* Dresses also, and even that the very Carpenters and other Manufacturers were to be from that Nation. — No Wonder then if thus prepossess’d by Calumny and Falshood, the Populace, whose Conclusions are generally right, however they may be misguided as to their first Motives, became extremely exasperated against the Managers for a Step, which, had it been really Fact, would have been so very illtimed and unpopular. In Consequence therefore of this ill-grounded Resentment, the Piece even on the very first Night of its Appearance, tho’ honoured with the Sanction of his Majesty’s Command and Presence, could not escape ill Treatment; but on the ensuing one, where it had not that Protection to secure it, the Tumults were very violent, and the Contests between the Opponents of the Ballet and some young Persons of Fashion who were desirous of having supported

it, rose to so great a Height, that even some Blows were interchanged. — This however lasted only five Nights, for on the sixth being determined absolutely to put a Stop to it, the Rioters went to such Lengths as to do very considerable Damage to the Theatre; and not contented with venting their Fury on the Spot where the supposed Offence had been given, they inflamed the Mob without Doors to join with them in the Cause, and proceed to an Attack on Mr. *Garrick*’s House in *Southampton-street*, which, but for the timely Interposition of the civil Magistrate, it is most probable they would have entirely demolished.—The Piece however was never afterwards attempted to be performed, and the Managers were obliged to sit down contented with the Loss of upwards of four Thousand Pounds, which they had expended on this Affair, in Gratification, as they intended it, of the public Taste. — Mr. *Foote* in his *Minor*, has with great Humour referred to this Fact, and ridicul’d the Folly of this absurd Opposition, where he makes *Slift* say, when relating his Adventures while a Candle Snuffer at the Theatres, that “it was in that Office he acquired “Intrepidity,” but adds he, “an “unlucky Crab - Apple applied “to my right Eye by a Patriot “Gingerbread Baker in the Bo- “rough, who would not suffer “three Dancers from *Switzer- “land* because he hated the “*French*, obliged me to a precipitate Retreat.”

THE CHOICE. Farce, by Dr. *Paul Hiffernan*.—This Piece I never either saw or heard mention’d.—But the Author of a Pamphlet, call’d *An historical and critical Account of the Lives and*

Writings of the living Writers of Great Britain, says there was such a Piece represented one Night at *Covent Garden Theatre*.—He does not mention the Date, but I imagine it must have been about 1757 or 1758.—For this Author's other dramatic Works *Vid.* **NEW HIPPOCRATES** and **WISHES OF A FREE PEOPLE**, in both which Places I have been mistaken as to the Manner of spelling the Author's Name.

The **CITIZEN**. Com. of three Acts, by *Arthur Murphy*, 1761.

—This was one of the new Pieces which were brought on the Stage in the Summer of 1761, at *Drury Lane*, under the Management of Mr. *Foote* and its Author.—It is rather a long Farce than a Comedy, the Incidents being all farcical, and the Characters *outré*.—The Character of *Maria*, a Girl of Wit and Sprightliness who in order to escape a Match which she has an Aversion to, and at the same Time make the Refusal come from her intended Husband himself, by passing on him for a Fool, is evidently borrowed from the Character of *Angelique* in the *Fausse Agnes* of *Destouches*; nor has the Author been quite clear from Plagiarism as to some other of the Characters and Incidents.—It did not meet with so much Success as either the *All in the Wrong* or the *Old Maid* of the same Author, which appear'd at the same Time; and indeed Mr. *Murphy* has seem'd himself to acquiesce with the public Judgment, by not having suffered this Piece to appear in Print.—It was however remarkable for having given an Opportunity of shewing the extraordinary Talents of a young Actress who had never trod the Stage before, *viz.* Miss

Elliot, who was extremely pleasing in every various Transition of the Character of *Maria*.

The **COBLER'S OPERA**, or *the Humours of Fillinggate*. Far. by *Lacy Ryan*, 8vo. 1730.—This little Piece I find mentioned nowhere but in the *British Theatre*, nor is it there said whether or not it was ever brought on the Stage.

COLUMBINE CAMERON. *Vid.* **HARLEQUIN INCENDIARY**.

CONQUEST OF JERUSALEM. *Vid.* **FOUR PRENTICES OF LONDON**.

CONTENTED CUCKOLD. *Vid.* **INCONSOLEABLES**.

The **CONTRETEMES**, or *Rival Queens*. A small Farce, as it was lately acted with great Applause at *H—d—r's private Theatre near the H—y M—t*. Anonym. 4to. 1727.—This Piece was never intended for public Representation, but was written only in Ridicule of the Confusion which at that Time reign'd in the K.'s Theatre in the *Haymarket*, in Consequence of the Contests for Superiority between the two celebrated *Italian Singers Signora Faustina*, and *Signora Cuzzoni*, the divided Opinions of the Public with Regard to their respective Merits, and the insolent Airs of Importance assumed by them in Consequence of the public Favor shewn to them.—In the *Dramatis Personæ*, which consists entirely of the Persons belonging to that Theatre, **HEIDEGGER** the Manager, is characterized as High Priest of Discord, and that great Composer, Mr. *Handel*, stiled Professor of Harmony.

COQUET'S SURRENDER. *Vid.* **COURT LADY**.

CORIOLANUS, or *the Roman Matron*. Trag. Anonym. 8vo.

1755.—This Piece, tho' published without a Name, is the Performance of Mr. *Tho. Sheridan*, but is no more than an Alteration of *Shakespeare's Coriolanus*, made by that Gentleman when Manager of the Theatre in *Dublin*, in order to adapt it better to the Taste of the Audience of that City.

CORNELIA. *Vid.* POMPEY THE GREAT, HIS FAIR CORNELIA.

CORPUS CHRISTI. An Interlude, Anonym.—I know not what the Date of this Piece is, or whether it is any where in Print by itself.—Yet I imagine it must have been so; and is probably one of the oldest dramatic Pieces extant in our Language.—A Copy of it is however preserved, printed in the old black Letter in *Stevens's* Continuation of *Dugdale's Monasticon*, Vol. I. p. 139.—The Subject of it is the Fall of Man, and the Interlocutors are God the Father, Sin, Death, *Lucifer*, *Adam* and *Eve*, &c. and it is not unlikely that it might be one of those Pieces, which *Heywood*, in his *Actor's Vindication* tells us used to be presented by the Society of Parish Clerks at *Skinner's well*, *Clerkenwell*, &c.

COUNTRY CAPTAIN. Com.—By this Title, and thus distinguished, I meet with a Piece in the Alphabetical List of Plays annexed to some of the former Catalogues of Mr. *Bathoe's* Circulating Library.—But the Book itself being by some Means or other lost, I can give no farther Account of it; yet could not avoid admitting it to a Place here, as I shall do to a few others under the same Predicament, as it may

be a Means of directing my Search previous to a future Edition of this Work.

THE COURT LADY, or *Coquet's Surrender*. Com. Anonym. 8vo. 1730.—This Play I find by the Drama was acted, tho' I imagine without Success.—By the Dedication, however, which is a satyrical one, *To a great Lady at Court*, it seems to have aimed personal Reflection on some particular Intrigue at that Time pretty well known at Court.—Be this as it will, the Piece in itself has very little Merit, either in Plot, Language or Character.—The running Title of it is *The Coquet's Surrender*, or *the Humourous Punster*, which last Title is derived from a principal Character in the Piece, who is perpetually running into the Absurdity of Puns and Quibble, but whom we may safely acquit of the Charge either of Humour or even Common Sense.

COURT MEDLEY. Ballad Opera.—This Piece thus distinguished was originally in *Bathoe's* Catalogue, but being lost, I can neither give an Account of it's Subject, it's Merit, or even it's Date.

CRUEL SEPARATION. *Vid.* HEROIC LOVE.

CUSTOM OF THE COUNTRY.—Under this Title Mrs. *Centlivre's* Farce, called *Bickerstaff's Burying*, was revived and acted some Time after its first Run at the Theatre Royal.—A Circumstance which should have been mentioned in our Account of that Piece in the Body of the Work, but having been omitted there, we have thought proper to insert it in this Place.

D.

DAMON AND PYTHIA. C. This Play we have spoken of in the former Part of this Work, where it stands Anonymous, but it is necessary to observe here, that the Author of the *British Theatre* has attributed it to *Rich. Edwards*.

DARAXES. Pastoral Opera, by *Aaron Hill*.—This little Piece, which was to have consisted of two Acts only, is to be found in Mr. *Hill's* posthumous Works, published in four Vol. 8vo. 1760,—One Act of it is entirely finished, and a regular Plan laid down for the Conduct of the other, but whether the Author wanted Time or Inclination to execute that Plan I know not; the Piece however remains incomplete, yet in such a State that some able Hand might easily put the concluding Stroke to it, so as to render it perfectly what the Author himself intended it should be.

DEAD MAN'S WEDDING.
Vid. HANGING AND MARRIAGE.

THE DEATH OF HANNIBAL. Trag. by *Lewis Theobald*.—A Play of this Title *Jacob*, in his *Lives of the dramatic Poets*, p. 259, informs us the above-mentioned Author had prepared for the Stage.—But it never made it's Appearance there, nor, I believe, was ever published.

DEGENERATE BROTHER.
Vid. FATAL LOVE.

DELIVERER OF HIS COUNTRY. *Vid.* GUSTAVUS VASA.

THE DEPOSING AND DEATH OF QUEEN GIN. An Heroic-Comi-Tragical Farce. Anonym. 8vo. 1736.—This little burlesque Piece, which is not devoid of

Humour, was acted at the New Theatre in the *Haymarket*.—The Design of it is founded on an Act of Parliament, whereby an additional Duty was laid on Malt Spirits, and the retailing of spirituous Liquors of any Kinds prohibited to the Distillers, by which Means the pernicious Practice that the Commonalty of *England*, and more especially of this great Metropolis, had been for some Time infatuated with, of drinking great Quantities of the worst and most pernicious Kind of Spirit distilled from Malt, under the Name of Gin, was at once greatly check'd, and at length, by Means of different Acts, entirely put an End to.—The principal Characters in the Piece are, *Queen Gin*, the Duke of *Rum*, the Marquis of *Nantz*, and Lord *Sugar Cane*.

THE DESERT ISLAND. A Dramatic Piece in three Acts, by *A. Murphy*, 8vo. 1760.—This little Piece, which is allied to Tragedy altho' the Catastrophe of it is a happy one, was first performed at the Theatre Royal in *Drury Lane* on the same Night with the *Way to keep him*, a Comedy of the same Number of Acts by the same Author.—The Plan of this Piece has it's Original, according to the Author's own Confession, in a little Drama of a single Act, called *L'Isola disabitata*, or the *uninhabited Island*, written by the *Abbé Metastasio*.—Mr. *Murphy* has greatly extended on the Original, so that the Language, in which there is a considerable Share both of Poetry and *Pathos*, may properly be called his own.—But the Plan being extremely simple even for one Act, and that stretched into three without the Introduction of any one Incident or Episode, renders

ders it somewhat too heavy and declamatory to give much Pleasure in a public Representation, tho' it will bear a close Examination and Critique in the Closet. —The Success of it evinced the Truth of this Observation, for notwithstanding the great Approbation shewn to the other Piece brought on at the same Time, yet even the Sprightliness of that could not secure to this a Run of many Nights, after which the *Way to keep him* continued an acting Piece for the Remainder of that Season, and by the Addition of two new Acts afterwards, still stands on the Stock-List of the Theatre, while the *Desert Island* became truly deserted, and has never since been represented.

THE DEVIL OF A WIFE, OR *A comical Transformation*. Farce, by *Tho. Fevon*, 4to. 1636. —This little Piece *Langbaine* gives great Commendations to, and it met with Success in the Representation. —The Plot however is a very unnatural one, but is borrowed from the Story of *Mopsa* in *Sir Philip Sidney's Arcadia*. —It was imagined that *Mr. Fevon* had some Assistance in it from his Brother-in-Law, *Tho. Shadwell*. —However this be, *Coffey* has made Use of the Plan and Part of the Conduct of it in his *Devil to pay, or Wives metamorphos'd*. —The Reason of this Piece being mentioned here, is, that thro' Mistake, in the Body of the Work, we have only refer'd from each of the Titles respectively to the other, without having given any Account of the Farce itself under either of them.

DIONE. Pastoral Trag. by *John Gay*. —This Piece, which by some Mistake I had omitted in the Body of this Work, as all the other Writers have done in

theirs, tho' not intended for the Stage, is truly dramatic, and very far from unworthy of it's Author —This, and the *What d'ye call it*, are to be met with, printed with his Poems, in two vol. 12mo.

DIRECTORS NO CONJURORS. *Vid.* MODERN POETASTERS.

DISAPPOINTED VIRGIN. *Vid.* INTRIGUING COURT-TIERS.

THE DISAPPOINTMENT, OR *the Maid's the Mistress*. Com. by *William Taverner*, 4to. 1708. —Such is the Running Title to this Play, altho' in the Title Page the last Title alone is inserted. —It was acted with Success at the Theatre Royal in *Drury Lane*. —The Scene is laid in *London*, and the Hint of the Plot probably borrowed from *Sir William Davenant's* Comedy, entitled *Man's the Master*.

DISCOVERY. *Vid.* MARCIANO.

DON SANCHO, OR *The Student's Wilm*. Ballad Opera, of three Acts, with MINERVA'S TRIUMPH. A Masque, by *Elizabeth Boyd*, 8vo. 1739. —This Piece has only the Excuse of it's being probably the first and only Attempt of a Female Muse, to secure it from our severest Censure. —The whole Plot of it is the Whim of a Student at one of the Universities, to have the Ghosts of *Shakespeare* and *Ben Jonson* raised to their View, but to what Purpose it seems impossible to divine. —Nor does the Author's Meaning seem more explicable as to the Triumph of *Minerva* in her Masque. —It does not appear to have been ever acted, but the Author, in an Advertisement, returns her Thanks to *Mr. Chetwood*, at that Time Prompter of *Drury Lane Theatre*, for having obtain'd

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obtain'd it a Reading in the Green Room of that Play House.

DON QUIXOTE, or *the Knight of the ill-favoured Countenance*. C. *Winstanley* and *Phillips* have ascribed a Play of this Title to *Robert Baron*.—*Langbaine* however, whom I esteem a much better Authority, declares he never either saw or heard of such a Play, nor does even believe that any such is extant.

The **DRAGONESS**.—By this Title in a Quarto Edition of *Mr. Carey's Works*, is stiled his second Part of the *Dragon of Wantley*.—In the first Edition of it, however, and during it's Representation, it was called *Margery*, or *A worse Plague than the Dragon*, under which Title an Account of it is given in the Body of this Work.

DRUNKEN COUPLE. *Vid.*
MUSE OF NEW MARKET.
DUKE OF MILAN. *Vid.*
SWORZA.

E.

THE EARL OF WARWICK.
Trag. by *Mr. Toton*, 8vo. 1721.—Neither of this Play nor its Author do I find any Mention made but in the *British Theatre*.—As to the former, it is therefore reasonable to conclude that it was never acted.

ENTERTAINMENT. *Vid.*
MUSE'S LOOKING-GLASS.

ERMINIA, or *the Chaste Lady*.
Tragi-Com. by *Rich. Flecknoe*, 8vo. 1667.—This Play was never acted, yet the Author has inserted the Names of the Actors, whom he designed for the Performance, opposite to the *Dramatis Personæ*, in Order, as he

F A

says, "that the Reader might have half the Pleasure of seeing them acted, by a lively Imagination, which would supply the Place of Action."—But indeed, as *Jacob* observes, this is by no Means improbable, since, as he could not get the Play acted, it became his next Business to endeavour to get it read.

EVERY BODY MISTAKEN.
Vid. **PRESUMPTUOUS LOVE**.

EUNUCH. Com. by *Thomas Newman*, 8vo. 1627.—This is only a Translation of the *Eunuchus* of *Terence*, fitted for Scholars private Action in their Schools.

EUNUCH. *Vid.* **FATAL CONTRACT**.

F.

THE FAIR PARRICIDE. Tr.
Anonym. 8vo. 1752.—This Piece was never acted, nor intended for the Stage.—It is written in Prose, and very indifferently executed:—but the Plan of it is entirely founded on the unfortunate Affair of *Miss Blandy*, who was executed for the Murder of her Father, instigated thereto, as it appear'd on the Trial, by her Lover *Captain Cranston*.

FAITHFUL COUPLE. *Vid.*
MANGORA KING OF THE TIMBUSIANS.

THE FALL OF BOB. Farce, by *John Kelly*, 8vo. 1735.—This Piece was acted at the little Th. in the *Haymarket*; but with what Success I know not; nor am I better informed as to the Subject of it, it having never happened to fall in my Way.

FALL OF DESMOND. *Vid.*
REBELLION DEFEATED.

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The **FALSE FRIEND**, or *the Fate of Disobedience*. Trag.—By this Title a Play stands in Mr. *Bathoe's* Catalogue, but not having been able to get a Sight of it, I can give no farther Account of it.

The **FARMER'S RETURN FROM LONDON**. Interlude, 4to. 1762.—This little Piece is suppos'd to have been written by Mr. *Garrick*, and is published with a Frontispiece designed by Mr. *Hogarth*.—The Plan of it is a humorous Description in Rhyme given by a Farmer to his Wife and Children on his Return from *London*, of what he had seen extraordinary in that great Metropolis, in which, with great Humour and Satire, he touches on the Generality of the most temporary and interesting Topics of Conversation, viz. the illustrious Royal Pair, the late Coronation, the Entertainments of the Theatre, and the noted Imposition of the *Cock-Lane Ghost*.—It was originally written to do Mrs. *Fritchard* a Piece of Service at her Benefit, but meeting with universal Applause, has been since repeated between Play and Farce many Times during the Course of the Season.

The **FAREWELL AND RETURN**, or *the Fortune of War*. Ballad Farce, Anonym. 12mo.—What the Date of this little Piece is, when or where, or if even at all presented on the Stage, I know not.—But from the general Tenour of the Piece, which is no more than a few Songs put together into the Form of a Kind of Interlude, representing a Sailor's Farewell to his Lads, and Return after a successful Cruize, the Plan seems borrowed from a Couple of Prints, entitled, the *Sailor's Farewell* and the *Sailor's*

F A

Return, and I should imagine it had been written about the Beginning of the last *Spanish War*, and probably performed by Way of an Interlude or Entertainment between the Acts.—In the only Edition I have seen of it, which appears however to be a spurious one, there is printed along with it another little Piece of somewhat the same Nature, entitled the *Press Gang*, which see under its own proper Title.

The **FATAL INCONSTANCY**, or *the Unhappy Rescue*. Trag. by Mr. *R. Phillips*, 4to. 1701.—This Piece and its Author I find only mentioned by *Coxeter* in his *MS. Notes*, who tells us moreover that the Scene of it is laid near *London*, and that the Prologue was written by Mr. *Johnson*.

FATAL LOVE, or *the Degenerate Brother*. Trag. by *Osborne Sidney Wandesford*, Esq; 8vo. 1730.—This Play was acted, as the Author himself informs us, without Success, which Failure however he in his Preface attributes to the Performers, by whom it seems to have been curtail'd, and negligently acted.—Yet perhaps the Reader may find a better Reason for it's Want of Approbation occur to him on the Perusal of it.

FATAL NECESSITY, or *Liberty Regain'd*. Trag. as it was once acted in Rome for the Sake of *Freedom and Virtue*. Anonym. 8vo. 1742.—This Piece was published soon after the general Election of Representatives in Parliament for the several Shires, Cities and Boroughs in this Kingdom in 1742, and is dedicated by the Author, under the Character of an *Independent Elector*, to *Charles Edwin*, Esq; one of the Gentlemen chosen Representatives for the City

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City of *Westminster*, after a considerable Contest, in which he had been supported by thoe of the Electors who took on themselves that Title.—The Plot is built on the famous and well-known Story of *Appius* and *Virginia*, but it is not very apparent what Deduction the Author aims at in that Event, with a Reference to the above-mentioned Election.—It was never represented on the Stage.

FATAL SECRET. *Vid.* RIVAL BROTHERS.

THE FATE OF CORSICA. Tr.—This Piece I have never seen, and therefore can give no farther Account of it, than that it was never acted, nor was, I believe, intended for the Stage; and that the Subject of it is the unfortunate Affairs of that Island, at the Time of it's making a Struggle to free itself from the Yoke of the *Genoese*, under the Guidance of the remarkable King *Theodore*.

FATE OF DISOBEDIENCE. *Vid.* FALSE FRIEND.

THE FATHER OF A FAMILY. Com. in three Acts, by *Carlo Goldoni*, 8vo. 1757.—This is no more than the Translation of a Piece, entitled, *Il Padre di Famigliar*, represented for the first Time at *Venice*, during the Carnival of 1750.—But tho' it is entitled a Comedy, it has nothing of Humour, or even an Attempt towards Wit shewn throughout the whole of it, and must have been extremely unentertaining in the Representation, being no more than a Series of the common Occurrences of a large Family thrown into Dialogue, in order to point out the different Requisites for forming the Character of an amiable Father, and Master of a Family, and the Errors frequently run into by some of the various

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Relatives in Domestic Life.—This Piece is printed in *Englisch* and *Italian*, the original Page for Page opposite to the Translation, together with another Comedy on the Story of *Pamela*, of which farther Mention will be made hereafter.

FEIGN'D SHIPWRECK. *Vid.* STROLLER'S PACKET BROKE OPEN.

THE FEMALE FORTUNE-TELLER. Com. by Mr. *Johnson*, 8vo. 1726.—What Mr. *Johnson* it was by whom this Piece was written I cannot come to any Certainty about, as no Christian Name is prefixed to the Title Page, but am apt to believe it must have been Mr. *Charles Johnson*, a Tragedy by whom, called *Medea*, has been also omitted by all the Writers.—This is far from a bad Play, and by the Names of particular Performers written to the *Dramatis Personæ* of the Copy I have seen, appears to have been intended for Representation at the Theatre Royal in *Drury Lane*, within these five or six Years.

THE FIVE GALLANTS. C. by *Tho. Middleton*, 4to.—This Play is said in the Title Page to have been often in Action at the *Black Fryars*.—It has no Date, but is supposed by all the Writers to have been the first th's Author wrote.—*Langbaine*, and *Gildon* after him, has the Title of it, *Your Five Gallants*, but all the other Catalogues as I have given it at the Head of this Article.

FLORA. *Vid.* COUNTRY WAKE.

FLORIZEL AND PERDITA, or the *Sheepsbearing*. Far. Anon. 8vo. 1754.—This Piece is no more than an Extract of some Parts of *Shakespeare's Winter's Tale*, so far as relates to the Loves of.

of *Florizel* and *Perdita*, formed into two Acts, and enlivened with Part of the humorous Character of *Autolicus*.—Who this was executed by I know not, but it was first performed at *Covent Garden Theatre* for the Benefit of *Miss Nossiter*, that young Lady acting the Part of *Perdita*, and *Mr. Barry* the Counterpart of her Lover.—It has since, however, been frequently represented with Success.

THE FOOTMAN. An Opera.—This is the Name of a Piece which I have mentioned in the foregoing Part of this Work, under the Title of the *Footman's Opera*, but which at the Time of writing that Article I had not yet seen.

FORTUNE HUNTERS RIGHTLY SERV'D. *Vid.* MATCHMAKERS FITTED.

FORTUNE OF WAR. *Vid.* FAREWELL AND RETURN.

THE FOUR SEASONS, or *Love in every Age.* A Musical Interlude, by *P. A. Motteux*, 4to. 1699.—This little Piece was set to Music by *Mr. Jeremy Clarke*, and is printed with the Musical Entertainments in the Opera of the *Island Princess*, or *Generous Portuguese*; but whether or not this did itself belong to that Opera, does not at present occur to my Remembrance.

THE FREEMAN'S HONOUR. Play, by *William Smith*.—This Play is only mentioned in the Epistle Dedicatory of a subsequent one written by the same Author, and entitled the *Hector of Germany*.—This Play however is said to have been “acted by the Servants of the King's Majesty, to dignify the worthy Company of *Merchant Taylors*.”

FRENCH VALET. *Vid.* MOCK DUELLIST.

G.

A GAME AT CHESSE. by *Tbo. Middleton*, 4to.—This Play was sundry Times acted at the *Globe* on the *Bank Side*, and altho' it has no Date, was published in 1625.—I have mentioned its Name in the former Part of this Work, but have not taken Notice of the Subject, which is a sort of religious Controversy, the Game being played between one of the Church of *England* and another of the Church of *Rome*, wherein the former in the End gets the Victory, *Ignatius Loyala* sitting by as a Spectator.—The Scene lies in *London*.

THE GLOUCESTERSHIRE SQUIRE. Com. Anonym. 8vo. 1734. *Vid.* HANGING AND MARRIAGE.

THE GOLDEN RUMP.—This Piece was never acted, never appeared in Print, nor was it ever known who was the Author of it.—Yet, I cannot avoid mentioning it here, as it was the real Occasion of a very remarkable Event in dramatic History, *viz.* the Act whereby all dramatic Pieces are obliged to undergo the Inspection and Censure of the *Lord Chamberlain*, before they can be admitted to a Representation.—The Fact was as follows.—During the Administration of a certain *Premiere Ministre*, the late *Mr. Fielding*, whose genuine Wit and Turn for Satire were too considerable to need our expatiating on in this Place, had in two or three of his Comedies, particularly those of *Pasquin* and the *Historical Register*, thrown in some Strokes which were too poignantly levelled at certain Measures then pursuing by those at the

the Head of Affairs, not to be severely felt, and their Consequences, if not speedily put a Check to, greatly dreaded, by the Minister.—Open Violence, however, was not the most eligible Method to proceed in for this Purpose.—Not a *Restraint of Liberty* already made Use of, but a *Prevention of Licentiousness* to come, was the proper Weapon to employ in this Case.—A Piece, therefore, *written by somebody or other*, was offered to Mr. Henry Giffard, the Manager of Goodman's-Fields Theatre, for Representation.—This Piece was entitled the *Golden Rump*.—In which, with a most unbounded Freedom, Abuse was vented not only against the Parliament, the Council, and Ministry, but even against the Person of Majesty itself.—The honest Manager, free from Design himself, suspected none in others, but imagining that a Licence of this Kind, if permitted to run to such enormous Lengths, must be of the most pernicious Consequences, quickly fell into the Snare, and carried the Piece to the Minister, with a View of consulting him as to his Manner of proceeding.—The latter commending highly his Integrity in this Step, requested only the Possession of the MS. but at the same Time that the Manager might be no Loser by his Zeal for the Interests of his King and Country, order'd a Gratuity equal to what he might reasonably have expected from the Profits of it's Representation, to be paid to him, and now being become Master of the Piece itself, together with the corroborating Circumstance of the Necessity of employing the public Money to prevent even Treason itself from appearing on the open

Stage, unless some Authority of another Kind could be found for stopping her Mouth, he made such Use of it, as immediately occasioned the bringing into, and passing in Parliament, the above-mentioned Bill.

GUARDIANS OVER-REACH'D
IN THEIR OWN HUMOUR.
Vid. STROLLER'S PACQUET
BROKE OPEN.

H.

HANGING AND MARRIAGE, or the *Dead Man's Wedding*, Farce, by Henry Carey, 1715.—Neither this Piece, nor the *Gloucestershire Square*, do I find taken Notice of in any of the Catalogues or Authors, yet happened to meet with the Names of both in a Catalogue of the Library of Sir Berkeley Lucy, sold by Mr. Patterson at Essex House, in the Year 1760.—This Piece of Mr. Carey's is of a Date earlier than any of his other Farces, and therefore probably might be a first and unsuccessful Attempt in the dramatic Way.—I imagine it never was acted.

THE HAPPY CAPTIVE. An *English Opera*, by Lewis Theobald, 8vo. 1741.—The Plot of this Piece is taken from a Novel, entitled, *The History of a Slave*, which is to be met with in *Don Quixote*, Part I. Book IV.—The Author has introduced into it an Interlude in two comic Scenes between Sign. Capoccio, a Director from the *Canary Isles*, and Sign. Dorinna, a Virtuoso, intended as a Ridicule on the *Italian Operas*.

HAPPY RESENTMENT. *Vid.*
MISTAKES.

H E

HARLEQUIN INCENDIARY, or *Columbine Cameron*. A Musical Pantomime. Anon. 8vo. 1746.

—This Piece was performed at the Theatre Royal in *Drury Lane*, the Season after the Quelling of the Rebellion in *Scotland*.—The Music was composed by Dr. *Arne*, but it does not appear who was the Contriver of the Pantomime, in which, as usual, *Harlequin* is the favoured Lover of *Columbine*, who seems by no Means to be distinguished as *Jenny Cameron*, but by some Part of the Scene being laid in the Highlands of *Scotland*, and the Defeat of the Rebel Army, which has really no Connection with the rest of the Piece, forming the Catastrophe of the whole.

HARLEQUIN'S MOUTH OPEN'D. *Vid.* WISHES.

HARLEQUIN MULTIPLIED. A Piece of this Title I find in Mr. *Batboe's* Catalogue, but know not either it's Date or Design, not having been able to come at the Sight of it.—I imagine it however to have been a Pantomime, and consequently of the Produce of these last thirty or forty Years,

HEARTS OF OAK. An Interlude, 1762.—This is indeed nothing more than a Song and a Dance of Sailors, the former of which was written by Mr. *G. A. Stevens*, and being a mere temporary Affair on the Declaration of War with *Spain*, met with good Success.

The HECTORS. Trag. by *Edmund Prestwick*, 1650.—A Tragedy of this Title is attributed to this Author by *Phillips* and *Winstanley*, and their Authority followed by *Jacob* and the Author of the *British Theatre*, yet contradicted both by *Langbaine* and *Coxeter*, the latter of whom refers the Play to the anonymous

H E

one called the *Hectors*, or the *False Challenge*.—But as the Author of the *British Theatre* has given it the above Date, which is five Years earlier than the Publication of that Play, I cannot think myself entitled to omit the Mention of it here.

HECUBA. Trag. in three Acts, Anonym. 1762.—This Play was acted at the Th. Royal in *Drury Lane*, but met with very indifferent Success, its Run continuing, I think, only long enough to afford the Author one single Benefit.—It was written by one Mr. *Delap*, who, I think, is a *Scotch* Clergyman.—It is not wholly devoid of Merit.—The Language is poetical and affecting, the Characters not drawn greatly amiss, and the Distresses of *Hecuba* in some Parts properly heightened, and pathetically supported.—Yet in Abatement of these Merits there is a Deficiency of Incident, and an Indulgence of Declamation, which wearies the Spirits of an Auditor at the same Time that his Heart remains almost totally uninterested.—These Faults are besides render'd perhaps still more open to the Discernment of the Audience by the Author's having divided his Play differently from the usual and established Method.—For tho' the Piece is in Reality as long as our modern Tragedies at least are accustomed to be, it consists of no more than three Acts, which being in Consequence so much longer respectively than usual, sets the Tedioufness of the Declamation and the Want of Invention in the Plot in a more glaring Light than they would otherwise perhaps have been view'd in; and therefore, altho' I am ready to allow the Author all the Merit he can

be imagined to possess, and with him better Success in some future Attempt, wherein he may avoid the Rocks he struck upon before, yet I cannot blame the Public for their Judgment, or avoid joining in the Opinion that the Piece met with as much Approbation as it had any Right to claim.

HENRY VI. An Historical Play from *Shakespeare*, by *Theoph. Cibber*, 8vo. 1721.—The Title of this Piece is a sufficient Information of what it must be with Respect to Plot and general Conduct.—By the Date it appears to be the Author's first Attempt.—I fancy it was never acted, as it is not mentioned by Mr. *Victor*, in his annual Register of Plays, (tho' it must be confess'd indeed that that Gentleman's List is not extremely perfect or correct) nor does *Whinop* even take the least Notice of the Play itself; so that the *British Theatre* is the only Authority I have concerning it.

HERCULES. Trag. by Sir *Edw. Sherburne*, 8vo. 1702.—This is only a Translation, with very ample critical Notes, of *Seneca's* Tragedy of that Name.

HISTORY OF DIOCESIAN.
Vid. PROPHECESS.

HIS WORSHIP THE CULLY.
Vid. STROLLER'S PACKET
BROKE OPEN.

HOB IN THE WELL. *Vid.*
COUNTRY WIFE.

HUMOROUS PUNSTER. *Vid.*
COURT LADY.

THE HUMOURS OF AN IRISH COURT OF JUSTICE.—By this Title I find a Piece in Mr. *Bathoe's* Catalogue, which I have not seen, but imagine it to be only a Party Affair intended to ridicule or traduce the Proceedings on some particular Trial in that Kingdom.

HUMOURS OF BILLINGS-GATE. *Vid. COBLER'S OPERA.*

THE HUMOURS OF WHIST. Dramatic Satire, as it is acted every Day at White's, and other Coffee-houses and Assemblies, 8vo. 1743. Anonym.—This Piece was never intended for the Stage, but only designed as a Representation of the various Characters which present themselves to Observation among the Frequenters of the Gaming Tables in the highest Scenes of Life.—It is, however, very far from being well executed.

I.

THE JERUSALEM INFIRMARY, or a Journey to the Valley of *Jekosaphat*. Farce, as it will be acted next *Southwark Fair*. Anonym. *Venice*, 8vo. 1749.—This Piece never was, nor ever intended to be acted.—It is a Piece of the most unintelligible, and at the same Time abusive, Jargon I ever saw, and is written with a View to expose and calumniate a Number of private Personal Characters among the *Jews*, and some Design, as it should seem, at that Time on Foot by some of that Sort of People, towards the Establishment of an Infirmary, which Place is made the Scene of Action, and the President, (who is a *Monkey*) the principal Person in the Drama.—It refers to some public Print at that time also put forth with the like Design; but as I do not immediately call to Mind the particular Event on which it turns, I shall conclude with only observing, that it is so execrably bad, as neither to be worthy of a Moment's

ment's Loss of Time spent in the Perusal of it, or the Waste of any farther Notice of it in this Place.

IMAGINARY HEIR. *Vid.* STROLLER'S PACKET BROKE OPEN.

The INCONSOLEABLES, or *the Contented Cuckold*. Dramatic Farce, Anonym. 8vo. 1738.—This Piece was never acted, and is indeed by no Means deserving of a Representation.—I imagine it to have a Reference to, and to have been intended as an Exposure of some particular Event in private Life, which might have for some Time supplied the favorite Kind of Scandal to the Card and Tea Tables of this Metropolis at that Period.

INVOCATION TO SLEEP. *Vid.* LANGUISHING LOVER.

Of JOHN KING OF ENGLAND. A dramatic Piece, by Bishop *Bale*.—This is one among the numerous Pieces of this Prelate's Works, which he has given us a List of in his Account of the Writers of *Britain*.

JOSEPH AND HIS BRETHREN. Oratorio, 4to. 1742.—This Piece, tho' printed Anonymously, was written by the Rev. Mr. *James Miller*, and is one of the best among the sacred Dramas, which are for the most Part composed solely for the Sake of the Music, and without any View to the Beauties of Poetry.

JOYOUS MILLER. *Vid.* SALOPIAN SQUIRE.

The ISELAND PRINCESS, or *the Generous Portuguese*. Opera, by P. A. *Moitteux*, 4to. 1701.—This is only the principal Parts of *Fletcher's Island Princess* formed into an Opera, and performed at the Theatre Royal.—The Scene lies in the Spice Islands, and the

Music composed by Mr. *Daniel Purcell*, Mr. *Clarke*, and Mr. *Le-veridge*.

JULIA AGRIPPINA. Trag.—A Play of this Title stands in Mr. *Bathoe's* Catalogue, but not having seen it, I cannot be on any absolute Certainty about it, but imagine it to be *Tbo. May's* Tragedy of *Agrippina Empress of Rome*, mentioned in the foregoing Part of this Work.

JUNIUS BRUTUS. Trag. by *William Duncombe*, 8vo. 1735.—In our Mention of this Play in the Body of the Work, a double Error has been committed, the first an essential one as to it's Title, which, from some Confusion of this Play with Mr. *Nath. Lee's* on the same Story, is enter'd as *Lucius Junius Brutus*, and the second as to it's having never been acted, whereas, on a second View, I find it to have been performed (and with Success) at the Theatre Royal in *Drury Lane*.

K.

THE KNIGHTS. Com. of two Acts, by *Samuel Foote*, 8vo. 1753.—This Piece made its first Appearance at the little Theatre in the *Haymarket*, about the Year 1747, and at that Time terminated with a droll Concert of vocal Music between two Cats, in Burlesque of the *Italian Comic Operas*.—As this, however, was only temporary, the Author, to adapt it more properly to true dramatic Taste, and render it a more perfect Farce, has wound up a Conclusion for it, which however, even as it now stands, is scarcely so conclusive or so natural

tural as it could be wished.—This Fault, however, is amply made amends for by its possessing in the highest Degree a much more essential Excellence of Comedy, *viz.* Great Strength of Character, and the most accurate and lively Colouring of Nature.—His two Knights, *Sir Penurious Trifle* and *Sir Gregory Gazette*, the first of which has the strongest Passion for perpetually entertaining his Friends with a Parcel of stale trite insignificant Stories, and the latter, who is possess'd with a most insatiable Thirst for News, without even Capacity sufficient to comprehend the full Meaning of the most familiar Paragraph in a public Journal, are most strongly painted.—The first of them received additional Life from the admirable Execution of the Author in his Representation of the Character, in which indeed it has been reported, that he mimicked the Manner of a certain Gentleman in the West of *England*; and the other seems to have afforded a Hint to another Writer since, *viz.* Mr. *Murphy* in his *Upholserer*, to expatiate still more largely on this extravagant and absurd Kind of Folly.—His other Characters of *Tim* and *Miss Suck*, with the Scene of Courtship introduced between them, tho' not absolutely new in the first Conception, yet are managed after a new Manner, and always give great Entertainment in the Representation.

L.

L EUCOTHÖE. Dram. Poem, Anonym. 1756.—This

little Piece, which was never acted, nor seems intended by the Author for Representation, is a Kind of Tragic Opera, founded on the Story of *Apollo's* Love for *Leucothöe*, the Daughter of *Orchamus*, King of *Persia*, and her Transformation into a Tree of *Frankincense*, in Consequence of the Discovery made to her Father of their Amour by *Clytie*, a former Mistress of *Plæbus*.—The Story is related in *Ovid's Metamorphoses*; but the Author of this Piece has deviated from the *Latin* Poet in one Particular, *viz.* that instead of transforming the jealous *Clytie* into a Sun Flower, which always keeps it's Face towards the Sun, the former Object of her Passion, he has only made her by the Power of *Plæbus*, and at her own Request, converted into a Statue.

The Poetry of this little Piece is pleasing, and the Conduct of it ingenious.

LIFE OF SEJANUS. *Vid.* POWERFUL FAVORITE.

LITIGIOUS SUITOR DEFEATED. *Vid.* STROLLER'S PACKET OPEN'D.

THE LONDON MERCHANT, or the History of GEORGE BARNWELL. Trag. by *George Lillo*, 8vo. 1730.—This Play was acted at the Theatre Royal in *Dr. Lane* with great Success. — It is written in Prose, and altho' the Language is consequently not so dignified as that of the *Buskin* is usually expected to be, yet it is well adapted to the Subject it is written on, and exalted enough to express the Sentiments of the Characters, which are all thrown into domestic Life.—The Plot is ingenious, the Catastrophe just, and the Conduct of it affecting. —And no Lesson surely can be more

more proper or indeed more necessary to inculcate among that valuable Body of Youths, who are trained up to the Branches of mercantile Business, so eminently estimable in a Land of Commerce such as *England*, and who must necessarily have large Trusts confided to their Care, and consequently large Temptation thrown in the Way of their Integrity, than the warning them how much greater Strength will be added to these Temptations, how almost impossible it will be for them to avoid the Snares of Ruin, if they suffer themselves but once to be drawn aside into the Paths of the Harlot, or permit their Eyes once to glance on the Allurements of the Wanton, where they will be sure to meet with the most insatiable Avarice to cope with on one Hand, and an unguarded Sensibility proceeding at first from the Goodness of their own Hearts, on the other, which will excite the Practice of the most abandon'd Artifices in the first, and render the last most liable to be imposed on by them, and plunge headlong into Vice, Infamy and Ruin.—This Warning is strongly, loudly given in this Play, and indeed I cannot help wishing that the Performance of it was more frequent, or at least that the Managers would make it a Ru'le constantly to have it acted once at least in each House during the Course of every Period of those Holidays, in which the very Youth to whom this Instruction is address'd, almost always form a considerable Part of the Audience.—By Mistake this Play is omitted in the Body of our Work.

LONDON'S GLORY, or the Lord Mayor's Skew, for the En-

tertainment of the Right Hon. Sir *Patience Warde*, Knt. Lord Mayor of the City of *London*, at the proper Costs of the worshipful Company of *Merchant Taylors*, by *Tho. Jordan*, 4to. 1680.

LONDON'S JOY, or the Lord Mayor's Skew, triumphantly exhibited in various Representations, Scenes, &c. performed on *Saturday, Oct. 29, 1631*, at the Inauguration of the Right Hon. Sir *John More*, Knt. Lord Mayor, &c. at the Charge of the worshipful Company of *Grocers*, by *Tho. Jordan*, 4to. 1681.

LONDON'S RESURRECTION TO JOY AND TRIUMPH, express'd in sundry Shews, &c. Sir *George Waterman*, Knight, Lord Mayor, &c. at the Expence of the worshipful Company of *Skinners*, by *Tho. Jordan*, 4to. 1671.

LONDON TRIUMPHANT, &c. invented and performed for Congratulation and Delight of the well-deserving Governor, Sir *Robert Hanson*, Knt. Lord Mayor of the City of *London*, at the Cost and Charges of the worshipful Company of *Grocers*, his Majesty gracing the Triumph with his Royal Presence, by *Tho. Jordan*, 4to. 1680.

These four last-mentioned Pieces are of the same Kind with those mentioned as written by *Tateham* and other City Poets to grace the Ceremonials of the Lord Mayor's Day, as see under LONDINUM TRIUMPHANS.—These under our present Consideration are no where taken Notice of, but by *Coxeter* in his *MS. Notes*.

LOVE AND FRIENDSHIP. *Vid. ORMASDES.*

LOVE AND HONOUR. Dramatic Poem, by *Tho. de la Mayne*, 12mo. 1742.—Tho' this Piece

was not intended for public Representation, nor is even render'd in many Particulars conformable to the Rules of the Theatre, yet, as in other Respects it is truly dramatic, I cannot deny it a Place in this Collection.—The Design of the Author is to reduce all the Circumstances of the *Æneid*, which have a Reference to the Loves of *Dido* and *Æneas*, into the Limits of a Drama somewhat more extensive than that of a common Tragedy.—To this End he has made it to consist of seven *Cantos*, or more properly Acts, in which he has introduced the principal Personages of the *Æneid* as Interlocutors, and altho' he has added some Characters, and omitted others, enlarged upon certain Passages, borrowed Hints from some, and entirely suppressed others, yet he has nowhere deviated from the general Tenor of the Poem.—His Piece opens with the landing of *Æneas*, and the Catastrophe closes with his Departure and the Death of *Dido*.—In a Word, he has form'd it into a Tragedy, tho' somewhat irregular, under the modest Title of a dramatic Poem only.—He has, throughout the whole, quoted the Passages made Use of from the Original with great Candour, and altho' his Versification may not have all that nervous Power and Dignity which shines thro' the Works of some of our Writers, yet it is far from contemptible, or the Piece itself from being undeserving of Notice and Approbation.

LOVE AT FIRST SIGHT. Com. by *David Craufurd*, 4to. 1704.—This Play was acted at the Theatre in little *Lincoln's-Inn-Fields*, but was not published

till the above Year, tho' written four Years before.

LOVE AT FIRST SIGHT, or *the Wit of a Woman*. Ballad Opera, of two Acts, by *Joseph Yarrow*, 8vo. 1742.—This little Piece was never acted any where but in the *York Company* of Comedians, a Performer in which the Author was at the Time of it's Publication.—The Hint on which the whole Plot of the Piece turns, of the young Lady's discovering her Inclination to her Lover, and making an Assignment with him for her Elopement, under the Pretence of informing her Father that he had formed such a Design, is apparently borrowed from *Miranda's* Appointment with *Sir George Airy* for the Garden Gate at the Hour of Eight in *Mrs. Centlivre's Busy Body*.

LOVE IN A VEIL. Com. by *Rich. Savage*, 8vo. 1718.—This Play was acted at the Th. Royal in *Drury Lane*, but with no great Success.

LOVE IN EVERY AGE. *Vide* FOUR SEASONS.

THE LOVE MATCH. Farce, Anonym. 1762.—This little Piece made its Appearance at *Covent Garden Theatre*, but without Success.—It was indeed greatly deficient in some of the dramatic Requisites, the Plot being rather a Compage of unconnected Episodes, and some of the Incidents rather forc'd and unnatural.—Yet the Language was far from being bad, and there were some of the Characters not ill drawn, more particularly that of *Lady Bellair*, which in all Probability might of itself have protected the Piece, and even procured it a Run, had it not unluckily

unluckily made its Appearance immediately after that of a much more finished Character of the same Kind, *viz.* that of *Sephia*, in the *Musical Lady*.—The *Love Match* therefore expired after the second Night, nor has the Author, who is entirely unknown, as yet thought proper to let it appear in Print.

LOVER METAMORPHOS'D.
Vid. STROLLER'S PACKET
BROKE OPEN.

The LOVER'S OPERA. Farce, by *W. R. Chetwood*, 8vo. 1730.—This Piece was performed at the Theatre in *Drury Lane*, and met with some Success.

The LOVES OF MARS AND VENUS. Dramatic Pantomime, by *John Weaver*, 1716.

LOVE'S REVENGE. Dramatic Pastoral, Anonym. 8vo. 1714.—I imagine this Piece was acted somewhere, it having been set to Music by *Dr. Greene*, tho' the Title Page does not specify so much.—The Scene lies in *Arcadia*, and it is divided into two Interludes or Acts.—The Subject is a Revenge vowed by *Cupid* for some Slight received from *Psyche*, which he puts in Execution by exciting a Fit of Jealousy between two Lovers, whom he afterwards, however, on a Return of *Psyche's* Kindness, reconciles to each other.

LOVE THE LEVELLER, or the Pretty Purchase. by *G. B. Gent.* 4to.—The exact Date of this Piece I do not know, as I do not find it taken the least Notice of in any of the Writers, and the Title Page of that Copy which I have seen being imperfect.—However, I imagine it must have been nearly about the Year 1700, as I find in the *Dra-*

matis Personæ the Names of *Wilks, Mills, Griffin, Pinketbman, Johnson, Fullock, Norris, &c.* as Performers in it.—It appears by the Epilogue, or at least seems imply'd in Opposition to the Author's Assertion in the Epistle to the Reader, that it met with but indifferent Success.—And indeed it seems astonishing, that it should ever have been performed at all, that the Managers should receive, the Actors study, or the Audience permit a thorough Hearing to so execrable a Piece.—It is neither Tragedy nor Comedy, the Plot if it deserves that Title, is full of the most unnatural Incidents, the Characters the most unmeaning, and the Language the most trifling, bald and insipid that I almost ever met with.—And it's being at all endur'd, might probably have been owing to what the Author grievously complains of in his Epistle, *viz.* Some correcting Friend's having with an unsparing Hand lopped away, as he calls it, whole Limbs, and mangled it into a barbarous Deformity, that is to say, I imagine, curtailed so much of it, as to leave scarcely any Thing for the public Severity to exercise itself upon.—The Scene lies in *Creta*, and it is said in the Title Page to have been acted at the *New Theatre in Bridge's Street, Covent Garden*, *viz.* the Theatre Royal in *Drury Lane*.

The LOYAL SUBJECT. Tr.-Com. by *Beaumont and Fletcher*, Fol. 1679.—This Play is mentioned here only because I had by some Mistake omitted it in the Body of this Work.—The Scene lies at *Mosco*, and some Parts of the Plot and Characters are ingenious and well supported, yet on

the whole I cannot esteem it as one of the best Pieces of these Authors.—Mr. *Sheridan* however thought it worth while to revive it on his Theatre at *Dublin* about five Years ago, and reprint it with some few Alterations of his own.

The **LYAR**. Com. of three Acts, by *Sam. Foote*, 1762.—This Piece was originally intended by its Author to have been represented during the Summer Partnership between Mr. *Murphy* and the Author, but the Run of those Pieces they had before brought on, and the unexpected Necessity of their performing the *Wishes*, having exhausted the Time limited for their Representation, this was obliged to be deferred till the ensuing Winter, when it was represented for the first Time at the Theatre in *Covent Garden*.—Its Success was but very indifferent; and indeed it must be confessed that it was in itself far from equal to the Generality of this Gentleman's Works.—As to the Plot, it is almost entirely borrowed from Sir *Richard Steele's Lying Lover*; which was itself founded on the *Menteur* of *Corneille*, which was moreover little more than a Translation from a dramatic Piece written by *Lopez de Vega*.—It is not much to be wonder'd, therefore, if the Dish, thus serv'd up at a fourth Hand, did not retain the whole of its original Relish.—And tho' there were here and there some Strokes of Humour which were not unworthy of their Author, and some few Touches of temporary Satire, yet the Character of the *Lyar* had certainly neither native Originality enough in it to please as a Na-

vely, nor additional Beauties enough either in his Dress or Demeanour to excite a fresh Attention to him as a new Acquaintance.—And what seem'd still more extraordinary, the Author, who himself performed the Part, and therefore one would imagine might have had an Eye to his own peculiar Excellencies in the writing it, had not even aim'd, as he has most usually done, at affording himself any Opportunity in it for exerting those amazing Talents of Mimickry which he has ever been so remarkable for, and so inimitable in.—In short, on the whole, it was rather tedious and unentertaining, having neither enough of the *Vis comica* to keep up the Attention of an Audience thro' so many Acts as a Farce, nor a Sufficiency of Incident and Sentiment to engage their Hearts, if consider'd under the Denomination of a Comedy.—In short, after a Run of, I think, no more than three Nights, it sunk into an Oblivion from which the Author has not as yet thought proper to rescue it, by Publication of it in Print.

M.

MAID'S THE MISTRESS.
Vid. DISAPPOINTMENT.

MARPLOT IN LISBON. Com. 12mo. 1760.—This is nothing more than Mrs. *Centlivre's* Comedy of *Marplot*, or the second Part of the *Busy Body*, which, with this Title, and some few Alterations in the Body of the
Piece

Piece by Mr. *Henry Woodward*, joint Manager with Mr. *Barry*, of the Theatre Royal in *Crow-street, Dublin*, was represented at that Theatre.—It has been also still farther pruned, and being reduced into three Acts, performed two or three Nights last Season by Way of a Farce at the Theatre Royal in *Covent Garden*.

A MASQUE OF GRAY'S-INN GENTLEMEN, performed before the King in the Banqueting-House of Whitehall (in the Year 1613) at the Marriage of the Princess Elizabeth, and the Prince Palatine of the Rhine. By *Francis Beaumont*, 8vo. 1653.—This Piece is undoubtedly *Beaumont's*, as it is published among his Poems at the Time above quoted: yet in the general Title it bears great Resemblance to a Piece of the same Kind, and on the same Occasion, by *Geo. Chapman*. (Vid. MASQUE of the two honourable Houses, &c.) and still more so to an anonymous one, which seems to have been performed very nearly at the same Time, and certainly at the same Place and by the same Gentleman, on Occasion of the Nuptials of the Earl of *Somerset*, with the Daughter of Lord *Suffolk*. (Vid. MASQUE OF FLOWERS.) This Resemblance however, which I must confess at first puzzled and confounded me not a little, ought not to mislead us into the Error of imagining them to be the same, as it appears to have been customary at that Time on any grand Occasions of this Kind, for the Members of the several Inns of Court, to shew their Respect to the Court by Presentations of this Sort, for the Performance of which some of the stated and public Holidays seem ever to have

been fixed on.—It must therefore necessarily happen that they must sometimes nearly coincide in Point of Time, both by different Societies on the same, and by the same Society on different Occasions.

THE MATCH-MAKER FITTED, or the Fortune Hunters rightly serv'd. Com. 8vo. 1742.—This Play was intended for the Stage, but not accepted by the Performers.—Nor if it had, could it have stood a Chance of Favour with the Public.—The Language, tho' far from being low or devoid of Understanding, yet is heavy, declamatory, and unadapted to Comedy, and the Characters shew the Author to have made no very strict Observations on those distinguishing Features of the Mind which mark out the Varieties of Nature's Oddities.—Yet there is somewhat in the Plot which is original, and capable of being extended on to Advantage, *vsz.* The Circumstance of the designing Guardian of a Woman of no Fortune, who, having by the Assistance of her own Artifices, and the spreading a Belief of her being possessed of a large Estate, procured considerable Sums by selling his Consent by Turns to several different Fortune-Hunters, and trick'd them all into the just Punishment of ridiculous and improper Matches, is himself at last entrapped into Marriage with the Girl herself.—Such a Design, executed by an able Hand, enlivened with justly drawn Characters, and adorn'd with pleasing and dramatic Dialogue, might produce a Piece not undeserving the Approbation of the Public.—It is dedicated to *Mother Wilson*, of *Wild-Street*, Countess of *Drury*, under the Character

Character of *Surly* her Chaplain: this Mother *Wilson* appears to have been a Bawd of Repute at that Time, and probably might have mis-used the Author.— Yet there seems to be but very little Connection between those private Occurrences, and the general Design of the Piece.

MEASURE FOR MEASURE, or *Love the best Advocate*. Fr.-Com. 4to. 1698.—This is nothing more than an Alteration considerably for the worse, from *Shakespeare's Measure for Measure*.—I have some Suspicion that it was altered by Mr. *Betterton*.

MEDEA. Trag. by *Cha. Johnson*, 8vo. 1730.—It is somewhat extraordinary that a Play so modern as this, and written by an Author so well known in the dramatic Way as Mr. *Johnson*, should have escaped the Notice of all the Writers, and be even omitted in the Catalogues.—So however it has happened.—Yet it was acted at *Drury Lane* Theatre with some, tho' not very extraordinary Success; which the Author takes particular Notice of in his Preface to his Piece.—It was moreover strongly supported in the acting, especially in the Female Parts, *Medea* being performed, if I mistake not, by Mrs. *Porter*, and *Creusa* by the great Mrs. *Oldfield*.

MEDEA. Trag. by *Richard Glover*, 4to. 1761.—This Play was not written with an Intention for Stage Representation, being professedly formed after the Model of the Ancients, each Act terminating with a Chorus.—The Author has indeed shewn a great Deal of Erudition and a perfect Acquaintance with the Ancient Classics; some Parts of his Language are poetical, the sen-

timental Passages forcible, and the *Ordo Verborum*, tho' somewhat stiff, yet not pedantic or turgid.—Yet withal, there is a languid Coldness that runs thro' the Piece, and robs it of the great Essence of Tragedy, pathetic Power.—The whole is declamatory, and the Author seems to have kept the *Medea* of *Seneca* very constantly before his Eyes; and it must be apparent to every one of but ordinary Judgment, that long Declamations, pompous Invocations of Ghosts and Powers of Witchcraft, and Chorusses composed in the uncouth Measure of Iambic, Dythirambic, &c. are by no Means adapted to the Fashion of the *English* Stage.—If it should be urged, that these Kind of Pieces are not written for the Theatre, but for the Closet, I cannot think even that Excuse obviates the Objection, or clears an Author who writes in this Manner, from the Charge of Affectation or Singularity, any more than it would avail a Man who should dress himself in the Short Cloke, Trunk Hose, &c. of King *James I's* Times, and tho' he paid and received Visits in this Habit, should plead by Way of Apology that he did not chuse to dance in it at an Assembly, or go to Court on a Birth-Day.—And indeed, I can perceive no juster Reason for our cloathing our Language, than for the decorating our Persons after the Fashions made Use of two thousand Years ago.—Taste is periodical and changeable, and tho' it may not always be absolutely right, it is very seldom totally wrong; and consequently a Compliance with it, in a moderate Degree, will ever be less blameable than an Opposition to it, which has not
some

some very peculiar Advantages of Convenience or Pleasure to urge in its Excess.

The **METHODIST**. Com. of two Acts, Anonym. 8vo. 1761. — This Piece was never acted, nor intended so to be, and is no more than a most impudent Catch-penny Job of some Book-seller's Hireling, whom the great Success of Mr. Foote's *Minor* had induced to write this Sequel to it, which is contrived in such a Manner from the Arrangement of the Title Page, as to appear to the unwary Purchaser the Product of the same Author. — But there is somewhat worse in this Piece than even the Imposition on the Public, which is the gross Reflection thrown on the private Character of the Chief of the Methodists, contrary to the Intention of the Author of the *Minor*. — For altho' that Gentleman has made a very just and ingenious Attack on Enthusiasm itself, and exposed the Sanction which the Promoters of Vice and Venders of Lewdness lay claim to under the Mask of Religion, and the Protection of some mistaken and pernicious Tenets, yet he has not endeavour'd to cast so severe a Censure on Men of any holy Profession, however misled by blind Zeal or enthusiastic Madness to inculcate and propagate those Tenets, as to hint at their being themselves either the Abettors or Encouragers of those Pests of Society, who screen themselves under their Doctrine, or may pretend to enlist themselves under their Banners. — This the present Writers has done, who, by a Continuation of the Characters and Plot of the *Minor*, has made Dr. *Squintum* and Mrs. *Cole*, that is to say, an old Bawd and a Methodist Preacher, Co-

adjutors and joint Instruments in carrying on the Purposes of Debauchery, and bringing to Perfection all the infamous Transactions of a common Brothel. — A Charge, which if just, would not only cast an *Approbium* on a whole Sect of Teachers, which it is to be hoped not one among them could possibly deserve, but also be a severe Reflection on the Legislature itself, for not having entered into a stricter Inquisition on a Nest of Vipers, which lying closely conceal'd under the Shadow of Religion, are empoisoning and destroying the very Fountain of Piety and Virtue.

MINERVA'S TRIUMPH. *Vid.*
DON SANCHO.

The **MISANTHROPE**. Com. — This is only a Translation from *Moliere*. — *Vid.* **MAN HATER**.

The **MISTAKES**, or *the happy Repentment*. Com. by the late Lord * * *, 8vo. 1758. — The Author of this Piece was the learned, ingenious and witty Lord *Cornbury*. — It was however never acted it being a very juvenile Performance, and unequal to that very deserved Reputation his Lordship's Abilities afterwards acquir'd. — He made a Present of it to that great Actress Mrs. *Porter*, to make what Emolument she could of it, and that Lady, after his Death, published it by Subscription, at five Shillings each Book, on which Occasion the Remembrance of Mrs. *Porter*'s former Merits with the Public in her Profession, and the Respect due to the Worth of the Author, induced the Nobility to exert themselves so largely, some subscribing for twenty, others for forty, and some even fourscore or an hundred Books, that the whole Number of Copies subscribed for amounted to three Thousand. —

The

The general Tenor of the Piece is to form a Kind of Vindication of the Fair Sex, by drawing in his Lord and Lady *Thoughtless* a Contrast and Counterpart to the Character of *Gibber's Lady Townly*, in the Comedy of the *Provoked Husband*.—I cannot pay any great Compliment to his Lordship's Genius from the Execution of this Design, yet there breathesthro' the whole such Sentiments of Honour and Virtue, as reflect the brightest Lustre on a much valuable Quality, viz. *his Intrinsic Goodness of Heart*.

THE MUSES IN MOURNING. Opera, by *A. Hill*, 8vo. 1760.—This little Piece was never acted, but is printed in Mr. *Hill's* posthumous Works.—It is like the *Snake in the Grass* of the same Author, a Burlesque on the prevailing Taste for Operas and Pantomimes, under the Idea of a Lamentation made by the Tragic and Comic Muse, for the apparent Neglect shewn to them by the Public.

THE MUSICAL LADY. Farce, Anonym. 8vo. 1762.—This Piece, tho' printed without any Author's Name, was well known to be written by *Geo. Coleman, Esq;* the Author of the *Jealous Wife* and *Polly Honeycombe*, both which we have taken Notice of in their proper Places.—In the last of the two Pieces we have just mentioned, Mr. *Colman* had endeavour'd to expose one Foible, to which the *British* Fair Ones of this Age have been too apt to give Way, viz. a Passion for the Reading of Novels and Romances.—In the Piece before us, he had again attacked the same lovely Triflers in another Folly not less ridiculous, and full as pernicious as the former, and that is the Affectation of a Passion for Mu-

sic, and a Taste in Composition, without either feeling the one or possessing the other, and thereby becoming Dupes to Fashionable Absurdity, and an easy Prey to the interested Views of a Set of Foreign Fiddlers and *Italian* Impostors, to the Neglect of real and superior Merit, because *British*, or at the best imagining those Qualifications the only Title to Encouragement, which never thrive perfectly but in a Land of Luxury and Effeminacy, and ought by no Means to be set in Composition with those manly Virtues and generous Qualities, which are the distinguishing Characteristics of our more hardy Countrymen.—In this Attempt the Author has succeeded better than in his former, his *Sophia* is a more finished Character than his *Polly Honeycombe*, and the Use made of her darling Folly by Mr. *Mask*, much more judicious and conducive to her Reformation than the baffled Design of Mr. *Scribble*.—The Characters are all finely drawn; nor are those of Old *Mask* and even the *Laundress* less delicately finished, than the more important ones of Young *Mask* and *Sophy*.—The Language is lively and sensible, and the Plot, tho' simple, sufficiently dramatic.—In a Word, I cannot avoid giving it as my Opinion that, notwithstanding the Success of the *Jealous Wife*, the *Musical Lady* still stands foremost in Point of Merit among all Mr. *Colman's* Writings.—Yet, tho' that Merit might fully entitle it to the Approbation it met with, it would scarcely be just to omit taking Notice, that its Success was greatly contributed to by the admirable Performance of perhaps the most promising young Actresses that has appeared on this Stage for

for upwards of twenty Years past, viz. Miss *Pope*, who supported the Character of *Sophia*, with a Sprightliness temper'd with Judgment, and an Elegance heightened by Ease, that might have done Honour to a Performer of three Times the Experience in Life, that her Years can have afforded her an Opportunity of acquiring.—The Prologue was written by Mr. *Garrick*, and spoken by Mr. *King*, and the Scene lies partly at *Musk's* Chamber in the *Temple*, and afterwards at *Sophia's* House.

N.

NECROMANCER. *Vid.*
HARLEQUIN DR. FAUSTUS.

NEW WAY TO GET A HUSBAND. *Vid.* STROLLER'S PACKET BROKE OPEN.

NEW WAY TO GET A WIFE. *Vid.* STROLLER'S PACKET BROKE OPEN.

O.

OEDIPUS COLONEUS. Trag. by *Geo. Adams*, 8vo. 1729. This is only a very flat Translation from *Sophocles*, with Notes, but not intended for the Stage.

OEDIPUS TYRANNUS. Trag. by *Geo. Adams*, 8vo. 1729.—This is another of the Translations from *Sophocles*, by the Author of the last-mentioned Piece.—They are published with others of the same Kind, in two vol. 8vo.

OLD FORTUNATUS. Com. by *Tho. Decker*, 4to. 1600.—

This Play is printed in the old black Letter, and is the same with that mentioned in the Body of this Work, under the Title of FORTUNATUS.—The Plan of it is founded on the old Story of *Fortunatus*, and his inexhaustible Purse and wishing Hat.—But the Author has made such admirable Use of the various Circumstances of the Story, and taken the Advantage of throwing in such Sentiments and Strokes of Morality, that notwithstanding the Wildness and Improbability of every Part of the Plot, I know not on the whole among the Plays of that Time many that have a juster Claim to Approbation than this Piece.—The Scene lies partly at *Fama Gosta*, in the Island of *Cyprus*, and partly in the Court of *England*, during the Reign of *Athelston*.

ONCE A LOVER AND ALWAYS A LOVER. Com. by Lord *Lansdowne*.—This is no more than an Alteration of the *She Gallants*, which had been written when his Lordship was very young, but which at a maturer Time of Life he revised, and improved by the Addition and Amendment of several Scenes, which he particularly specifies in an Advertisement prefixed to it.—It is to be found in the third Volume of an Edition of Lord *Lansdowne's* Works, in 12mo. 1736.—But what is somewhat extraordinary, none of the Writers take any Notice of it under this Title, nor does it appear, altho' the *She Gallants*, with all it's Imperfections on it's Head, was acted with great Approbation, that this improved Comedy was ever brought on the Stage; nay, it is reasonable

zble to conjecture the contrary, as there are no Performer's Names annexed to the *Dramatis Personæ*.

The ORATORS. Com. of three Acts, by *S. Foote*, 8vo. 1762.—This is the last Piece this Author has produced, and met with very good Success.—It was performed at the little Theatre in the *Haymarket* in the Middle of the Day, during some Part of the Summer of 1762.—The Bills published for it were under the Idea of *Lectures on English Oratory*, and indeed Part of the first Act is taken up in an Ironical Kind of Lecture on that Subject.—The two last, however, are an Illustration of some of the Principles laid down in the said Lecture, by Examples with Regard to the several Methods of arguing and declaiming, peculiar to the Oratory of the Bar, and that of *some public Assemblies*, the former is an imaginary Trial of that ideal Being, the *Ghost of Cock-Lane*, and the other in a supposed Meeting of Mechanics and Labouring Men at the noted *Robin-hood Society*.—In the Pursuance of this Plan, in Order to point out the Absurdities which are frequently run into both in the Matter and Manner of Argumentation, Mr. *Foote* has thrown into his Design a great Variety of Characters, some of which have been supposed to be drawn from real Life, particularly one of an eminent Bookseller of a neighbouring Kingdom, who, with all the Disadvantages of Age, Person, and Address, and even the Deficiency of a Leg, is perpetually giving himself the Airs of the greatest Importance, continually repeating Stories of his own Wit, and not contented with being a most tiresome Egotist in other Re-

spects, is even continually talking of his Amours, and boasting of being a Favorite with the Fair Sex.—Such a Character is surely a genuine Object of Ridicule; the Stage seems to demand it as a Sacrifice at the Shrine of *Common Sense*; nor can I think the Dramatic Writer justly chargeable with Personality, who, seeing so extraordinary a Flower growing in Nature's Garden, does not exclude it from the Nonesay he is gathering, because it grew in a particular Spot, and that its glaring Colours had happened to have been observed by hundreds besides himself.

ORESTES. Opera, by *Lewis Theobald*, 8vo. 1731.—This Piece, tho' in the Title stiled an Opera, is in Reality a regular Tragedy of five Acts, with nothing to give it a Right to the former Title but some few Pieces of Music introduced in various Parts of it.—The Scene lies in *Scythia Taurica*, and the Story of the Plot is that of the Expedition of *Orestes* and *Pylades* to that Country, in order to bear away the Statue of *Diana*, which had been sent down thither from Heaven; which Exploit they at length achieved by the Assistance of *Iphigenia*, the Sister of *Orestes*, at that Time, tho' unknown to them, a Priestess of that Goddess in her Temple at *Tauris*, where the sought-for Statue was deposited.

OSMAN. Trag. by *Francis Gentleman*.—This Piece has never yet appeared in Print, altho' about the Year 1751. Proposals were published both for the printing and acting it by Subscription, each Subscriber for a Ticket at the Performance of it at the little Theatre in the *Haymarket* being, by the Proposal, entitled to a Co-

py of the Play in large or small Paper, according to the Part of the House for which he chose to take the Ticket.—This Design, however, was laid aside, most probably for Want of sufficient Encouragement to the Subscription.—Yet the Play did not want Merit, and being afterwards brought on the Stage at Bath, met with Approbation.

P.

PAMELA. Com. by Carlo Goldoni, 8vo. 175.—This Piece is founded entirely on the celebrated Novel of that Title, written by Mr. S. Richardson.—The Original is in Italian, and a Translation in English is printed with it Page for Page.—The Language of the former however is mere Dialogue, entirely undramatical, and little more than a Recapitulation of Scenes infinitely better related in the Novel itself; and as for the Translation, it is still more flat and insipid than the original. They are printed with the *Father of a Family* above mentioned.

PERSEUS AND ANDROMEDA. Anonym. 4to. 1730.—This is nothing more than the Vocal Part of the celebrated Pantomime of that Title, represented first at the Theatre Royal in *Lincoln's-Inn-Fields*, and since frequently repeated at *Covent Garden*.—By whom the Words were composed, I know not, but it is printed in a pompous Manner, and is said in the Title Page to be adorned with Copper Plates, which however means no more than a coarse Frontispiece, repre-

senting the Death of *Medusa*, and as rude a Print fronting the Beginning of the Piece, intended to serve by Way of reminding the Reader of the Deliverance of *Andromeda*, not unlike certain French Books, in the Titles of which we frequently find pompously expressed the *Ornée des Figurés en Tailles douces*, the Reader's Expectations from which perhaps are gratified with three or four Pewter Cuts, so vilely executed, as not to furnish the Idea of any one Thing really existing either in Heaven or Earth.

PHILOCTETES. Trag. by Geo. Adams, 8vo. 1729.—This is only a Translation from *Sophocles*, with Notes, published with his other Translations above-mentioned.

PLANETOMACHIA, or the first Part of the General Opposition of the seven Planets. Com. by R. Green, 1585.—This Piece is nowhere mentioned but in *Wood's Fasti Oxon*, Vol. I. 762.

THE POWDER PLOT. Anon. 8vo. 1732.—The whole Title of this little theatric Performance is *A Dramatic Piece, by the Charter-House Scholars, in Memory of the Powder-Plot, performed at the Charter-House, Nov. 6, 1732.*—It is nothing more than a little Interlude written in Rhime, in which the Interlocutors are, the Pope, the Devil, and two Jesuits.—The Scene Rome.

THE POWERFUL FAVORITE, or the Life of *Sejanus*. Hist. 1628.—This Play I find nowhere mentioned but in *Wood's Athen. Oxon*, Vol. I. 536. who attributes it, but with a Quære indeed annexed, to *Philip Masfinger*.

PRETTY PURCHASE. Vid. LOVE THE LEVELLER.

Q.

QUIXOTE IN PETTICOATS.
Vid. ANGELICA. See AD-
DENDA.

R.

REBELLION DEFEATED,
or *the Fall of DESMOND*.
Trag. by *John Cutts*, 4to, 1745.
—This Tragedy was never acted,
yet is not absolutely devoid of
Merit.—The Scene of it lies in
Ireland, and the Plan is founded
on the *Irish* Rebellion in 1582,
headed by *Gyrald Fitz Gyrald*,
Earl of *Desmond*.

The **RIVAL FATHER**, or *the
Death of Achilles*. Trag. by *Wm.
Hatchett*, 8vo. 1730.—This Play
was acted at the new Theatre in
the *Haymarket*.—It is founded on
the well-known Story in the
Greek Annals of the Death of
that great Hero, by a Wound in
the Heel (the only Part in which
he was vulnerable) by an Arrow
shot from the Bow of *Paris*, as
he was kneeling at the Altar, to
dedicate his Vows to *Polyxena*,
the Daughter of *Priam*, (who is
here however made to be in Love
with, and ardently beloved by,
his Son *Pyrrhus*) as the Guarant-
tie of a Peace between the *Greeks*
and *Trojans*.—The Conduct of
the Piece in general is borrowed
from the *Mort D'Acille* of *M.
Corneille*, and the Author con-
fesses his having taken some Hints
from the *Andromache* of *Racine*,
and endeavour'd to imitate the
Simplicity of Style which *Phillips*
has preserv'd in his *Distress'd Mo-
ther*.—He has however fallen

greatly short of all his Originals,
and render'd his Piece too heavy
and declamatory from a Want of
Incident, and a Super-Abundance
of long uninterrupted Speeches,
which must ever tire an Audi-
ence, and abate that Power which
affecting Circumstances would o-
therwise have over their Minds.
—Yet on the whole there is some
Merit in it, and it will not be
saying too much to confess that
there have been many Pieces since
it's Appearance, which have not
been so deserving of Approbation,
that have met with good Success.
—The Scene lies in the *Grecian*
Camp before *Troy*.

The **RIVAL FATHER**. Farce,
8vo. 1754.—This Piece was ne-
ver acted, nor deserved to be so;
it was however printed in *Dublin*,
and tho' published Anonym, has
been acknowledged by one *Mr.
Preston*, an itinerant Actor, as
his Offspring.

RIVAL QUEENS. Vid. CON-
TRETREMP.

ROGER AND JOAN, or *the
Country Wedding*. A Comic Mask,
Anonym. 4to. 1739.—This very
little Piece is said in the Title
Page to have been acted at the
Theatre Royal in *Covent Garden*,
but by the Length of it, which
does not exceed about eight Pages
in Quarto printed very loosely, it
appears scarcely sufficient for the
Entertainment of a whole Even-
ing, and therefore I imagine it
must rather have been a Sort of
Interlude between the Acts made
Use to introduce a Ballet, or else
have filled up the Space of Time
after the Play, while the Perfor-
mers were dressing and otherwise
preparing for the Representation
of the Farce.—The Scene lies in
a Country Village, and the Music
was composed by *Mr. Lampe*.

ROMAN MATRON. *Vid.* CO-RIOLANUS.

ROYAL SHEPHERDESS. Tr.-Com. by *Tho. Shadwell*, 4to. 1669.—This Play is not *Shadwell's* own, being, as he himself acknowledges in his Epistle to the Reader, taken from a Comedy written by *M. Fontaine*, called the *Rewards of Virtue*.—It met however with considerable Applause.—The Scene lies in *Arcadia*.

ROYALTY IN DISGUISE. *Vid.* SESOSTRIS.

S.

SAINTE PATRICK FOR IRELAND. Historical Play, by *James Shirley*, 4to. 1640.—This Play is mentioned as *Shirley's* by all the Writers, and they all speak of it as a First Part, which it is also called in the Title Page, and the Promise of a second Part given in the Prologue.—Yet none of them pretend to know whether such second Part was ever executed or not, excepting *Gildon*, who positively asserts that such second Part was designed by the Author for the Press, but never published.—For the Plot of the Play, See *Bede's* Life of *St. Patrick*, and others of the *Romish* Legends.—The Play is now in Print, and common to be met with in *Ireland*, it having been republished there, as were also *Blurt Mr. Constable*, the *Love-sick King*, the *Widow*, and some other old Plays, five or six Years ago, by *Mr. Cbetwood*.

THE SALOPIAN SQUIRE, or the *Joyous Miller*. A Dramatic Tale, by *E. Dower*, 8vo. 1739.—The Author of this Piece has

annexed to it the Reasons for it's not making it's Appearance on the Stage, which, with the true Virulence of a disappointed Poet, he attributes to Party, Bigottry, and Malevolence in the Manager who refused it.—In Vindication however of the Gentleman so accused, it will be needful only to peruse the Piece itself, to find much more substantial Reasons for that Rejection than those which it's Author has assign'd.

THE SCHOOL FOR LOVERS. Com. by *William Whitehead*, 8vo. 1762.—This is the last dramatic Work of our present Laureat, and his first Attempt in the Walks of Comedy.—In an Advertisement prefixed to it, he acknowledges it to have received it's first Foundation in a dramatic Piece written, but not intended for the Stage, by *M. de Fontenelle*, to whose Memory he dedicates this Piece, subscribing himself a *Lover of Simplicity*.—What Species of Drama however it ought to be classed in, is somewhat difficult to determine, since, tho' it is stiled a Comedy, the visible Faculties have much less Opportunity of Exertion than the tender Feelings of the Heart, and the Catastrophe, tho' happy in the main, and suitable to poetical Justice, is not compleatly so, since two amiable Characters are left, the one entirely unprovided for, and the other in a Situation far from agreeable, *viz.* that of only being Witness to a Degree of Happiness in the Possession, which, with Respect to herself, she must imagine out of Reach, or at least deferred for a considerable Period of Time.—Those who are acquainted with the Play will readily conceive that the Characters I mean are *Bellmour* and *Araminta*; and as to *Modely*, tho'

tho' he has, thro' the Course of the Piece, appear'd to have Foibles, yet, as they have not arisen from any Madness of Heart, and that the open Sincerity of his Repentance is too apparent to every Auditor, not to render him deserving of a Restoration to his Esteem, the Author might perhaps have wav'd some little of his Punishment, and restor'd his *Araminta* also to his Arms.—What the Author however seems to have principally aimed at, *viz.* Delicacy, Sentiment, and the Consequence of Instruction in the Conduct of a generous and well-plac'd Passion, he has undoubtedly most eminently succeeded in.—His *Celia* and Sir *John Dorilant*, and more especially the latter, are Characters most perfectly amiable and worthy of Imitation, and to remove at once the great Cavila of the Critics, who seem'd with Respect to this Piece to be at a Loss where to fix a Censure, if a dramatic Piece has those essential good Qualities of affording at once a Sensibility to the Heart, a Lesson to the Understanding, and an agreeable Amusement to the Senses, of what Importance as it be look back to what Title the Author has thought proper to give it.

SEMELE. Opera, by *William Congreve*, 4to.—This Piece was not performed at the Time when it was written, nor indeed during the Life of it's Author; but has been since set to Music by the great Mr. *Handel*, and frequently represented at the Theatre Royal in *Covent Garden* with universal Applause.

SESOSTRIS, or *Royalty in Disguise*. Trag. by *John Sturmy*, 8vo. 1728.—This Play was acted with some Success at the Theatre Royal in *Lincoln's-Inn-Fields*, and

tho' it is not in itself a Piece of any great Merit in Respect to Language or poetical Execution, yet it seems to have furnished Hints to some of our later Tragic Writers, who, having had greater Abilities, have made a more masterly Use of the very same Incidents that compose the Plot of this Tragedy.—In short, *Merope* and *Barbarossa* seem both greatly indebted to this Piece.—The Scene is laid in *Egypt*, where *Omar* having deposed and murder'd the former King *Pbarnaces*, and usurped the Throne from his Widow *Nitocris*, is still unsatisfied till he can close the Scene of Blood by the Death of her Son *Sesostris*, who, thro' the Care of *Pbares*, an old Servant of the King's, had been preserved from the General Slaughter of the Royal Race, and bred up at a Distance from the Court.—*Sesostris* returning to *Egypt*, in order to assert his Rights, meets with *Omar's* Son, who, having attacked him, falls a Victim to his Valour, and the Conqueror making himself Master of a Ring, Letter and other Credentials belonging to the Son of *Omar*, proceeds on his Expedition, and by the Advice of *Pbares* passes on *Omar* for his own Son (whom he had not seen from Infancy) and the Slayer of *Sesostris*.—This Impostion however being at length discovered, the Tyrant's Rage dooms him an immediate Sacrifice at the Temple of *Isis*; but as the fatal Act is just on the Verge of being executed, *Sesostris*, full of a supernatural Ardor, seizes on the Knife of Sacrifice, and plunging it in the Tyrant's Heart, at once frees the Nation from Opposition, and restores himself to the Throne, his Right by Birth.

How near these Incidents to the Plays I have mentioned!—*Sesoftris's* Introduction to *Omar* as the Murderer of himself, and the Love which *Phares's* Daughter has for him, bear the strongest Resemblance to *Selim's* Disguise and *Irene's* Passion, in *Barbarossa*, at the same Time, that the Confirmation to *Nitocris* of her Son's Death, by Means of the Sword and Jewels, and *Sesoftris's* heroic Action at the Altar, are scarcely at all different from the Distress of *Merope*, and the Death of *Poliphontes* by the Hand of *Eumenes*.—I know not whether this Play or *M. Voltaire's Merope* was first written, but I am apt to believe the latter, and if so, this is only built on the Foundation of the *French* Tragedy, and it is to *M. de Voltaire* that the above-mentioned Plays are indebted for their Origins.

THE SEVERAL AFFAIRS. Com. by *Tho. Meriton*,—This Piece was never acted, nor ever appear'd in Print, but as the Author himself informs us in the Dedication to another Play of his, called the *Wandering Lover*, was only reserved as a Pocket Companion for the Amusement of his private Friends.—The Stupidity of the Title however affords a most contemptible Idea of the Piece, and leaves us some Reason to congratulate ourselves on the not having been in the Number of *Mr. Meriton's* Friends.

SEXES MISMATCH'D. *Vid.*
STROLLER'S PACKET BROKE OPEN.

SHEEPSHEARING. *Vid.*
FLORIZEL AND PERDITA.

THE SHEPHERD'S HOLIDAY. Past.-Tragi-Com. by *Joseph Rutter*, 8vo. 1635.—This Play has only the Initials *J. R.* in the Title Page, but *Kirkman*, whose

Authority in General is a very good one, has ascribed it to this Gentleman, and all the other Writers have followed his Example.—The Piece is written in Blank Verse, and *Langbaine* styles it the nobler Sort of Pastoral.—It is also recommended by two Copies of Verses, the one from *Ben Jonson*, who calls the Author *his dear Son* (in the *Muses*) and *his right learned Friend*, and the other from *Tho. May*.—The Scene lies in *Arcadia*, and at the End of the Piece is a pastoral Elegy on the Death of the Lady *Venetia Digby*, written in the Character of her Husband *Sir Kenelm Digby*, Knt. to whom this Play is dedicated.

SHEPHERD'S WEDDING. *Vid.*
ARCADIA.

STRATAGEM UPON STRATAGEM. *Vid.* **STROLLER'S PACKET BROKE OPEN.**

THE STROLLER'S PACKET BROKE OPEN. 12mo. 1742.—This is nothing more than a small Collection of Drolls, calculated for *Bartolomew Fair*, and other Fairs and Country Villages, being certain select Scenes borrowed from different Comedies, and put together so as to form short Pieces, easily represented by four or five Persons only, in the very same Manner as those published by *Kirkman* and *Cox*, and mentioned in the foregoing Part of this Work, under the Title of *Sport upon Sport*.—The Pieces contained in this Collection are only seven.—Their Titles and the Pieces they are borrowed from as follows.—

1. *The Bilker bilk'd*, or *The Banquet of Wiles*.—from—*The Match in Newgate* of *C. Bullock*.

2. *The Braggadocio*, or *His Worship the Cully*.—from—*Con-greave's Old Batchelor*.

E c 3.

3. The

3. *The Feign'd Shipwreck, or The Imaginary Heir.*—from—*The Elder Brother of Beaumont and Fletcher.*

4. *The Guardians over-reach'd in their own Humour, or The Lover metamorphos'd.*—from—*Mrs. Centlivre's Bold Stroke for a Wife.*

5. *The Litigious Suitor defeated, or A New Way to get a Wife.*—from—*Savage's Woman's a Riddle.*

6. *The Sexes mismatch'd, or A New Way to get a Husband.*—from—*Southerne's Oroonoko, and the Monsieur Thomas of Beaumont and Fletcher.*

7. *The Witchcraft of Love, or Stratagem upon Stratagem.*—from *Mrs. Centlivre's Man's bewitch'd, or The Devil to do about her.*

STUDENT'S WHIM. *Vid.*

DON SANCHO.

THE SUPERNATURAL.—This is the second Title to *Mr. Johnson's Hurlobrumbo*, but by Mistake omitted in our former Mention of this Play.

SUPPOS'D DAUGHTER. *Vid.*

CENIA.

SWORDS INTO ANCHORS. Com. by *Mr. Blanch*, 4to. 1725.—This Play was never acted, nor indeed could any Thing but the Dotage of an Author towards the Offspring of his Brain, produc'd by a hasty Delivery when it's Parent was seventy-five Years of Age, excuse the Folly of having suffer'd it to appear in Print.—The Plot is nothing more than the introducing an Officer of Rank and Fortune, who having fallen in Love with the Daughter of a Merchant, in order to oblige the old Gentleman and his Daughter, throws up his Commission, and on quitting the Army, disposes of his Money to the Purposes of Commerce.—There is nothing dramatic in the whole

Piece; but if we may judge of the Author's Disposition from his Writing, he appears to have been very fond of the convivial Pleasures, having introduced eating and drinking into almost every Scene.

T.

THE TEMPLE OF LOVE. A Pastoral Opera, by *Peter Antb. Moitteux*, 4to. 1706.—This Piece, which is taken from the *Italian*, was performed at the *Queen's Theatre* in the *Haymarket*.—The Scene lies in *Arcadia*, and the Time of Action the same with that of the Representation.

THEODORIC KING OF DENMARK. Trag. by a young Gentlewoman, 8vo. 1752.—Who this young Gentlewoman was I know not, but suppose her to have been a Native of *Ireland*, as the Piece was published in *Dublin*.—The Plot of this Play is built on a Novel, entitled *Ildegerte*.—The Scene *Denmark*.

'TIS WELL IF IT TAKES. Com. by *William Taverner*, 8vo. 1720.—This Play was acted with Success at the Theatre in *Lincoln's-Inn-Fields*, yet, like the most of its Author's Pieces, quickly sunk into Oblivion, and has not been revived since.

TRAGICAL REIGN OF SELIMUS. *Vid.* SELIMUS.

TRICK UPON TRICK. Farce, by *Tho. Fabian*, 1731.—This Piece made its Appearance at *Drury Lane Theatre*, but was damn'd the first Night.

TRICK UPON TRICK, or the *Vintner outwitted*, 8vo. 1742.—This little Piece, which was printed

printed at *York*, and published by Mr. *Joseph Yarrow*, is Word for Word the same with the Droll borrowed from the *Match in Newgate*, and which I have before mentioned under the Title of the *Bilker bilk'd*, or a *Banquet of Wiles*. Vid. *Stroller's Packet broke open*.—Both were published about the same Time, but I imagine Mr. *Yarrow's* to have been somewhat before the other.—I remember to have seen the Piece itself acted at *York*, by the Title of *The Vintner in the Suds*.

TWO PLOTS DISCOVERED, A THIRD PAYS FOR ALL. Com. Intended (by the Author, I suppose) to be acted at *Covent Garden*, by G. P. 12mo. 1742.—It is scarcely possible to conceive any thing more contemptible than this Piece; it would therefore be an absolute Loss of Time both to myself and the Reader to take any farther Notice of it.

V.

VENUS AND ADONIS. 8vo. 1659.—This is one among six Pieces supposed to be written by *Rob. Cox* the Comedian, and printed in the second Part of *Sport upon Sport*; but as that Collection never happened to fall in my Way, I cannot say I know what Kind of Dramatic Writing each of the several Pieces ought to be referred to.

THE VESTAL VIRGIN, or the *Roman Ladies*. Trag. by Sir *Robert Howard*, Folio. 1665.—The Scene of this Play lies in *Rome*, and the Author has written two fifth Acts to it, the one of which ends tragically, and the

other successfully; probably in Imitation of Sir *John Suckling's Aglaura*; and I do not think it in the least unlikely, that these different Acts might at different Times be performed to the Play, so alternately to suit the various Tastes of the Audience, as we find that to have been expressly the Practice with Regard to *Romeo and Juliet*, as alter'd by Mr. *William Howard*, which see under our Account of that Play.

THE VICTIM, or *Achilles and Ipbigenia in Aulis*. Trag. by A. *Boyer*, 8vo. 1700.—This is the full Title of a Play which in the Beginning of this Work has been by Mistake inserted under that of *Achilles*, or *Ipbigenia in Aulis*.

VINTNER OUTWITTED. Vid. TRICK UPON TRICK.

UNFORTUNATE BROTHERS. Vid. UNFORTUNATE DUTCH-ESS OF MALFY.

THE UNFORTUNATE DUTCH-ESS OF MALFY, or the *Unfortunate Brothers*. Trag. Anonym. 4to. 1708.—This Play was acted at the Queen's Theatre in the *Haymarket*, and is dedicated by the Publisher, one *Hugh Newman*, to the Duke of *Beaufort*.—But I imagine it to be no other than *Webster's Dutch-ess of Malfy* revived, with the Addition of a second Title.

THE UNHAPPY MARRIAGE, or *A Fruitless Revenge*. by *Tbo. Smith*.—This Name is only a Mistake, there being no Play extant with the first of these two Titles.—*Jacob*, however, has the Play meant by it, with its true Title, viz. The UNHAPPY KINDNESS, or *Fruitless Revenge*, of which see in it's Place in the Body of this Work.—But as *Whincop* has inserted the other Title in his Catalogue, and the Author of the *British Theatre* copied the Error into his Work, in

Order

W I

Order to rectify the Mistake, and to prevent my own being charged with an Omission, I thought it necessary to make Mention of it in this Place.

UNHAPPY RESCUE. *Vid.*
FATAL INCONSTANCY.

Y O

WITCHCRAFT FOR LOVE.
Vid. HARLEQUIN MULTI-
PLIED.

WITCHCRAFT OF LOVE. *Vid.*
STROLLER'S PACKET BROKE
OPEN.

W.

WIT OF A WOMAN. *Vid.*
LOVE AT FIRST SIGHT.

Y.

YORKSHIRE LADY. *Vid.*
WOMAN OF FASHION.

END OF THE APPENDIX.



ERRATA.

E R R A T A.

UNDER CARELESS SHEPHERDESS. Line 3. for *John Goffe*
read *Thomas Goffe*.

For CATAPLASM. *Vid.* NOAH'S FLOOD read CATACLISM.

Under CELESTINA. Line 6. for *in 2 Acts* read *in 21 Acts*.

Under COUNTRY LASSES. Line 9. for *Mrs. Centlivre* read *Mrs. Behn*.

Under COUNTRY WEDDING. Line 3. for *Anonym.* read by
Mr. Hawks.

There is a Mistake in the Title of the KIND KEEPER, that being the *first* Title, and Mr. LIMBERHAM, who stands as such, being only the *second*.

A D V E R -

ADVERTISEMENT
TO THE
READER.

NOtwithstanding the very great Labour and Care which has been taken in the Compilement of this Work, and of the *Appendix* thereunto annexed, yet the Author, still anxious for the rendering it as compleat as possible, and being sensible that there might even yet remain some Pieces, which had either escaped his Notice, or not hitherto come to his Knowledge, has, with unwearied Diligence, pursued his Search after fresh Materials, even to the printing of the very last half Sheet of both Volumes of the Work.— The Produce of these Researches has not, nor indeed could be expected, to have been considerable, from the *second* Gleanings of a Harvest, even at first so circumspectly reaped; yet, such as it is, the Reader will find presented to him in the ensuing Pages.

A D.



ADDITIONAL *new* PLAYS and FARCES, since
the APPENDIX to this Volume, and the
SUPPLEMENT to the Volume of LIVES and
MEMOIRS, were printed off.

Continued down to the Month of *October* 1764.

By Mr. FOOTE.

THE MAYOR of GARRAT,
a Comedy, of three Acts,
performed at the Theatre in the
Haymarket, 1763.

In this very humorous and en-
tertaining Piece, the Character of
Major *Sturgeon*, a City-Militia
Officer, is entirely new, highly
wrought up, and was most inimi-
tably performed by Mr. *Footc*,
with prodigious Applause.

The LYAR, a Comedy, in
three Acts. Performed at the
Theatre in the *Hay Market*; and
published in the Summer of the
Year 1764. The Vice of Lying
is attacked with great Humour in
this Piece. Some former Pieces
of this witty Writers having been
censured by the Reviewers, on
account of a supposed Tendency
to Prophaneness, which those
Critics thought they perceived
in them, Mr. *Footc* in return
for their Animadversions, has
here lashed the Reviewers with
the utmost Severity of which his
Resentment was capable: which,
it must be confessed, is not so
cutting as he might intend, as
he only attacked them with the
old, hack'd, and blunted Wea-
pon, which has long ago ceased
to do any Execution; *viz.* the

Imputation of Hunger, and the
horrid Charge of drinking Small
Beer, and Lodging in a Garret.

The PATRON, a Comedy of
three Acts, performed at the
Theatre in the *Haymarket*, in the
Summer 1764; and then pub-
lished: the Hint borrowed from
one of *Marmontel's* Tales.

The Character of the Patron
is that of a superficial Pretender
to Wit and Learning; who be-
ing a Man of Fashion and For-
tune, affords his Countenance and
Protection to a Set of contemp-
tible Wittings, for the Sake of
the Incense offer'd by them to
his Vanity. The Character of a
mere Antiquarian, a favorite Ob-
ject of Ridicule with Mr. *Footc*,
is here introduced with great
Pleasantry, Mr. *Russ* having fallen
in Love with a fine young Lady,
because he thought the Tip of her
Ear resembled that of the Prin-
cess *Poppæa*. Sir *Peter Pepper-
pot*, a rich *West-India* Merchant,
comes in likewise, with his Ac-
count of Barbecues and Turtle-
Feasts: and a miserable Poet,
with a low *Moorfield's* Bookseller,
serve to complete the Entertain-
ment. This Piece met with
greater Success than the *Lyar*.

By

Additional Plays, &c. 1764.

By Mr. MURPHY.

1. *No One's Enemy but his own*, a Comedy in three Acts, at the Theatre Royal in Covent Garden, 1764.

Although this Play contains a great deal of spirited Dialogue, properly characterised, and well supported, yet the Character of *Careless*, whom the Author intends for the Person who is *no one's Enemy but his own*, being that of a worthless Wretch, without Honour or Probity, the Piece was therefore totally disliked by the Public.

2. *What we must all come to*, a Comedy, in two Acts, at the Theatre Royal in Covent Garden, 1764.

This was introduced as a tail-piece to the foregoing Comedy, and acted at the same Time; but shared in the Condemnation: although it was generally thought to have had Merit enough to entitle it to a better Fate: but this comes of keeping bad Company! The Vice of Gaming is admirably ridiculed in it; and the Character of Drugget, the over-grown rich Citizen, (who, with an Hundred Thousand Pounds in his Pocket, retires to his *Country-house*, close by the Side of a dusty Road, within four or five Miles of London) is very well drawn.

By Mrs. SHERIDAN.

1. *The Discovery*, a Comedy of five Acts, at the Theatre Royal in Drury Lane, 1763.

This original Composition was received with uncommon Applause. It is a very moral, sentimental, yet entertaining Per-

formance. The Characters of Sir *Harry Flutter* and his Lady, are supported with Wit and Spirit; which, notwithstanding the Length and Languor of some of the Scenes, effectually secured to this Play, the Approbation of the gayer Part of the Audience.

2. *The DUPE*, a Comedy of five Acts, at the Theatre Royal in Drury Lane, 1763.

Our Fair Dramatist was less fortunate in the Production of this, than in her former Comedy. *The Dupe* was damned, on account of a few Passages which the Audience thought too indelicate. Whether they were not in this respect, *themselves* rather too delicate, is a Point which must not be here argued: certain it is, however, that the rigid Sentence passed on this unfortunate Play, redounds greatly to the Honour of our modern Audiences, who, whether mistaken or not in their Judgments, have herein shewn, that they will tolerate nothing which has but the least Appearance of being offensive to the Laws of Decorum.

By GEORGE COLLMAN, Esq;

1. *The Deuce is in him*, a Farce of two Acts, at the Theatre Royal in Drury Lane, 1763; with good Success.

The Plan on which this delicate Satire on Platonick Love is founded, has been approved by those who are the strictest Advocates for Morality in Dramatic Exhibitions. The Piece, though very serious in the main, is extremely laughable in many Parts. The Disease, as an ingenious Critic has observed, is exposed but not rankled.

rankled. The Author acts like a regular Physician, without making a Display of his great Skill, by wantonly adding Corrosives, that he might have the Credit of curing the Distemper in its last Stage; a Fault but too common with some of our best *English* Dramatic Writers: and the avoiding it gave *Moliere* the Character he so justly bears.

2. *Philaster*, a Tragedy, by BEAUMONT and FLETCHER, with Alterations, at the Theatre Royal in *Drury Lane*, 1763.

The Revival of this Piece was greatly approved by the Public; as Mr. *Collman's* Alterations were extremely judicious. This Play has been generally consider'd as one of the best produced by the Twin-Writers above-named; but on account of the Indecencies in some Parts of it, hath been deemed unfit to appear before a modern Audience. These Blemishes and some other Improperities being removed, the Tragedy thus new modelled, was brought on, with this additional Advantage, that Mr. *Powell* first appeared on the Stage in the Representation thereof, in the Character of *Philaster*. Mrs. *Yates* also displayed new Graces on this Occasion, and the Editor's Prologue has been both greatly admired and criticised.—Of the former Revivals of this Play, we have already given an Account, in its proper Place, where it comes in as an Original.

3. A *Fairy Tale*, in two Acts, at the Theatre Royal in *Drury Lane*, 1764.

Extracted from *Shakespeare's Midsummer's Night Dream*. It was performed by Children, who

acquitted themselves much to the Satisfaction of the Public.

By Mr. MALLET.

ELVIRA, a Tragedy, of five Acts, at the Theatre Royal in *Drury Lane*, 1763.

This being looked upon by many as a ministerial Play, and the rather as it was brought on at the critical Time when our Political Pack were in full Cry, hunting down the Scotch Peace, as they called it, Mr. *Mallet's* Performance was beheld in a very unpopular light. The pacific Sentiments, tho' in themselves unexceptionable, such as the Idea of a Monarch who places his chief Glory, not in that Military spirit which operates to the Destruction of Mankind, but in cultivating the Arts, which flourish only in peaceful Times.—These were sufficient, at such a Juncture, to stamp the Play with the Character of a political Piece. This, together with the Author's being a North Briton by Birth, proved very unfavourable Circumstances, altho' it is certain, that, as a Poem, Productions far inferior to it, have been highly applauded.—It is confessedly an Imitation of Mr. *De la Motte's* Tragedy, founded on the same melancholy Event, viz. a *Portuguese* Story, taken from that excellent Poem, the *Lusiad* of *Camoëns*. The Prologue was written by Mr. *Garrick*, and is, like the rest of his Pieces of this kind, a very humorous and witty Performance.

By

Additional Plays, &c. 1764.

By ANONYMOUS HANDS.

1. *Love at first Sight*, a Farce of two Acts, at the Theatre Royal in *Drury Lane*, 1763.

An insipid Ballad-Farce. It met with a very moderate Reception; but its Success was equal to its Merit.

2. *The Royal Shepherd*, an *English* Opera, at the Theatre Royal in *Drury Lane*, 1764.

Taken from *Metastasio*. The Story, that of *Alexander the Great*, delivering *Sidon* from the Tyrant *Strato*. It was deserved-

ly condemned, for the barbarous Murder of poor Signior *Metastasio*.

3. *Midas*; an *English* Burletta, at the Theatre Royal in *Covent-Garden*, 1764.

The Burlesque, in this humorous Performance turning chiefly on the Heathen Deities, ridiculous enough in themselves, and too absurd for burlesque, the Aim of which is to turn *great* Things to *Farce*,—this Mock-Opera was therefore not altogether so successful, as, in many Respects it deserved to be.







