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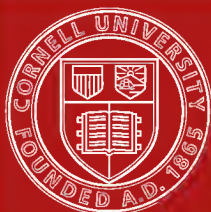


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DICTIONARY

OF

OLD ENGLISH PLAYS.



A DICTIONARY  
OF  
OLD ENGLISH PLAYS,

EXISTING EITHER  
IN PRINT OR IN MANUSCRIPT,  
FROM THE EARLIEST TIMES TO THE CLOSE OF THE  
SEVENTEENTH CENTURY;

INCLUDING ALSO NOTICES OF  
LATIN PLAYS WRITTEN BY ENGLISH AUTHORS  
DURING THE SAME PERIOD.

BY  
*James*  
JAMES O. HALLIWELL, ESQ., F.R.S.  
*Phillips*

LONDON:  
JOHN RUSSELL SMITH,  
36, SOHO SQUARE.

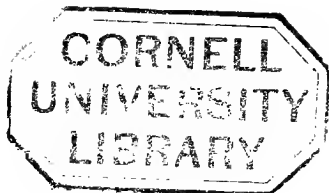
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## P R E F A C E.

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IN the year 1691, there was published at Oxford, a work which, for an age that offered small facility or encouragement to the prosecution of researches in the field of early English Literature, was one of extraordinary merit. It is a small octavo volume, never one of great price, and even now to be obtained at the book-stalls of this metropolis for a very trifling sum; and it bears the following title,—“An Account of the English Dramatick Poets; or, Some Observations and Remarks on the Lives and Writings of all those that have Publish'd either Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, Interludes, Farces, or Opera's in the English Tongue. By Gerard Langbaine. Oxford, Printed by L. L. for George West and Henry Clements, *An. Dom.* 1691.” The enumeration in this title exceeds, in comprehensiveness, even the liberal summary of Polonius. But the subject well deserves it, for the English of the sixteenth and seventeenth centuries were unquestionably the best writers “in the world, either for tragedy, history, comedy, pastoral, pastoral-comical, historical-pastoral,

tragic-historical, tragical-comical-historical-pastoral." They were indeed, "the only men;" and so Langbaine judiciously thought when he devoted some years to the compilation above mentioned notwithstanding that he considered it necessary to pay a deference to the then public opinion, by apologizing, as became a Doctor of Divinity, for occupying his leisure in such a frivolous undertaking. Fortunately, in these days, most of us have candour enough to recollect that even St. Paul quotes an "old play," were any excuse requisite for a devotion of time to the consideration of particulars respecting some of the noblest efforts of human genius.

Gerard Langbaine has had but scanty justice meted out to him by his successors. Although his work has been extensively used by all of them, his name is rarely mentioned as the original compiler and a reader of the well-known *Biographia Dramatica*, first published in 1764, and reprinted with additions in 1782 and 1812, would scarcely, without examination, be prepared for the announcement that much of the information in it respecting old plays, and many of its blunders, are copied unreservedly and without acknowledgment from the industrious Gerard. His hand may still be traced, though less frequently, in the present volume, which is grounded on the list of plays given in the last and best edition of the *Biographia Dramatica*, 1812, though with such numerous corrections, additions, and alterations, it has been promoted to the dignity of bearing the title of a new work. It must, however, be

distinctly stated that the labours, and, in numerous instances, the language of the compilers of that list, have been freely used in the following pages. The four writers to whom I am chiefly indebted, are, in the first place, Langbaine; and next, the three editors of the *Biographia*, namely,—David Erskine Baker, who originally compiled it to the year 1764; Isaac Reed, who continued it to 1782; and Stephen Jones, who brought the work down to the end of November, 1811. In a copy of this last edition, issued in 1812, I have noted additions for nearly twenty years, and these, with various alterations in the text, constitute the main features of the present work.

The list now given is chiefly restricted to those plays which are known to exist either in print or manuscript, whether in English written before the year 1700, or in Latin, if composed by English authors. A few plays, not now known to exist, are mentioned, but it was thought unnecessary to increase the size of the work by an attempt to give a complete list of them, which would at best be of doubtful utility. The enumeration of masques, entertainments, and pageants, is also not pretended to be complete. They belong rather to another branch of the subject, and those only have been inserted which bear distinctive titles. It may also be mentioned that several pieces, not in any way of a dramatic character, are mentioned as plays by the editors of the *Biographia Dramatica*. No notice has been taken of these.

It was not thought necessary to give more than very brief notice of plays by well-known authors, whose works have been collected by competent editors, such as those of Shakespeare, Ben Jonson, Massinger, Beaumont and Fletcher, and others. This work is not intended to supply the place of the valuable introductions of Gifford, Dyce, or Collier; but rather to furnish brief useful notes respecting the miscellaneous early English dramas.

I have to acknowledge the receipt of some extracts respecting pageants from the records of Wells, by Thomas Serel, Esq., and of a few useful and interesting memoranda on old English plays by R. Inglis, Esq., of Glasgow. The indices at the end of the volume have been compiled by the publisher of the work. Nor must I omit to notice the aid derived from an able article on Latin plays by the Rev. C. H. Hartshorne, printed some years ago in the *Retrospective Review*, to which essay I am indebted for useful and interesting information respecting the Latin dramas which were performed at Cambridge in the sixteenth and seventeenth centuries.

*April, 1860.*

A DICTIONARY  
OF  
OLD ENGLISH PLAYS.

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**ABDELAZAR**; or, the Moor's Revenge. Tragedy by Mrs. Aphra, or Afra, Behn. Acted at the Duke of York's theatre, in 1671. 4to. 1677. This play is an alteration of Lust's Dominion, or the Lascivious Queen, q. v. From it Dr. Young took the hint of his 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 at the completion of their revenge. Genest observes that "Mrs. Behn has made some considerable changes in the fifth act, and improved the whole play. Abdelazar is a striking character; the outlines of Zanga are evidently borrowed from it; but the two parts differ in this, Zanga has one object only in view, revenge; whereas Abdelazar is instituted not only by the desire of revenge, but also by jealousy, ambition, and love. The part of Zanga is admirably written, and uniformly supported throughout; but after all Abdelazar is the more spirited character of the two; we detest him, but cannot despise him; and must feel some sort of respect for his courage: he does not descend to the low arts that Zanga does. Abdelazar's avowal of his guilt in the last scene is an addition by Mrs. Behn."

**ABDICATED PRINCE**; or, the Adventures of four Years. Tragi-comedy, acted at Alba Regalis, by several persons of great quality. 4to. 1690. This piece, which was published anonymously, 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, the Duke of Monmouth being made the hero; and personal abuse following a popular scandal in charging the King with the death of his brother, Charles the Second. 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 acquainted with the public transactions of that period. One of the characters observes of James that

“certainly never man took such pains to win a kingdom, as this unhappy prince does to lose one.”

**ABRAHAM AND LOT.** A Scriptural drama thus noticed in Henslowe Diary,—“received at Abrame and Lotte, the 9 of Jenewary, 1593, liij. s. Mr. Collier thinks that it may have been some modification of an o. miracle-play.

**ABRAHAM'S SACRIFICE.** A Tragedie of Abraham's Sacrifice, writte in French by Theodore Beza, and translated into English by A. G. finished at Powles Belchamp, in Essex, the 11th day of August, 1575 with wood cuts. Printed by Vautrouillier. 18mo. 1577. The translator initials are those of Arthur Golding. It is a very faithful translation from Beza.

**ABSALOM.** A Scriptural drama alluded to in Henslowe's Diary, ed. Collier p. 241,—“paid for poleyces and workmanship for to hange Absolom xiiij. d.” Bale wrote a play on the subject, but it is hardly probable that his work is the production here referred to.

**ABSALON.** A Latin tragedy by John Watson, afterwards Bishop of Winchester, a manuscript at Penshurst. It is alluded to in Meres' *Pallad Tamia*, 1598.

**ABUSES.** On July the 30th, 1606, there was a play so called, which was performed before the Kings of Great Britain and Denmark during the stay the latter made in this country. According to a contemporary authority: “the youthes of Paules, commonly called the children of Paules, plaide before the two Kings a play called *Abuses*, containing both a comedie and tragedie, at which the Kinges seemed to take delight, and be much pleased.

**THE ACADEMIE;** or, the Cambridge Duns. Comedy by J. Barnes. This play has never been published, but still remains in MS. in the library of Emmanuel College, Cambridge. It appears to have been written about the year 1675; and from circumstances referred to, it may be conjectured to have been acted somewhere in the university.

**ACHADEMIOS.** A comedy by Skelton, no copy of which is now known to exist. It is mentioned in the *Garlande of Laurell*,—“his comedy Achademios callyd by name.”

**ACHILLES;** or, Iphigenia in Aulis. Tragedy by Abel Boyer. Acted at Drury Lane. 4to. 1700. This is a translation from the *Iphigenia* of Racine. It was acted in December, 1699, without any success. On the appearance of the *Victim*, by Charles Johnson, in 1714, Boyer republished this play, under the title of the *Victim*, or *Achilles and Iphigenia in Aulis*. 12mo.; and in the preface to it says, that it passed the correction and approbation of Dryden.

**ACOLASTUS.** This play is no more than a translation, for the use of children, of a Latin play of the same name, written by Fullonius, on the story of the Prodigal Son. It is printed in black-letter, 4to., and dedicated to the King,—“Joannis Palsgravii Londoniensis Ecphrasis Anglica in Comediam Acolasti.—The comedye of *Acolastus*, translated into oure englyshe tongue, after such maner as chylderne are taught in the grammar-schole; fyrst, worde for worde, as the Latyne lyeth; and afterwarde, accordyng to the sense and meanyng of the Latin sentences; by shewing what they do value and countervayle in our tongue, with admonitions set forth in the margyn, so often as any such phrase, that is to say, kynde of spekyng used of the Latyns, which we use not in our tonge, but by other wordes expresse the said Latyn maners of speakeinge, and also adages, metaphores, sentences, or other fygures, poetically or rhetorically do require, for the more perfyte instructyng of the lerners, and to leade theym more easilye to see howe the exposityon gothe; and afore the seconde sceane of the fyrst acte, is a brefe introductory to have some general knowledge of the dyvers sortes of meters used of our aunctour in this comedy. And afore Acolastus balade is shewed of what kyndes of meters his balade is made of. And afore the syxte sceane of the fourthe acte, is a monition of the rhetorycall composityon used in that sceane, and certayne other after it ensuyng. Interpreted by John Palsgrave, anno M. D. XL. Wylliam Fullonius, the maker of this presente comedy, did set it forthe before the bourgeses of Hagen in Holand, anno M. D. XXIX.”

**ACTÆON AND DIANA.** An interlude, by Robert Cox, with a pastoral story of the nymph Enone, followed by the several conceited humours of Bumpkin the huntsman, Hobbinal the shepherd, Singing Simkin, and John Swabber the seaman. 4to, no date, and 1656. The story is taken from Ovid's *Metamorphoses*. In the second edition, 8vo. 1656, it is said to have been acted with great applause at the Red Bull. In this edition is the addition of Simpleton the Smith, not before extant. These drolls were afterwards published in Kirkman's collection, called the *Wits, or Sport upon Sport*, 1672.

**ADELPHÉ.** A Latin comedy, performed at Cambridge, at Trinity College, in 1612, on the occasion of Prince Charles and the Count Palatine visiting the University. It exists in MS. in the library of Trinity College. The performance lasted six hours, and the Count slept during the greater portion of it.

**ADELPHI.** English translations of the *Adelphi* of Terence are included in Bernard's *Terence in English*, 1598, 1607, 1614, 1629, 1641; in Hoole's *Six Comedies of Terence*, 1663, 1670, 1676; and in the *Comedies made English* by L. Echard and others, 1694.

**ADRASTA**; or, the Woman's Spleen and Love's Conquest. Tragi-comedy by John Jones, never acted, but printed in 4to. 1635. The intrigue in the third act is taken from Boccaccio, Day 8, Novel. 8. It has very little merit and was refused by the actors. It is dedicated to Eugenius, by which name he desires to comprehend all his friends, subscribing himself, Musophilus; Langbaine, p. 281.

**ADRASTUS PARENTANS**. A Latin tragedy by Peter Mease, entitled *Adrastus Parentans sive Vindicta*, dedicated to Launcelot Andrews, Bishop of Winchester, was amongst Heber's MSS., No. 864. It is now preserved in the British Museum, MS. Addit. 10417. The argument is taken from Herodotus.

**ADSON'S MASQUE**. A masque of the seventeenth century. See collection of masque and dance tunes in the British Museum, MS. Addit. 10444.

**ADVENTURES OF FIVE HOURS**. Tragi-comedy by Sir Samuel Tuke Bart. Acted at Court. Fol. 1663; 4to. 1664, 1671, 1704. Downes in his *Roscius Anglicanus*, says, it was written by that gentleman and the Earl of Bristol. It is translated from a Spanish play by Calderon recommended by King Charles II., was acted thirteen days successively, at Lincoln's Inn Fields in January, 1663, with great applause, and has several copies of verses prefixed to it by Cowley, Evelyn, and other eminent men of that time. Echard, in the preface to his translation of Terence says, "this is one of the pleasantest stories that ever appeared upon our stage, and has as much variety of plots and intrigues, without any thing being precipitated, improper, or unnatural, as to the main action." Dedicated to the Right Hon. Henry Howard. Evelyn, under date of December 23rd, 1662, says,—“I went with Sir George Tuke to hear the comedians con and repeat his new comedy, a play whose plot was taken out of the famous Spanish poet, Calderon.” Pepys gives a curious notice of the first performance of this play on January 8th, 1662-3. The house was crammed to suffocation, and, “by its frequent plaudits, did show their sufficient approbation.” Pepys thought highly of this drama, and considered it far superior to Othello. In Dodsley's Collection.

**ÆMILIA**. A comedy in Latin by Cecil, of St. John's College, acted at Cambridge on the occasion of the visit of King James, in 1614. “The chief part consisted of a counterfeit Sir Edward Ratchiffe, a foolish tutor of physics, which proved but a lean argument; and though it were larded with pretty shows at the beginning and end, and with somewhat too broad speech for such a presence, yet it was still dry,” State Papers.

**ÆSOP'S CROW**. A play performed before the Court in the sixteenth



century, in which most of the actors were dressed as birds. It is mentioned in a tract called, *Beware the Cat*, 1584.

**AGAINST MOMUS'S AND ZOILUS'S.** A dramatic piece in two parts, by John Bale, Bishop of Ossory, one of the first English dramatic writers. 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. Neither of them were ever acted or even printed, but in all probability they were written between 1530 and 1540.

**AGAMEMNON.** Tragedy translated from Seneca, by John Studly, in Queen Elizabeth's reign. He has, however, added a whole scene to the fifth act. 12mo. 1566. 4to. 1581. See a further notice in *Langbaine*, p. 495. Entered on the Stationers' Registers in 1565-6. Recommenda-tory verses are prefixed, and it is dedicated to Cecil. In this dedication Studley says that he "was sometye scholler in the Queenes Majesties grammer-schoole at Westminster." He was afterwards a student at Trinity College, Cambridge.

**AGAMEMNON.** A tragedy written by Decker and Chettle. Acted by the Earl of Nottingham's Company in 1599. See *Henslowe's Diary*, p. 153. Not printed.

**AGAMEMNON AND ULYSSES.** A play acted before the Court in 1584, thus described in the *Revels' Accounts*, ed. Cunningham, p. 188,—“the history of Agamemnon and Ulisses presented and enacted before her Majestie by the Earle of Oxenford his boyes on St. Johns daie at night at Grenewiche.”

**AGLAURA.** Tragi-comedy by Sir John Suckling. Acted at the private house in Black Fryars. Fol. 1638; 8vo. 1646. 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-comedy, or a perfect tragedy: a plan which was followed by Sir Robert Howard in his *Vestal Virgin*. The scene lies in Persia. This play was very successful. Brome wrote some verses upon it, which are printed in the *Muses Recreation*. Pepys, however, notes it as “but a mean play, nothing of design in it.” The writer of a letter dated Feb. 7th, 1637, says that this “play cost three or four hundred pounds setting out; eight or ten suits of new clothes he gave the players, an unheard-of-prodigality.” There is a memorandum that it was played at the Red Bull on February 27th, 1661, “the tragical way.” There is an early MS. copy of this play in the British Museum, MS. Bibl. Reg. 18 C. 25.

**AGNES DE CASTRO.** Tragedy by Catharine Trotter, afterwards Cockburne.

4to. Acted at the Theatre Royal, 1696. It is founded on a French novel of the same name, translated by Mrs. Behn, and deservedly met with very good success.

AGRIPPA. Agrippa King of Alba, or the False Tiberinus, a tragi-comedy in heroick verse, several times acted with great applause before his Grace the Duke of Ormond, then Lord-Lientenant of Ireland, at the Theatre Royal in Dublin, 4to. 1675. This play is translated from the French of M. Quinault.

AHAZUERUS AND ESTHER. A short interlude, attributed to Robert Cox, a great writer of drolls. It is printed in the second part of Kirkman's Wits or Sport upon Sport, 1672.

AJAX AND ULYSSES. A play under this title was acted at Court in the winter of 1571-2. "Ajax and Ulisses shoven on New yeares daie at nighte by the Children of Wynsor," Cunningham's Revels' Accounts, p. 13.

AJAX FLAGELLIFER. In Latin. Proposed to be acted before Queen Elizabeth at Cambridge in 1564, but, owing to some unexplained cause, she did not hear it, "to the great sorrow, not only of the players, but of the whole university." It was, however, acted at Oxford in 1605.

ALAHAM. Tragedy by Fulke Grevile, Lord Brook. Fol. 1633. The scene of this play is laid in Ormus, at the mouth of the Persian Gulf, 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 choruses between the acts.

ALARUM FOR LONDON; or, the Siege of Antwerp: with the ventrous Actes and valorous Deeds of the lame Soldier. Tragi-comedy. Acted by the Lord Chamberlain's Servants. 4to. 1602. This play is not divided into acts; the plot is taken from the Tragical History of the City of Antwerp.

ALBA. A Latin comedy, acted in Christchurch Hall, Oxford, before King James I. in 1605. In this dramatic piece, five men, almost naked, appearing on the stage as part of the representation, gave great offence to the Queen and maids of honour; while the king, whose delicacy was not easily shocked at other times, concurred with the ladies, and, availing himself of this lucky circumstance, peevishly expressed his wish to depart before the piece was half finished; for he had already sat four hours in the morning and afternoon, with infinite satisfaction, to hear syllogisms in jurisprudence and theology. The historian of this visit of the King, says,

“the performance began between nine and ten, and ended at one. The name of it was Alba, whereof I never saw reason. It was a pastoral, much like one which I have seen in King’s College, Cambridge, but acted far worse. In the acting thereof they brought in five or six men almost naked, which were much disliked by the Queen and ladies, and also many rustical songs and dances, which made it seem very tedious: insomuch, that if the Chancellors of both the universities had not entreated His Majesty earnestly, he would have been gone before half the comedy had been ended,” Baker’s MSS. vol. xxxvi. p. 450.

**ALBERTE GALLES.** This is the title of a play, written by Heywood and Smith, as it is spelt, probably erroneously, in Henslowe’s Diary, p. 239, under the date of 1602.

**ALBERTUS WALLENSTEIN,** late Duke of Fridland, and General to the Emperor Ferdinand II. Tragedy by Henry Glapthorne. It was acted at the Globe by the Bank Side. 4to. 1634; 4to. 1640. The scene lies at Egers, and the plot is merely historical, being built on facts not very distant from the time of writing it. Dedicated to William Murray, Esq. Reprinted in the Old English Drama.

**ALBION.** An interlude mentioned by Kirkman, and probably the same which is entered, by Thomas Colwell, in the Stationer’s Company’s books of the years 1565-1566, under the title of “A Mery Play bothe pytty and pleasaut, of Albyon Knighte.” No perfect copy is known, but a fragment of twelve pages is in the collection of the Duke of Devonshire. It is reprinted in the Shakespeare Society Papers, ed. Collier. Albion Knight is a personification of England, the drama being a political one. Oldys, in his MS. notes, gives it the date of 1593.

**ALBION AND ALBANIUS.** Opera, in three acts, by J. Dryden. Acted at the Theatre Royal and at Dorset Garden. Fol. 1685; 4to. 1691. Set to music by Lewis Grabue. The subject of this piece is allegorical, being intended to expose the fanciful doctrines of Lord Shaftesbury and his adherents. Downes tells us that, happening to be first performed at an unlucky time, being the very day on which the Duke of Monmouth 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. Malone thinks that the first performance of this drama was on the third or sixth of June, and the last on the thirteenth. Augusta, or the City of London, is discovered in a dejected posture, with an old useless charter, so as to show her sorrow and penitence for her offences. See further in Genest’s Account of the English Stage, i. 434.

**ALBION QUEENS.** A tragedy mentioned in a “Catalogue of Plays sold

by Richard Wellington at the Dolphin and Crown in St. Paul's Church-yard." It is the same with the *Island Queens*, published in 1684.

**ALBION'S TRIUMPH.** *Albion's Triumph*, personated 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 scene is Albipolis, the chief city of Albion. Inigo Jones had a share in the invention of this masque. The words are by Aurelian Townsend.

**ALBOVINE, King of the Lombards.** Tragedy by Sir W. Davenant. 4to. 1629. The story is found in *Bandello*, the *Histoires Tragiques*, tom. iv. Nov. 19, and some of the historians of the *Frances* and *Lombards*. The scene lies in *Verona*. This, which was Davenant's first play, is dedicated to the unfortunate *Earl of Somerset*, and the dedication is followed by eight copies of commendatory verses. There are some verses on this play in *Sheppard's Epigrams*, 1651.

**ALBUMAZAR.** Comedy presented before the King's Majesty at Cambridge, the 9th of March, 1614, by the gentlemen of Trinity College. 4to. 1615, 1634. In *Dodsley's Collection*. This play was written by Tomkis, of Trinity College; and acted before King James on the day above mentioned. Dryden, in a Prologue composed by him for the revival of it at the King's House, considers it as the original of the *Alchemist*, and charges Ben Jonson, in very positive terms, with plagiarism, but without any foundation, as this play was neither acted nor printed until four years after that play. According to the title-page of ed. 1634, that edition was "newly revised and corrected by a special hand." At the revival of it at *Lincoln's Inn Fields* in 1668, Angel took the part of *Trincalo*, and in that character gave amusement to Charles the Second, who was present on the second night of the performance, 22 Feb. 1667-8.

**ALCAMENES AND MENALIPPA.** Tragedy. Mears, in his *Catalogue*, ascribes this play to William Philips. Chetwood, we believe, with his usual want of fidelity, has given it the date of 1668; but it may rather be assigned to 1693, or thereabouts.

**THE ALCHEMIST.** Comedy by Ben Jonson. Acted by the King's Servants. 4to. London, Printed by Thomas Snodham for Walter Burre, and are to be sold by John Stepneth at the West-end of *Paules*, 1612. Dedicated to *Lady Wroth*. Dryden intimates that this play was copied from that of *Albumazar*. Pepys saw the *Alchemist* performed at the *Theatre Royal* on August 3rd, 1664, on which night *Clun*, one of the actors, was murdered near *Kentish Town*. Pepys considered him one of the best actors in the company.

**ALCIBIADES.** Tragedy by Thomas Otway. Acted at the *Theatre Royal*. 4to. 1675, 1687. The story of this play is taken from *Cornelius Nepos*

and Plutarch. The author has, however, considerably departed from the history, making his hero, Alcibiades, a man of the strictest honour, who chooses rather to lose his life than wrong his defender, King Agis, or abuse his bed; whereas Plutarch gives him a quite different character. It was Otway's first play, and is written in heroic verse. Dedicated to the Earl of Middlesex.

**ALCMÆON.** A play under this title was acted before the Court at Whitehall in December, 1573. "Alkmeon, playde by the children of Powles on Saint Johns Daye at night there," Cunningham's Revels' Accounts, p. 51.

**ALEXANDER AND CAMPASPE.** Comedy by John Lyly. Played before Queen Elizabeth, on Twelfth-Night, by the children of Paul's. 4to. 1584, 1591; 12mo. 1632. In Dodsley's Collection, 1780. Part of the plot is from Pliny's Nat. Hist. book xxxv. ch. 10. Two editions appeared in 1584, in one of which it is called the Comedie of Alexander, Campaspe, and Diogenes, but in the other merely, Campaspe.

**ALEXANDER AND LODOWICK.** A play by Martin Slaughter. First acted in January, 1597. "Received at elexsander and lodwicke, the 14 of Jane-warye, the fyrste tyme yt wasse playde, 1597, in parte, v. li," Henslowe's Diary, p. 79. It was a successful play, and the author seems to have amended it with alterations in 1598.

**ALEXANDER THE SIXTH.** The Tragedie of Alexander the Sixt, as it was played before his Majesty, was entered on the registers of the Stationers' Company, October 16th, 1607. Perhaps the following play.

**THE ALEXANDRÆAN TRAGEDY.** By William Alexander, Earl of Sterling. 4to. 1605, 1607; fol. 1637. The groundwork 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 employed 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 council held by Perdicas, Meleager, and the rest of the commanders; and through 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, Diodorus Siculus, Orosius, &c.

**ALEXIS'S PARADISE.** A dramatic opera, with this title, dated 1680, is inserted in some catalogues; but I have not been able to meet with a copy. A strange piece, under the same title, was printed in 1722, and may be a revival or alteration of it.

**ALEXIUS.** Alexius, or the Chaste Lover, by P. Massinger. Acted by the King's Company on September 25th, 1639. This is supposed to be the *Bashful Lover*, but it is in the list of the manuscript plays of Warburton as, "Alexias or the Chast Gallant, tragedy, P. Massinger." It is most probably a lost play. There is a MS. play in the Douce collection, 171, in which Alexis is the name of one of the characters.

**ALFRED.** *Alfrede, or Right Re-inthron'd*, being a tragi-comedie, 1659. Dedicated to Lady Blount by her brother, R. K. A manuscript in the Bodleian Library, Rawl. Poet. 80.

**ALICE PIERCE.** This play is mentioned several times in Henslowe's Diary under the date of 1597, and once under the title of *Alls Perce*, that Christian name being the old short name for Alice. It is in the list of plays belonging to the Rose Theatre in 1598.

**ALL FOOLS.** Comedy by George Chapman. 4to. 1605. In Dodsley's Collection, 1780. The plot is founded on Terence's *Heauton-timorumenos*. It was accounted an excellent play in those times, and was acted at the Black-Friars with considerable applause. The following is an exact copy of the title of the original edition,—“*Al Fooles, a Comedy, Presented at the Black Fryers, And lately before his Majestie. Written by George Chapman. At London, Printed for Thomas Thorpe, 1605.*” The two first words of this title-page are printed in a large peculiar type. It was acted at Court on “new year's night,” 1604-5.

**ALL FOOLS BUT THE FOOL.** A play by Chapman, mentioned in Henslowe's Diary, 1599, as a new title for his *World Runs on Wheels*. It may possibly be the same as *All Fools*.

**ALL FOR LOVE; or, the World Well Lost.** Tragedy by John Dryden, written in imitation of Shakespeare's style, and acted at the Theatre Royal. 4to. 1678, 1692, 1703, 1709. Dedicated to the Earl of Danby. Entered at Stationers' Hall on January 31st, 1677-8. This is generally considered as the most complete dramatic piece of this author. The plot and general design of it are undoubtedly borrowed from Shakespeare's *Antony and Cleopatra*; Dryden says he prefers the scene between Anthony and Ventidius in the first act to anything he had written of the kind.

**ALL FOR MONEY.** “A moral and pitieful Comedie, intituled *All for Money*, plainly representing the manners of men and fashion of the world, now-a-dayes,” compiled by Thomas Lupton. 4to. 1578. The characters of this piece are, Theology, Science, Art, Money, Adulation, Godly Admonition, Mischievous Help, Pleasure, Pressed for Pleasure, Sin, Swift to Sin, Virtue, Humility, Charity, All for Money, Damnation, Satan, Pride, Gluttony, Learning with Money, Learning without Money, Money without Learning, Neither Money nor Learning, Moneyless, Moneyless and Friendless, Nychol, Gregory, Graceless, Mother Crook, Judas, Dives, William, and the two Wives; Reprinted in *Literature of the Sixteenth and Seventeenth Centuries*, 4to. 1851.

**ALL IS NOT GOLD THAT GLISTERS.** A play by Henry Chettle, produced in 1601. The author received four pounds for the copyright of it. See Henslowe’s Diary, p. 185.

**ALL IS TRUE.** Wotton says, under date July 2, 1613, “I will entertain you at the present with what hath happened this week at the Bank’s Side. The King’s players had a new play, called *All is true*, representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage, the knights of the order with their Georges and garter, the guards with their embroidered coats, and the like, sufficient in truth with a while to make greatness very familiar, if not ridiculous. Now King Henry, making a masque at the Cardinal Wolsey’s house, and certain cannons being shot off at his entry, some of the paper or other stuff where-with one of them was stopped, did light on the thatch, where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly, and ran round like a train, consuming, within less than an hour, the whole house to the very ground. This was the fatal period of that virtuous fabrique, wherein nothing did perish but wood and straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have broiled him, if he had not, by the benefit of a provident wit, put it out with bottled ale.” Of this piece there is no other account on record.

**ALL MISTAKEN.** All Mistaken, or the Mad Couple, a comedy acted by his Majestie’s Servants at the Theatre Royal. By the Hon. James Howard. 4to. 1672. Scene, Italy. Acted in December, 1667, when Hart and Nell Gwyn acted Philidor and Mirida, the mad couple. In Dodsley’s Collection, 1744.

**ALL PLOT;** or, the Disguises. Comedy by Stroude. Acted at Lincoln’s Inn Fields, between 1662 and 1671. This play is mentioned by Downes as having been performed only three times. It seems not to have been printed.

**ALL’S LOST BY LUST.** Tragedy by William Rowley. Acted at the

- Phoenix in Drury-lane, 1633. 4to. Part of its plot is from Novel 3, of the Unfortunate Lovers. It was revived at the Red Bull on March 23rd, 1661. According to a manuscript in the Lord Chamberlain's Office, this play, in 1639, belonged to the Cock-pit company.
- ALL'S ONE; or, One of the foure Plaies in One, called A Yorkshire Tragedy, played by the King's Players. 4to. 1608; 4to. 1619. This is one of the plays erroneously ascribed to Shakespeare, generally known as the Yorkshire Tragedy.
- ALL'S WELL THAT ENDS WELL. Comedy by Shakespeare. Fol. 1623. This play, which is supposed to have been sometimes called Love's Labour Wonne, was originally taken from Boccaccio, but came immediately to Shakespeare from Painter's Giletta of Narbon, in the first volume of the Palace of Pleasure, 4to. 1566, p. 88.
- ALL WITHOUT MONEY. This is one of the five short dramatic pieces which are included in the Novelty, by P. Motteux, 1697.
- THE ALMANAC. A play acted before the Court in the winter of 1611-12, by the Prince's players. See the Revels' Accounts, ed. Cunningham, p. 211.
- ALMANZOR AND ALMAHIDE; or, the Conquest of Granada. The second part, by John Dryden. Acted at the Theatre Royal. 4to. 1672; 4to. 1687.
- ALPHONSO, KING OF NAPLES. Tragedy by George Powell. Acted at the Theatre Royal, 1691. 4to. Dedicated to the Duchess of Ormond. The scene lies in Naples, and the story is founded on Neapolitan history; but a trifling portion of the tragedy is taken from the Young Admiral of Shirley. The prologue written by Haines; the epilogue by Dufrey.
- ALPHONSUS. Alphonsus, Emperor of Germany, tragedy by George Chapman, often acted with great applause in Black Fryars. Printed in 4to. 1654. This play seems to have been written in honour of the English nation, in the person of Richard, Earl of Cornwall, son to King John, and brother to Hen. III., who was elected King of the Romans in 1257, at the same time that Alphonsus, the tenth King 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 complete 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 circumstance is indeed related in Clark's Examples, and some other authors; but for the true story consult Mariana de Reb. Hispan. lib. xiii. c. 10, and other Spanish historians. There is a good deal of German interspersed throughout this play, which



is certainly not one of its author's best productions. In a list of plays acted before the King and Queen in 1636 is,—“the 5th of May at the Blackfryers for the Queene and the prince Elector,—Alfonso.”

**ALPHONSUS.** The Comicall Historie of Alphonsus, King of Aragon, as it hath bene sundrie times acted. Made by R. G. 4to. 1599. Printed in Greene's Works, ed. Dyce, ii. 5.

**ALUCIUS.** A play so called was acted before the Court at Whitehall late in the year 1579. “A history of Alucius, shewed at Whitehall on St. John's daie at nighte, enacted by the Children of her Majesties Chappell,” Cuninghams Revels' Accounts, p. 154.

**ALUREDUS** *sive* **ALFREDUS.** Tragico-comœdia, ter exhibitâ in Seminario Anglorum Duaceno, ab ejusdem Collegii Juventute, Anno Domini 1619, authore Gulielmo Drureo, nobili Anglo. Duaci, ex officina Johannis Bogardi. 12mo, 1628. It is dedicated to the Count de Gondemar, through whose mediation Drury appears to have been released from a state of confinement. The subject of this piece is, the retreat of Alfred to the Isle of Athelney, in Somersetshire. The comic part is furnished by the cowardice of a Miles Gloriosus, who, like the Bobadil of Ben Jonson, is ever highest in valour when no danger is near; with the quarrels of Strumbo, a rustic, with his mother, and their ridiculous behaviour when introduced at the palace.

**AMALASONT, QUEEN OF THE GOTHs.** Tragedy by John Hughes. This, being a juvenile production of the author, whose age when he wrote it was only nineteen, was deemed too imperfect for publication, though some of the speeches and scenes have evident marks of genius. It was written in 1696, and was in MS. in the possession of the late Rev. John Duncombe. In the Chetham Library is preserved “a song in the tragedy call'd Amalasant, Queen of the Goths, or Vice Destroys Itself, set by Mr. D. Purcell, sung by Mrs. Lindsey.”

**THE AMAZONS' MASKE.** Acted at Court before the Queen and the French Ambassador in the winter of 1578-9. See a long note of it in Cuninghams Revels' Accounts, p. 125. Also, *ibid.* p. 135, “to Bastyan for the hier of vj. plomes of feathers for Knightes in the Amasons maske.” A masque called the Amazonians' Masque was acted early in the seventeenth century.

**AMAZON QUEEN;** or, the Amours of Thalestris to Alexander the Great. A tragi-comedy in heroic verse, by J. Weston. 4to. 1667. Licensed 11 Feb. 1666-7. The story from Quintus Curtius and Strabo. This play was never acted, by reason of the author's hearing of two other plays on the same subject intended for the stage.

**THE AMBITIOUS SLAVE;** or, a Generous Revenge. Tragedy by Elkanah

Settle. Acted at the Theatre Royal. 4to. 1694. The scene is on the frontiers of Persia. The writer of a letter dated March the 22nd, 1693-4, says,—“we had another new play yesterday, called the Ambitious Slave. I never saw a piece so wretched, nor worse contrived. Settle pretends it is a Persian story, but not one body in the whole audience could make anything of it. It is a mere Babel, and will sink for ever. The poor poet, seeing the house would not act it for him, and give him the benefit of the third night, made a present of it to the women in the house, who act it, but without profit or encouragement.”

THE AMBITIOUS STATESMAN; or, the Loyal Favourite. Tragedy by J. Crowne. Acted at the Theatre Royal. 4to. 1679. This play, though esteemed 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, Mezeray, &c. Dedicated to the Duchess of Albemarle. The epilogue was spoken by Haines, who took the part of La Marre.

THE AMBITIOUS STEPMOTHER. Tragedy by Nicholas Rowe. 4to. 1700; 4to. 1702, with the addition of a new scene. Acted, with success, at Lincoln's Inn Fields. The scene lies in Persepolis, and the characters are made Persian; but the design of the play seems to have been taken from the establishing of Solomon on the throne of David, by Bathsheba, Zadock the Priest, and Nathan the Prophet.

AMBOYNA; or, the Cruelties of the Dutch to the English Merchants. Tragedy by J. Dryden. Acted at the Theatre Royal. 4to. 1673; 4to. 1691. Entered on the Stationers' Registers, June 26th, 1673. Scene, Amboyna. The plot of this play is chiefly founded on history. See Wanley's History of Man, lib. iv. c. 10; and Purchas's Pilgrimage, vol. iv. book 10, ch. 16. The rape of Isabinda, by Harman, is built on a novel of Giraldi, Decad. 5, Nov. 10. The play is, observes Dr. Johnson, a tissue of mingled dialogue in verse and prose. It was a temporary performance, written in the time of the Dutch war, to inflame the nation against their enemies; to whom the author hopes, as he declares in his Epilogue, to make his poetry not less destructive than that by which Tyrtæus of old animated the Spartans. This play was written in the second Dutch war in 1673. It is dedicated to Lord Clifford of Chudleigh, and was “contrived and written in a month.”

AMENDS FOR LADIES; with the Merry Pranks of Moll Cutpurse; or, the Humours of Roaring. Comedy by Nat. Field. 4to. 1618; 4to. 1639. Scene, London. Acted at the Blackfriars both by the Prince's and the Lady Elizabeth's Servants. 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 amends for a comedy, called Woman's a Weathercock,

- which he had written some years before, and whose very title seemed to be a satire on their sex. The part of Moll Cutpurse, though introduced on the title-page, is not a prominent one. Reprinted in the Supplement to Dodsley.
- AMINTA. A pastoral. 4to. 1628. Translated, it is supposed, by John Reynolds, from the Italian of Tasso, with Ariadne's Complaint, in imitation of Anguilara.
- AMINTA. The famous pastoral by Torquato Tasso. Translated by John Dancer. 8vo. 1660.
- AMINTAS. A pastoral acted at the Theatre Royal, made English out of Italian from the Aminta of Tasso, by John Oldmixon. 4to. 1698. It appears from the preface that this translation met with ill success on the stage. The prologue was written by Dennis.
- AMORES PERINTHI ET TYANTES. A Latin comedy by William Burton, written in the year 1596; but never acted nor printed.
- AMOROUS BIGOT, with the second part of Teague O'Divelly. Comedy by Thomas Shadwell. Acted by their Majesties' Servants. 4to. 1690. It is inferior to the first part, called the Lancashire Witches. Dedicated to the Earl of Shrewsbury.
- AMOROUS FANTASME. Tragi-comedy by Sir William Lower. 12mo. 1658 and 1660. This play is translated from the Fantome Amoureux of Quinault, which appeared with great success on the French stage. Dedicated to the Princess Royal.
- AMOROUS GALLANT; or, Love in Fashion. Comedy in heroic verse. As it was acted. 4to. 1675. This play was sometimes entitled the Amorous Orontus, q. v.
- AMOROUS JILT. In a manuscript note to Langbaine, written by Thomas Rud, 1698, this is given as the first title of Mrs. Behn's Comedy of the Younger Brother, published in 1696.
- AMOROUS OLD WOMAN; or, 'Tis well if it Take. Comedy by a person of honour, attributed by Langbaine to Thomas Duffet. Acted at the Theatre Royal. 4to. 1674.
- AMOROUS ORONTUS; or, Love in Fashion. Comedy in heroic verse, by J. Bulteel, Gent. 4to. 1665. It is a translation of the Amour à la Mode of Corneille, the original plot of which is borrowed from a Spanish play, called El Amor al Uso, by Ant. de Solis. This play has sometimes the title of the Amorous Gallant, and the date of 1675.
- AMOROUS PRINCE; or, the Curious Husband. Comedy by Mrs. Behn. Acted at the Duke of York's Theatre. 4to. 1671. The plot of this play

is built on the novel of the Curious Impertinent in Don Quixote, and on Davenport'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 WAR. Tragi-comedy by Jasper Maine, D.D. 4to. 1648; 8vo. 1659. Langbaine, ed. 1691, p. 337, mentions an edition printed at Oxford in 1658, 4to. The plot of this drama is inartificially constructed, and at the same time grossly improbable.

AMOROUS WIDOW. A play by Betterton, taken from Moliere, and acted at Lincoln's Inn Fields in 1670, but not printed until 1706. Mrs. Betterton acted the Widow with great applause.

AMPHRISA; or, the Forsaken Shepherdess. Pastoral Drama, by Thomas Heywood. Printed in his Pleasant Dialogues and Dramas, 12mo. 1637. The above is the title in the list of contents. In the book itself it is called *Pelopæa* and *Alope*.

AMPHYTRION; or, the Two Sosias. Comedy by J. Dryden. Acted at the Theatre Royal. 4to. 1690, 1691, and 1694. This play, as the author observes in his dedication, is founded on the two *Amphytrions* of Plautus and Moliere, more closely following the latter. The scene lies in Thebes, and the music of the songs was composed by Purcell. Our author, as Thornton observes, "has thought proper to distinguish the serious from the comic parts, by giving the first in verse and the other in prose, which it may be feared in the latter part has too often led him into such low and farcical stuff as neither his Latin nor his French original betrayed him into." Dedicated to Sir Levison Gower, Bart.

AMPHYTRION. Comedy, translated from Plautus, by L. Echard. 8vo. 1694. The Romans believed that this play made much for the honour of Jupiter; therefore it was commonly acted in times of public troubles and calamities, to appease his anger.

AMYNTAS. A translation from Tasso in hexameter verse, by Abraham Fraunce. 4to. 1591. Dedicated to the Countess of Pembroke.

AMYNTAS; or, the Impossible Dowry. Pastoral by Thomas Randolph. Acted before the King and Queen at Whitehall. 4to. 1638; 12mo. 1640; 12mo. 1668. This is one of the finest specimens of pastoral poetry in our language; partaking of the best properties of Guarini's and Tasso's poetry, without being a servile imitation of either.

THE ANATOMIST; or, the Sham Doctor. Comedy by Edward Ravenscroft. 4to. 1697. This is the first play stated to have been sold at the theatres. It was afterwards published in 12mo. 1722. To both editions a musical masque is annexed, or rather inserted in it, called, the Loves of Mars and Venus, written by Motteux. Both pieces were acted at Lincoln's Inn

Fields. In its 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 curtailed but the scenes between him, his maid Beatrice, and Crispin, it remains in that mangled condition as one of our old standard farces.

ANDRIA. Terens in English, or the translacyon out of Latin into English of the first comedy of Tyrens, callyd Andria. Black letter, but the text, by the side of the translation, is printed in Roman characters. No date. Supposed to be printed by Rastell.

ANDRIA. Comedy by Maurice Kyffin. 4to. 1588. This appears to be the second 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 Furtherance for the Attainment unto the right Knowledge and true Proprietie of the Latin Tong," &c. It has two dedications; the first, to the eldest, the second to two other sons of Lord Buckhurst, to all of whom, probably, 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 labour in show, and more liberty in substance, seeming withal most accordant 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.

ANDRIA. Comedy translated from Terence, by Richard Bernard. 4to. 1598, 1607, 1614, 1629.

ANDRIA. Comedy translated from Terence, by Thomas Newman. 8vo. 1627. This translation was made for scholars' private representation in their schools.

ANDRIA. The first comedy of Pub. Terentius, called Andria; or, the Woman of Andros; English and Latin; claused for such as would write or speak the pure language of this author after any method whatsoever, but specially after the method of Dr. Webb. 4to. 1629. Wood calls this translation "very useful for school-boys." Translations of the Andria will also be found in Hoole's Six Comedies of Terence, 1663, and in the Comedies made English by L. Echard, 1694.

ANDROMACHE. Tragedy by J. Crowne. Acted at the Duke's Theatre. 4to. 1675. This play is only a translation of Racine's Andromaque, by a young gentleman, chiefly in prose, and published with some alterations by Crowne. It was brought on the stage without success.

ANDROMANA; or, the Merchant's Wife. Tragedy. 4to. 1660, by J. S. The plot is founded on the story of Plangus, in Sir P. Sydney's Arcadia.

The title in the first page is, "The Tragedy of Andromana; or, the fatal End of Disloyalty and Ambition." In Dodsley's Collection. Scene, Iberia.

ANDRONICUS. Tragedy. Impietie's long Successe, or Heaven's late Revenge. 8vo. 1661. Scene, Constantinople. For the plot, see the Life of Andronicus in Fuller's Holy State.

ANDRONICUS COMNENIUS. Tragedy by J. Wilson. 4to. 1664. Scene, Constantinople. For the story, see Heylin's *Cosmography*, in the description of Greece. The truth of history is followed in this piece with considerable fidelity.

THE ANGEL AND THE SHEPHERDS. A Newe Dialogue betwene the Angell of God and the Shepherdes in the Felde concernyng the Nativitie and Birthe of Jesus Christ our Lorde and Savyoure, no lesse Godlye than swete and pleasante to reade, lately compyled by T. B., Imprynted by me John Daye, n.d. This is a miracle-play.

THE ANGEL KING. Sir Henry Herbert, in his manuscript diary, under the date of October 15th, 1624, has an entry "for the Palsgrave's company, a new play called the Angell King."

ANNA BULLEN. In the Chetham Library at Manchester is preserved a sheet containing the prologue to a new play called *Anna Bullen*, acted at the Duke's House, and the epilogue to the same; London, printed for Allen Banks, 1682. This was the play of *Virtue Betray'd*, printed in that year.

ANTI-CHRIST. An ancient mystery of Antichrist and the Day of Dome is mentioned in a sermon against miracle-plays of the fifteenth century.

ANTIGONE. A Latin version of the *Antigone* of Sophocles, by Thomas Watson, printed by Wolfe in 1581. It was entered on the books of the Stationers' Company on July 31st in that year.

ANTIGONE, THE THEBANE PRINCESS. Tragedy by Thos. May. 8vo. 1631. Scene in Thebes. The plot from the *Antigone* of Sophocles, Seneca's *Thebais*, &c. There is merit in the writing of this piece; but it is fitter for the closet than the stage. Dedicated to Endymion Porter.

ANTIPODES. Comedy by Richard Brome. The scene, London. It was acted, with great applause, by the Queen's Servants, at Salisbury Court, in Fleet Street, 1638. Published, 4to. in Westminster, 1640. Dedicated to the Earl of Hertford. Verses by Robert Chamberlain, "to the author on his comedy the *Antipodes*," are prefixed. At the end is the following curious note,—“Courteous Reader, you shal find in this booke more then was presented poue the stage, and left out of the presentation, for superfluous length (as some of the players pretended) I thought good al should be inserted

according to the allowed original; and as it was, at first, intended for the Cock-pit stage, in the right of my most deserving friend Mr. William Beeston, unto whom it properly appertained; and so I leave it to thy perusal, as it was generally applauded, and well acted at Salisbury Court, Farewell, Ri. Brome." Pepys notes a performance of it in August, 1661.

**THE ANTIQUARY.** Comedy by Shackerly Marmion. Acted at the Cock-pit. 4to. 1641. In Dodsley's Collection, 1780. This is a very pleasing play. Aurelio's declaring his marriage to the Duke and Leonardo, from his mistress Lucretia's lodgings, to which he had got admittance through the assistance of her maid, is an incident that has been made use of in several plays, particularly in Ram-Alley, the Parson's Wedding, and 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. The scene, Pisa. Some copies of this play have a contemporary bookseller's bill pasted in, to the following effect,—“ You may be furnish'd with most sorts of plays at the White Lion near Chancery-lane end in Fleet-street, by Thomas Dring.”

**THE TRAGEDIE OF ANTONIE.** Done into English from the French, by Mary, Countess of Pembroke. 12mo. and 4to. 1595. At the end of the play is this date—At Ramsbury, 26 of November, 1590. An edition, in 1592, is entitled Antonius. Daniel, in his dedication of Cleopatra, thus addresses the Countess on this play :

I, who (contented with an humble song)  
 Made music to myself that pleas'd me best,  
 And only told of Delia, and her wrong,  
 And prais'd her eyes, and plain'd mine own unrest,  
 A text from whence my muse had not digress'd,  
 Madam, had not thy well-grac'd Anthony  
 (Who all alone remained long)  
 Requir'd his Cleopatra's company.

**ANTONINUS BASSIANUS CARACALLA.** A Latin tragedy on the subject of this emperor, preserved in manuscript in the Bodleian Library, MS. Rawl. C. 590.

**ANTONIO AND MELLIDA.** An historical play, in two parts, by John Marston. 4to. 1602; 8vo. 1633. Reprinted in Marston's Works, ed. 1856, i. 1.

**ANTONIO AND VALLIA.** Comedy by Philip Massinger. Not printed. This play was entered on the books of the Stationers' Company, and was one of those destroyed by Warburton's servant. In Henslowe's list of

plays acted in 1595, June 20, there is one with this title; but as Massinger could at that time be only eleven years of age, it could not possibly be his play, but he may have adapted and altered it for the more modern stage. In the Bodleian Library is a manuscript comedy, without title, MS. Rawl. Poet. 93, in which Antonio of Ragusa is one of the characters.

**ANTONIO'S REVENGE;** or, the Second Part of Antonio and Mellida. Tragedy by J. Marston, acted by the children of St. Paul's, and printed in 4to. 1602; 8vo. 1633. Reprinted in Marston's Works, ed. 1856, i. 71.

**ANTONY AND CLEOPATRA.** Tragedy by Shakespeare. Fol. 1623. There is no quarto edition.

**ANTONY AND CLEOPATRA.** Tragedy by Sir Charles Sedley. 4to. 1677. Licensed April 24th in that year. Acted at the Duke's Theatre. This play is founded on the same story with the last-mentioned one.

**ANY THING FOR A QUIET LIFE.** Comedy by Thomas Middleton. Acted at the Black Friars. Printed in 4to. 1662, the only edition of the seventeenth century, the exact title being as follows,—“Any Thing For A Quiet Life. A Comedy, Formerly Acted at Black-Fryers, by His late Majesties Servants. Never before Printed. Written by Tho. Middleton, Gent. London: Printed by Tho. Johnson for Francis Kirkman, and Henry Marsh, and are to be sold at the Princes Arms in Chancery Lane.” In the old edition the whole play, observes Mr. Dyce, with the exception of a few lines here and there, is printed as prose; and there is every reason to believe that the text is greatly corrupted.

**APHRODISIAL.** The Aphrodisial, or Sea Feast, a play by William Percy, 1602. This is an unpublished manuscript, preserved in a private library.

**APOCRYPHAL LADIES.** Comedy by Margaret, Duchess of Newcastle, Fol. 1662. This play is one of those which help to swell the bulk of writing of this voluminous titled authoress. It is, like 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.** Drama, by Thomas Heywood. Printed in his Pleasant Dialogues and Dramas, 12mo. 1637, p. 177.

**APOLLO SHROVING.** Comedy, 8vo. 1627. The letters E. W. prefixed to it, are initials of the name of a person who, though not the author, occasioned the publication of this piece, which was written by William Hawkins, the schoolmaster of Hadleigh in Suffolk, for the use of his scholars, and acted by them on Shrove-Tuesday, Feb. 6, 1626.

**APPIUS AND VIRGINIA.** Tragi-comedy, 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 slaine at her owne father’s hands, than to be defloured of the wicked judge Appius.” This seems to be the same tragedy of Appius and Virginia, which was entered on the books of the Stationers’ Company, 1567-8, by Rycharde Jonnes. Reprinted in Dodsley’s *Old Plays*, vol. xii. The first edition probably appeared in 1568. It continued to be popular for a long time, and, as late as 1639, it was considered of sufficient importance for its copyright to be claimed against piracy by the company acting at the Cock-pit in Drury-lane.

**APPIUS AND VIRGINIA.** Tragedy by J. Webster. 4to. 1654. The scene lies in Rome, and the story is taken either from the older play on the same subject, or from a translated novel in *Painter’s Palace of Pleasure*. Some copies of the play are merely stated to be “printed in the year 1654;” others to be “printed for Humphrey Moseley, and are to be Sold at the Prince’s Armes in St. Paul’s Churchyard, 1659,” both being really the same edition with different title-pages.

**THE APPRENTICE’S PRIZE, &c.** A play, by Richard Brome and Thomas Heywood. Entered on the books of the Stationers’ Company, April 8, 1654; but not printed.

**AQUA TRIUMPHALIS.** Being a true Relation of the Honourable the City of London entertaining their Sacred Majesties upon the River of Thames, and welcoming them from Hampton Court to Whitehall; expressed and set forth in severall Shews and Pageants, the 23rd Day of August 1662, engraved by John Tatham, Gent. Folio. 1662.

**ARABIA SITIENS.** Arabia Sitiens, or a Dreame of a Drye Yeare, a tragi-comœdye by William Percy, 1601. An unpublished manuscript in private hands.

**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 incomplete; yet as it is the work of that poet, and is published among his poetical pieces, we could not here pass it over unnoticed.

**ARCADIA.** Pastoral, by James Shirley. Acted at the Phoenix in Drury Lane. 4to. 1640. The plot of this play is founded on Sir Ph. Sydney’s *Arcadia*. Scene, *Arcadia*.

**THE ARCADIAN LOVERS.** The Arcadian Lovers, or *Metamorphosis of Princes*, a drama. Manuscript in the Bodleian Library, MS. Rawl. Poet. 3. The name of the author was probably Moore, for in the volume, written by the same hand as the play, is a dedication to Madam Honoria Lee from the “meanest of her kinsmen,” Thomas Moore.

- ARCADIA REFORMED.** In an account of the royal visit to Oxford, 1605, it is stated, "there was an English play acted before the Queen and young prince; it was penned by Mr. Daniel, and drawn out of Fidus Pastor, which was sometimes acted by King's College men in Cambridge. I was not there present, but by report, it was well acted, and greatly applauded. It was named Arcadia Reformed." This was no doubt the Queen's Arcadia of Daniel, printed in 1606.
- ARCHIPROPHETA**; sive, Johannes Baptista. A Latin tragedy, written in 1547, by Nicholas Grimald, one of the first students of Christchurch, Oxford, which probably was acted in the refectory there. It is dedicated to the Dean, Dr. Richard Cox, and was printed at Cologne. 8vo. 1548. This play coincided with his plan of a rhetorical lecture, which he had set up in the college. A manuscript of it is preserved in the British Museum, Bibl. Reg. 12 A. 46.
- THE ARCADIAN VIRGIN.** Play, by William Haughton and Henry Chettle. Acted in December, 1599. See Henslowe's Diary, p. 161.
- ARDEN OF FEVERSHAM.** The full title of this play is, "The lamentable and true Tragedie of M. Arden of Feversham, in Kent, who was most wickedlye murdered by the means of his disloyall and wanton wyfe, who, for the love she bare to one Mosbie, hyred two desperat ruffins, Blackwill and Shagbag, to kill him." 4to. 1592; 4to. 1599; 4to. 1633; and reprinted by Edward Jacob, 8vo. 1770, with a preface imputing it to Shakespeare. The plan of this play is formed on a true history, then pretty recent, of one Arden, a gentleman of Feversham, in the reign of Edward VI., who was murdered as he was playing a game at tables with the said Mosbie. The fact is related by Hollinshead, Baker, in Beard's Theatre, and Jacob's History of Faversham. "They have the play in manuscript at Canterbury, but I never cou'd see it in print," Oldys' MSS.
- ARGALUS AND PARTHENIA.** Tragi-comedy by Henry Glapthorne. 4to. 1639. The plot of this play is founded on the story of those two lovers in Sir P. Sydney's Arcadia. The title-page gives it "as it hath been acted at the Court before their Majesties, and at the Private House in Drury-lane by their Majesties' Servants." Scene, Arcadia. It was revived, after the Restoration, on January 31st, 1660-1. Pepys says of this play, "though pleasant for the dancing and singing, I do not find good for any wit or design therein."
- ARIADNE**; or, the Marriage of Bacchus. Opera, by P. P. 1674. 4to. This piece is a translation from the French, and was presented at the Theatre Royal in Covent Garden, by the gentlemen of the academy of music. Dedicated to Charles the Second.

**ARIODANTE AND GENEUORA.** This is given in the Revels' Accounts as the title of a play acted at Court in 1582,—“a Historie of Ariodante and Geneuora shewed before her Majestie on Shrove Tuesdaie at night, enacted by Mr. Mulcaster's children.” This was no doubt founded on a story in the fifth book of the Orlando Furioso.

**ARISTIPPUS;** or, the Jovial Philosopher. By T. Randolph, demonstrative proving that quartes, pointes, 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. 1631; 4to. 1635; 12mo. 1652; 12mo. 1668; 12mo. 1688. Aristippus would appear, from the quaintness of its title, to have been written humorously, to excuse those excesses to which its author was too fatally attached, for they killed him at the age of twenty-nine. It is not very likely that this piece was ever performed. Its curiosity, in a literary point of view, we do not remember to have seen noticed. In addition to allusions to Mulde-Sack, Robin Goodfellow, Taylor the water-poet, Banks' horse, Scoggins' fleas, Skelton, Fennor, &c., there is a ridicule of the prologue of Shakespeare's Troilus and Cressida, and at p. 18 is a line which Milton has nearly verbally copied in his poem of l'Allegro. There is a copy of this play in the British Museum, MS. Sloane 2531,—“the shewe being condemned for former abuses, is raised up by a conjurer.” Scene, Cambridge.

**THE ARRAIGNMENT OF PARIS.** A dramatic pastoral, presented before the Queen's Majesty, by the children of her chapel; and printed in 4to. 1584. Kirkman attributes this piece to Shakespeare; but on no foundation, it being the work of George Peele; as is certain from the following passage in Thomas Nash's Address prefixed to Menaphon, 1587: “I dare commend George Peele unto all that know him, as the chief supporter of pleasance now living, the Atlas of poetry, and *primus verborum artifex*; whose first increase, the Arraignment of Paris, might pleade to your opinions his pregnant dexteritie of wit, and manifold dexteritie of invention, wherein, *me judice*, he goeth a step beyond all that write.” Reprinted in Peele's Works, ed. Dyce, i. 5.

**ARTHUR.** See the *Misfortunes of Arthur*. Langhaine speaks of Nicholas Trott as “an author who writ a tragedy call'd Arthur, which I never saw; neither can I give any account of the author himself, or the time he liv'd in,” p. 504. Hathway wrote a play on the same subject, called the Life of Arthur, q. v.

**KING ARTHUR;** or, the British Worthy. A dramatic opera, by John Dryden. Acted at the Queen's Theatre. 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, and many of them very puerile. 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 volume of Tyrrel's History of England. The scene lies in Kent. Downes informs us that "it was excellently adorn'd with scenes and machines; the musical part set by famous Mr. Henry Purcell, and dances made by Mr. John Priest. The play and musick pleas'd the court and city, and, being well perform'd, 'twas very gainful to the company." Part of Purcell's music to this opera is preserved in the British Museum, MS. Addit. 5333.

**ARTHUR'S SHOW.** This was possibly an interlude, or masque, played by archers, which actually existed, and was very popular in Shakespeare's age; and seems to have been compiled from Mallory's *Morte Arthur*. It is mentioned by Justice Shallow, in the Second Part of *King Henry the Fourth*.

**ARVIRAGUS AND PHILICIA.** Tragi-comedy in two parts, by Lodovick Carlell. 12mo. 1639. Acted at the private house in Black Friars. The story of this play is founded on some old romantic British History concerning Arviragus. It was afterwards revived, with a new prologue, written by Dryden, and spoken by Hart. There is another prologue in the *London Drollery*. Both parts were acted at the Cock-pit and at Hampton Court in the year 1636. Oldys, in his MS. notes, says, "it has not any author's name to it in the copy of that date which I have seen."

**AS MERRY AS MAY BE.** Play, by Richard Hathwaye. Acted at Court. 1602.

**AS PLAIN AS CAN BE.** A play performed before Queen Elizabeth and her court in the year 1568. See a curious document in MS. Harl. 146, quoted in Collier's *Annals of the Stage*, i. 195.

**THE ASSEMBLY.** *The Assembly, or Scotch Reformation*, a comedy, printed at Edinburgh in 1766 from the original manuscript dated 1692. There was an earlier edition of 1722, and a transcript in the British Museum, MS. Addit. 11503, is said to be copied from a third edition of 1691. Another MS. has also the date last named.

**THE ASSIGNATION;** or, *Love in a Nunnery*. Comedy by J. Dryden. Acted at the Theatre Royal. 4to. 1673; 4to. 1678; 4to. 1692. This play, as the author confesses, "succeeded ill" in the representation, against the opinion of the best judges of the age, if we believe its author; but, truth to say, it is one of those hasty performances which, at times, threw

a cloud over the merit of that great poet. The incidents and characters are almost all borrowed, and are very strangely jumbled together. This is the play which the Duke of Buckingham has made Bayes boast of, for introducing a scene of a petticoat and the belly-ache: but when it is considered that this poet was absolutely constrained to write several 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? The dedication of this comedy to Sir Charley Sedley is an elegant composition; but deplores, in rather unmanly terms, the hard treatment which its author received from the public. The two "wretched scribblers" alluded to were, Elkanah Settle and Martin Clifford. "It was first acted in 1671 or before, the Rehearsal being first acted in December that year, wherein it is mentioned or referred to; vid. Friendly Vindication of Mr. Dryden, 4to. 1673, wherein 'tis mentioned, p. 8, for exposing real persons, which might be the cause of its ill success," Oldys's MSS.

**THE ASSUMPTION OF THE VIRGIN.** A mystery performed by the citizens of Lincoln in the nave of the Cathedral there, June the 7th, 1483. The circumstance is alluded to in one of the registers of Lincoln, under that date.

**ASTREA**; or, True Love's Mirrour. A pastoral by Leonard Willan. 8vo. 1651. The plot is from a romance of the same name. Dedicated to Mary, Duchess of Richmond and Lenox.

**AS YOU LIKE IT.** Comedy by Shakespeare. Fol. 1623. The plot of this play is taken from Lodge's Rosalynd, or Euphues' Golden Legacy, 4to. 1590: and Shakespeare has followed it more exactly than is his general custom when he is indebted to such originals. He has even sketched some of his principal characters, and borrowed a few expressions from it. The characters of Jaques, the Clown, and Audrey, however, are entirely of the poet's own creation.

**ATALANTA.** A Latin comedy by Phillip Parsons, 1612, in iambics. Dedicated to William Laud, then President of St. John's College. The only known copy is preserved in the British Museum, MS. Harl. 6924. The scene is in Arcadia.

**THE ATHEIST**; or, the Second Part of the Soldier's Fortune. Comedy by Thomas Otway. Acted at the Duke's Theatre. 4to. 1684. Dedicated to Lord Elande. The plot between Beaugard and Portia is founded on Scarron's novel of the Invisible Mistress; Langbaine, p. 397. The author died in the following year, 1685, in great poverty; and this was his last performance.

**THE ATHEIST'S TRAGEDIE**; or, the Honest Man's Revenge. By Cyril Tourneur. 4to. 1611 and 1612. The plot in the second act of Levidulcia's

conveying Sebastian and Fresco out of her chamber, when surprised by the coming of her husband Belleforest, is taken from Boccaccio, Dec. 7, Nov. 6. This play possesses much interest, and is in several parts written with great energy of thought. One sentiment in it is worthy of Shakespeare—"Patience is the honest man's revenge."

**AUGURS.** The Masque of Augures, with the several antimasques, presented on Twelfth Night, 1621. By Ben Jonson. Published in 4to. 1621, a very small volume.

**AUGUSTUS CÆSAR.** A play under this title is mentioned in a list of books printed for R. Bentley about 1691. It does not appear to have been published.

**THE AULD MAN AND HIS WIFE.** An interlude by Sir David Lindsay, 1602. Reprinted in Pinkerton's Scottish Poems, 1712, vol. ii.

**AURENGE-ZEBE; or, the Great Mogul.** Tragedy by J. Dryden. Acted at the Theatre Royal. 4to. 1676; 4to. 1692. This play is far from being the worst of the writings of our great poet. 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. i. part 2, chap. 2. Langhaine accuses the author of having borrowed his characters of Aurenge-zebe and Nourmahal from the Hippolytus and Phædra of Seneca, and also of having stolen several hints from Milton's Sampson Agonistes. From the first of these charges, however, Jacob takes some pains to vindicate him. Dedicated to the Earl of Mulgrave. Entered on the Stationers' Registers on November 29th, 1675.

**A BAD BEGINNING MAKES A BAD ENDING.** A play which is not known to exist. It was acted before the English court in May, 1613.

**THE BALL.** Comedy by James Shirley. Acted in Drury Lane. 4to. 1639. Chapman assisted Shirley in this comedy. It was first acted in 1632.

**BAND, RUFF, AND CUFF.** A Merry Dialogue between Band, Cuffe, and Ruffe, done by an excellent Wit, and lately acted in a Shew, 1615. This is more usually known by another title,—Exchange Ware at the Second Hand.

**THE BANDITTI; or, A Lady's Distress.** A play by T. Durfey. Acted at the Theatre Royal. 4to. 1686. Licensed on March 1st, 1685-6. The scene lies in Madrid, and a part of the plot resembles a scene in Shirley's Sisters. This play met with some opposition in the performance, from persons with catcalls; on which account Durfey has prefixed to it a humorous dedication, in which he seems to aim at some particular character, under the title of Sir Critic Catcall.

**BANISH'D DUKE**; or, the Tragedy of Infortunatus. Acted at the Theatre Royal. 4to. 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 James II. and his Queen.

**BAPTISM AND TEMPTATION.** A Comedy by Bishop Bale. Of this we know no more than the name, as mentioned by himself in the list of his own works.

**BAPTISTES.** *Baptistes sive Calumnia*, a Latin Tragedy by George Buchanan. 8vo. Edinb. 1578. Another edition was published in London the same year.

**BAPTISTES.** A Scriptural drama, ascribed by Peck to Milton, but on very uncertain grounds. It is, in fact, only a copy of *Tyrannical Government Anatomiz'd*, 1642. In five short acts. Scene, Judæa.

**BARNARDO AND PHEAMETA.** A play acted at the Rose Theatre, on October 28th, 1595, mentioned by Henslowe, who notices it in another place as *Bernardo and Fiameta*, and elsewhere simply as *Barnardo*.

**BARNAVELT.** The Tragedy of Sir John Van Olden Barnavelt, a MS. in the British Museum, MS. Addit. 18653, apparently the author's autograph, with corrections and additions.

**BARTHOLOMEW FAIR.** Comedy by Ben Jonson. 4to. 1614. This play, which was first acted at the Hope Theatre, Bankside, Oct. 31, 1614, and, on the following day, before the Court, 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. Pepys notes being at the theatre on September 7th, 1661, in the following terms,—“and here was Bartholomew Fayre, with the puppet-showe, acted to-day, which had not been these forty years,—it being so satyricall against Puritanism, they durst not till now, which is strange they should already dare to do it, and the king to countenance it—but I do never a whit like it the better for the puppets, but rather the worse.”

**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 onely to Independants. This piece is a mere party affair, and never was performed, but printed in 4to. in five short acts, 1649. It chiefly relates to the restoration of the new park at Richmond to the public, a park which had been formed by Charles I. by the enclosure of public land.

**THE BASHFUL LOVER.** Tragi-comedy by P. Massinger, acted at the private house in Black Friars. 8vo. 1655. There are many beauties scattered through this piece; but, as a whole, it is neither so correct in its

construction, nor so interesting in its plot, as some others of Massinger's dramas. In some catalogues, this play is ascribed to Ben Jonson, but without good authority. It was first acted in 1636, and was licensed on May the 9th, in that year. It met with fair success.

**BASILEIA.** *Basileia seu Bellum Grammaticale*, tragico-comœdia, the Warr of Grammar, a tragi-comedy acted by the scholars of Cranbrook School, 1666. A small manuscript volume, in private hands, in which it is stated that it was "acted more than once not without applause, in which the whole vulgar grammar, with something of the author's own, is festively handled." The following lines occur in the Prologue,—

We sing of wars to th' tune of bellowing drums,  
Like gerunds echoing back their di, do, dums.

**THE BASTARD.** Tragedy. 4to. 1659. Some part, both of the plot and language, is borrowed from the loves of Schiarra and Florelia 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 Isidaura, in Gerardo, the Unfortunate Spaniard, p. 87. Scene in Seville. Coxeter attributes this play to Cosmo Manuche, which appears to be a mere conjecture, and that not a very probable one.

**BATEMAN'S MASQUE.** A masque of the seventeenth century. See a curious collection of masque and dance tunes in the British Museum, MS. Addit. 10444.

**THE BATTLE OF ALCAZAR,** with Capt. Stukeley's death, acted by the Lord High Admiral's Servants, 1594. 4to. The story relates to Sebastian, King of Portugal, and Abdelmelech, King of Morocco. Shakespeare has pointed his ridicule at this play, in a parody on the words, "Feed, and be fat," &c. See Henry IV. part ii. act 2, scene 4. It is probable that Dryden might have taken the hint of his Don Sebastian from the present tragedy. Attributed to Peele on uncertain grounds, and reprinted in Peele's Works, ed. Dyce, ii. 87. In England's Parnassus, 1600, are, however, some lines from this tragedy, there assigned to Peele. The original plot of this drama is preserved in the British Museum, MS. Addit. 10449.

**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 Duke of Buckingham, and printed among his works, in 2 vols. 8vo. 1707, 1714. The scene lies in a drawing-room at Whitehall.

**BATTLE OF THE VICES.** *Batayle of the Vices against the Virtues*, a Morall Play. Manuscript of the time of Charles the First, folio; in Thorpe's Catalogue of Manuscripts, 1835, p. 11.

**BAXTER'S TRAGEDY.** A play of this name was acted in 1602; but is not now known to exist.



**BEAR A BRAIN.** A play by Thomas Decker, produced in 1599. "Lent unto Robart Shawe, the 1 of auguste, 1599, to paye Mr. Deckers for a boooke called beare a braine, the some of xxx.s. in fulle payment," Henslowe's Diary, p. 155. Mr. Collier informs us that the title of the play is interlined above "Better Late than Never," which is struck through.

**THE BEAU DEFEATED;** or, the Lucky younger Brother. Comedy, acted at Lincoln's Inn Fields. 4to. without a date, but about A.D. 1700. The dedication to this play is signed by Mrs. Pix, as the author of it. Some of the catalogues ascribe it to a Mr. Barker. It is partly a translation from the French, and was sometimes called the Beau Demolished.

**THE BEAUTIES.** A play by James Shirley, licensed on January the 21st, 1632-3. No copy of it is known to exist.

**BEAUTY.** A masque by Ben Jonson, presented before the court at Whitehall, on January the 14th, 1607-8, the Sunday night after Twelfth Night. Printed in 4to. 1608.

**BEAUTY AND HOUSEWIFERY.** A comedy acted before the Court at Windsor in 1582, described as "a comodie of Bewtie and Huswyfery shewed before her Majestie at Wyndesor on St. Johns daie at night, enacted by the Lord of Hundesdons servautes."

**BEAUTY IN A TRANCE.** A play, probably a tragedy, by John Ford. Entered on the books of the Stationers' Company, September 9, 1653, and among those destroyed by Warburton's servant.

**BEAUTY IN DISTRESS.** Tragedy by P. Motteux. Acted at Lincoln's Inn Fields. 4to. 1698. There are many fine lines in this drama, and a great variety of incidents; indeed, so many, that Dryden, who wrote the prologue, and has complimented the author with a poetical epistle, says,

Thy incidents perhaps too thick are sown;  
But too much plenty is thy fault alone:  
At least but two can that good crime commit,  
Thou in design, and Wycherley in wit.

He also applauds him for the preservation of time, action, and place, which Corneille himself might see with envy. The scene is an antichamber in Don Vincentio's house in Lisbon, and the time of action from five to eight in the evening. This tragedy had considerable success; and the author in his preface acknowledges the receipt of a present from the Princess Royal, afterwards Queen Anne, outweighing the benefit of a sixth representation. With proper curtailments, we think this piece might be made fit for the present stage. Prefixed to it is, "A Discourse of the lawfulness and unlawfulness of plays, lately written in French, by the learned Father Caffaro,

divinity professor at Paris, sent in a letter to the author by a divine of the church of England.”

**BEAUTY OF WOMEN.** “A new commodye in Englysh in maner of an enterlude ryght elegant and full of craft of rhetoryk, wherein is shew’d and dyscrybd as well the bewte and good propertes of women, as theyr vycys and evyll condicions, with a morall conclusion and exhortacyon to vertew.” Folio. This curious interlude was printed by Rastel about the year 1530.

**BEAUTY’S TRIUMPH.** A masque, by Thomas Duffet, represented by the scholars of Messrs. Hart and Banister, at their boarding-school at Chelsea, and printed in 4to. 1676.

**BEECH’S TRAGEDY.** A play mentioned in Henslowe’s Diary, 1599. Beech was a London merchant, who was murdered by his servant Merry. It is elsewhere called the Tragedy of Merry.

**BEGGAR’S BUSH.** Comedy by Beaumont and Fletcher. Fol. 1647, 1661. It was acted at Whitehall in 1622, and at Hampton Court in 1636. The Beggar’s Bush was revived at Lincoln’s Inn Fields in November, 1660. It was at a performance of this comedy, in the following January, that Pepys saw female actors for the first time. Dr. Browne, in MS. Sloane 1900, notes its being acted in 1662 “at the King Playhouse in Covent Garden.”

**BELIEVE AS YOU LIST.** Comedy by P. Massinger. This play was acted by the King’s Company, May 7th, 1631. The license to it is signed by H. Herbert, and dated the 6th of May, 1631. It was entered at Stationers’ Hall, Sept. 9, 1653, and June 29, 1660. This also was one of those supposed to have been sacrificed by Warburton’s servant, but it is fortunately still preserved, and was edited by the late T. Crofton Croker for the Percy Society, 1844.

**BELL IN CAMPO.** Tragedy in two parts. These two plays are the produce of that indefatigable authoress, Margaret, Duchess of Newcastle. They were never acted, but are printed among her works. Fol. 1662. In the second part are several copies of verses, written by the duke.

**BELLAMIRA ; or, the Mistress.** Comedy by Sir Charles Sedley. Acted by their Majesties’ Servants. 4to. 1687. Licensed on May the 24th, 1687. The scene of this play lies in London, but the plot is taken from the Eunuchof Terence. It was at the acting of this play that the roof of the theatre fell down. Few were hurt except the author himself, which occasioned Sir Fleetwood Shepherd to say, “there was so much fire in his play, that it blew up the poet, house, and all.”—“No,” replied the author, “the play was so heavy, it broke down the house, and buried the poet in his own rubbish.” It appears from the preface that he gave his third night to a friend, who, according to Malone, was Shadwell.

**BELLAMIRA HER DREAM**; or, the Love of Shadows. Tragi-comedy in two parts, by Thomas Killigrew. These two plays were written during the time that the author was resident in the state of Venice; and were printed with the rest of his works, in fol. 1664, dedicated to the Countess of Essex.

**BELLENDON**. Acted at the Rose Theatre, June 8, 1594, by the Lord Admiral's men. It was then a new play. Several other notices of it occur in Henslowe's Diary, and it seems to have been popular.

**BELLUM GRAMMATICALE**. "Then for comedies," observes Sir John Harrington, 1591, "how full of harmless myrth is our Cambridge Pedantius, and the Oxford Bellum Grammaticale." This was the "Bellum Grammaticale; sive, Nominum Verborumque Discordia Civilis," tragi-comedy acted before Queen Elizabeth, in Christ-church, Oxford, on Sunday the 24th of September, 1592. The writer who mentions this representation says, it was but meanly performed, though most graciously and with great patience heard by Her Majesty. See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, p. 21. It was printed in 12mo. 1635. There was a later school-play under the same title, frequently performed in schools even after the seventeenth century.

**THE BELMAN OF LONDON**. A play by Robert Daborne, written about the year 1612. It is mentioned in Henslowe's papers. Not printed.

**THE BELMAN OF PARIS**. "For the Prince's players, a French tragedy of the Bellman of Paris, written by Thomas Dekkers and John Day for the company of the Red Bull," Sir Henry Herbert's MS. Diary, July the 30th, 1623.

**BELPHEGOR**; or, the Marriage of the Devil. Tragi-comedy by John Wilson. Acted at Dorset Garden. 4to. 1691. Licensed October 13th, 1690. The plot of this play is taken from Machiavel or Straparola. The scene, Genoa. It did not succeed on the stage. This play, observes Langbaine, "notwithstanding it was decryed on the stage, I think far surpasses many others that have lately appear'd there." It was the next new play after the Prophetess.

**BENDO AND RICHARDO**. A play mentioned in Henslowe's Diary as acted at the Rose Theatre on March 4th, 1591. In another entry in the same manuscript it is termed *Byndo and Richardo*.

**BENEDICK AND BEATRICE**. Shakespear's play of *Much Ado* about Nothing was performed at court, in May, 1613, under this title.

**THE BENEFICE**. Comedy by Dr. Robert Wild. 4to. 1689. The opinion 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. This comedy is stated on the title-page, to have been "written in his younger days, now made publick for promoting innocent mirth." The editor asserts that he had had the manuscript in his possession for several years before he published it. A portion of a MS. of this play, containing most of the three last acts, is preserved in MS. Lansd. 807, and is supposed to be the author's autograph.

**BETTER LATE THAN NEVER.** A play by Decker. Mentioned by Henslowe as having been acted in 1599. This seems to have been the original title of his *Bear a Brain*.

**THE BIRD IN A CAGE.** Comedy by James Shirley. Acted with great success, at the Phoenix, Drury Lane. 4to. 1633. Scene in Mantua. This is a good piece, and has prefixed to it an ironical dedication to the famous William Prynne, who had been a most furious antagonist to plays, but was at that time a state prisoner for high misdemeanors.

**THE BIRTH OF MERLIN;** or, the Child has lost a Father. Tragi-comedy by William Rowley. The scene lies in Britain, and the story is taken from Geoffrey of Monmouth. Shakespeare, as the title-page informs us, assisted in this play, which is not very probable from the poorness of the composition. It was frequently acted with great applause, and was published in 4to. 1662.

**BLACK BATEMAN OF THE NORTH.** A play by Chettle, Wilson, Drayton, and Decker. Acted by the Lord Admiral's servants in 1598. A second part, by Chettle and Wilson, was produced in the same year.

**THE BLACK DOG OF NEWGATE.** Play, by Richard Hathwaye, assisted by John Day and W. Smith. Acted in 1602. A second part of this piece was produced the same year, in which Hathwaye, Day, and Smith, were assisted by a fourth author, who is unknown. Not printed.

**THE BLACKFRIARS' MASQUE.** A masque of the seventeenth century. See a curious collection of masque and dance tunes in the British Museum, MS. Addit. 10444.

**BLACK JOAN.** A play with this title is mentioned by Henslowe as belonging to the stock of the Rose Theatre. It occurs in a "note of all suche bookes as belong to the stocke, and such as I have bought since the 3d of March, 1598."

**THE BLACK LADY.** A new play, called the Blacke Ladye, was allowed to be acted by the Lady Elizabeth's Servants, 10th May, 1622.—Official Register of Sir Henry Herbert, MS.

**THE BLACK MAN.** An interlude, attributed to Cox the comedian, and printed in the second part of *Sport upon Sport*, 1659; also in 4to.

**BLACKNESS.** The Masque of Blackness, personated at the Court at Whitehall on Twelfth-Night, 1604-5. Written by Ben Jonson. Printed in 4to, 1609. A contemporary transcript, in the British Museum, is called the Twelfth Night's Revels.

**THE BLACK PRINCE.** Tragedy by Roger, Earl of Orrery. Acted at the Duke of York's Theatre. Fol. 1669 and 1672; 8vo. 1739. The story is taken partly from the English historians. Though called a tragedy, this tedious play terminates happily. It was first acted in October, 1667, in the presence of the King and the Duke of York, but with only partial success, the patience of the audience having been too severely taxed by the reading of a long letter; so much so, that afterwards the letter was printed separately for the use of the spectators, and only a slight reference made to it in the play. In the Catalogue of the Heber MSS., p. 35, mention is made of a tragedy called the Death of the Black Prince, but no date is given.

**THE BLACKSMITH'S DAUGHTER.** An old play mentioned in Gosson's School of Abuse, 1579. No copy of it is known to exist.

**THE BLACK WEDDING.** A play with this title was entered on the books of the Stationers' Company, Nov. 29, 1653, but does not appear to have been printed.

**THE BLAZING WORLD.** A fragment of a comedy by the Duchess of Newcastle. Fol. 1668. There are no more than two acts of this play, the author having never finished it; but it is printed with her other works. Even the second act is incomplete.

**THE BLIND BEGGAR OF ALEXANDRIA.** A comedy most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure, by George Chapman. It was published in 4to, 1598; was the author's first play, and is neither divided into acts nor scenes; but had been "sundry times publicly acted in London, by the Lord High Admiral's servants." It was produced on February 12th, 1595-6.

**THE BLIND BEGGAR OF BETHNAL GREEN,** with the merry Humour of Tom Strowd, the Norfolk Yeoman. Comedy by John Day, divers times publicly acted by the Prince's servants. 4to. 1659. For the plot, as far as it concerns history, consult the writers on the reign of Henry VI. Chettle assisted in this play. It was produced in 1600. A second part, by Haughton and Day, was acted in 1601; and a third, by the same writers, also in 1601.

**THE BLIND EAT MANY A FLY.** A play, by Thomas Heywood. Acted in 1602. Not in print.

**THE BLIND LADY.** Comedy by Sir Robert Howard. 8vo. 1600. The scene lies in Poland, and the plot is taken from Heylin's Cosmography,

lib. ii. This play is printed with divers other poems of the same author, in a volume, which afterwards had a new title-page printed, with the date of 1696. The blind lady is an old woman who is inclined to incur the risks of matrimony for the seventh time.

**THE BLOODY BANQUET.** Tragedy printed in 4to. 1620, and 4to. 1639, with the letters T. D., but is, in some of the old catalogues, ascribed to Tho. Barker. It was however probably written by Robert Davenport, being enumerated with some other of his pieces in a list of plays that formerly belonged to the Cock-pit theatre. The letters T. D. were perhaps printed by mistake in the title-page instead of R. D. In 1639, the copyright belonged to the company at the Cock-pit in Drury Lane.

**THE BLOODY BROTHER.** Under this title the tragedy of Rollo was originally published in 1639, and Langbaine, p. 207, cites it under the same name. It is, he observes, "a tragedy much in request, and notwithstanding Mr. Rymer's criticisms on it, has still the good fortune to please, it being frequently acted by the present company of actors at the Queen's play-house in Dorset Garden." It was acted at Hampton Court in January, 1636-7.

**THE BLOODY DUKE;** or the Adventures of a Crown. Tragi-comedy acted at the court of Alba Regalis, by several persons of great quality. 4to. 1690. This is a political piece, referring to the Popish plot, &c. and is written by the author of the Abdicated Prince, q. v.

**BLURT, MASTER CONSTABLE;** or, the Spaniard's Night Walk. Comedy by Thomas Middleton. Acted by the children of Paul's. 4to. 1602.

**BOADICEA, QUEEN OF BRITAIN.** Tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. Inscribed to Congreve. 4to. 1697. It was very profitable to the company. The story of this queen, who is the same with Bonduca, is to be found in Tacitus, and in the English historians, and is very well conducted in the play before us, more especially the discovery of Camilla's rape in the first scene of the fourth act. By the dedication to Friendship Improved, we find that Boadicea was well received. It would seem from the epilogue that the morality of the theatre was now improving,—

Once only smutty jests could please the town,  
But now, Heav'n help our trade,—they'll not go down.

**THE BOARDING SCHOOL.** A play "wrote by Mr. Durfy; it took well, being justly acted," Roscius Anglicanus. Dogget performed in this comedy.

**THE BOASTER.** A droll, taken from the First Part of Henry the Fourth, printed in the Theatre of Ingenuity, 1698, where it is entitled, "the Boaster, or Bully-huff catch'd in a Trap, in a dialogue between several freebooters."

**THE BOAST OF BILLINGSGATE.** Play, by Richard Hathwaye, assisted by John Day. Acted 1602. Not printed.

**THE BOLD BEAUCHAMPS.** A play written by Heywood, probably not now extant, but mentioned in the Knight of the Burning Pestle, 1613, where the wife observes,—“My husband hath promised me any time this twelvemonth to carry me to the Bold Beauchamps, but in truth he did not.” This drama is also mentioned in several other old plays.

**THE BONDMAN.** An ancient story, by P. Massinger. Acted at the Cock-pit, Drury Lane, by the Princess Elizabeth her servants, 4to. 1624; 4to. 1638. It was also acted before the Court at Whitehall, 1623. This is a very excellent tragedy. The scene lies at Syracuse. The plot of the slaves being seduced to rebellion by Pisander, and reduced 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. i. cap. 5. At the revival of this play after the Restoration, the chief part was acted very successfully by Betterton. According to Downes, this was the only play of Massinger, revived after the Restoration, until Betterton took a fancy to the part of Paris in the Roman Actor. Dr. Browne, in a MS. note, dated 1662, mentions that it was acted in that year “at Salisbury or Dorset Court.”

**THE BOND-WOMAN.** This play was entered on the books of the Stationers' Company, Sept. 23, 1653, but it does not appear to have been printed.

**BONDUCA.** Tragedy by Beaumont and Fletcher. Fol. 1647. It was produced before March, 1618-9. The ground-work of the play is taken from Tacitus.

**BONDUCA; or, the British Heroine.** Tragedy, acted at the Theatre Royal. 4to. 1696. This was published by George Powell, who says it was given him by a friend, and that it was revised and studied in one fortnight. It is a mere alteration from the foregoing play, with the character of Penius omitted, that of Petilius much shortened, and all that passes in the original play between Junius and the second daughter of Bonduca, omitted. See further in Genest's Account of the English Stage, ii. 73. The songs were set to music by Purcell, and were published, on separate folio sheets, with the music.

**BONOS NOCHIOS.** An interlude, entered in the books of the Stationers' Company, by Jeffery Charlton, Jan. 27, 1608. No printed copy of it is known to exist.

**BORBONNE.** A play under this title is mentioned by Henslowe as

amongst the stock of the Rose Theatre, in 1598. It is no doubt the same drama elsewhere called *Berowne*, or *Byron*, q. v. Henslowe also mentions it as the play of *Burbou*, as having been acted at the Rose, on November 2nd, 1597.

**UPON BOTH MARRIAGES OF THE KING.** Play by John Bale, Bishop of Ossory, not now known to exist.

**BOTTOM THE WEAVER.** The merry-conceited Humours of Bottom the Weaver. 4to. 1660. An interlude taken from the *Midsummer Night's Dream*, printed also with other pieces ascribed to Robert Cox, comedian, in the *Wits*, 1672.

**THE BOUNCING KNIGHT.** A droll by Kirkman made out of the comic scenes of Shakespeare's play of *Henry the Fourth*. Printed in the *Wits*, or *Sport upon Sport*, 1672.

**THE BRAGGADOCIO; or, Bawd Turn'd Puritan.** Comedy written by a person of quality. 4to. 1691. This is not an unentertaining play; and the part of *Flush*, who, through discontent, rails against his university, is supposed to have been drawn from some living character of the time. There is both instruction and good satire in the piece. *Flush* is called "of good parts, but a rambling, hot-headed blade, and rails against his university through discontent." *Faith*, one of the female characters, is termed, "Gullman's woman, a disciplin'd baggage." The scene is laid in London.

**BRANDYMER.** A play with this title was acted at the Rose Theatre, April 6, 1591; and again in May, 1592.

**BRANHOWLTE.** A play mentioned in Henslowe's *Diary* under the date of November, 1597. In a memorandum in the same book, dated in the following year, it is called *Brunhowlle*.

**THE BRAZEN AGE.** A History by Thomas Heywood, in 4to. 1613. The first act contains the death of centaur *Nessus*; the second, the tragedy of *Meleager*; the third, the tragedy of *Jason and Medea*; the fourth, *Vulcan's Net*; the fifth, the *Labours and Death of Hercules*; being all of them stories taken from *Ovid's Metamorphoses*.

**BRENNORALT; or, the Discontented Colonel.** Tragedy by Sir J. Suckling, acted at the private house, *Black Fryars*. This piece appears to have been written about the time of the Scotch rebellion in 1639; as is proved by the continual satire on rebels, under the name of *Lithuanians*. It was first printed among his works in 8vo. 1646. Revived at the Theatre Royal in 1661. One of the characters oddly says,—“kill me, if't be but to preserve my wits.” Scene, *Poland*.

**BRIDALS.** Comedy by the Duchess of Newcastle. Published among her works. Folio, 1668.



**THE BRIDE.** Comedy by Thomas Nabbes. 4to. 1640. Acted in the year 1638, at Drury Lane, by their Majesties Servants. Dedicated to the generality of his friends, gentlemen of the several honourable houses of the inns of court.

**THE BRISTOL MERCHANT.** Sir Henry Herbert, in his manuscript diary under the date of October 22<sup>nd</sup>, 1624, has the following entry,—“for the Palsgrave’s company, a new play called the Bristowe Merchant, written by Forde and Decker.”

**THE BRISTOL TRAGEDY.** By John Day. Acted by the Lord Admiral’s Servants, 1602. This, observes Mr. Collier, was probably the play issued anonymously in 1605, under the title of the Fair Maid of Bristol, which has been assigned to Day upon that supposition.

**BRITANNIA TRIUMPHANS.** A masque, by Sir W. Davenant and Inigo Jones. It was presented at Whitehall, by King 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. The author of the Stage Condemned, published in 1698, gives a very particular account of it (pp. 12 to 31), as being then “very rare, and scarcely to be had; and being extraordinary, because of its having been acted on a Sabbath-day.”

**THE BROKEN HEART.** Tragedy by John Ford, acted at the Black Friars. 4to. 1633. Dedicated to William Lord Craven, baron of Hamstead-Marshall. The scene, Sparta.

**THE BROTHERS.** Comedy by J. Shirley, acted at the Black Fryars. 8vo. 1652. Scene lies in Madrid. Dedicated to Thomas Stanley, esq. Licensed Nov. 4<sup>th</sup>, 1626.

**BROXBOURN-BURY MASQUE.** The tune to a dance performed in this masque is preserved in a manuscript of the seventeenth century, MS. Addit. 10444, in the British Museum.

**BRUTUS OF ALBA; or, the Enchanted Lovers.** Tragedy by Nahum Tate, acted at the Duke’s Theatre. 4to. 1678. Licensed July 15<sup>th</sup>, 1678. The plan of this tragedy is partly founded on Geoffrey of Monmouth. Dedicated to Charles, Earl of Dorset and Middlesex.

**BRUTUS OF ALBA; or, Augusta’s Triumph.** An opera, acted at the Theatre in Dorset Gardens. 4to. 1697. The scene of this piece lies mostly on the Thames, and is a kind of sequel to the last-mentioned play. It was published by George Powell and John Verbruggen. The dedication is dated October 16<sup>th</sup>, 1696.

**THE BUBBLE.** A droll by Kirkman, made up out of the play of Greene’s Tu Quoque by Cooke. It is printed in the Wits, or Sport upon Sport, 1672.

**BUCKINGHAM.** A play, acted at the Rose Theatre, by the Earl of Sussex's Servants, Dec. 30, 1593. Not printed.

**THE BUCK IS A THIEF.** Acted at Whitehall by the King's Company, 1623. Not printed. "Upon Innocents night, falling out upon a Sunday, the Buck is a Thief, the king and prince being there; by the King's-Company at Whitehall," Herbert's Diary.

**THE BUGBEARS.** A comedy of the time of Queen Elizabeth, translated from some early Italian drama. It is unpublished, but the original manuscript of it is preserved in the British Museum, MS. Lansd. 807. One of the characters in it is called Biondello. A note at the end says "Johannes Jeffere scribebat hoc." He was probably only the scribe.

**THE BULL MASQUE.** A masque of the seventeenth century. See a curious collection of masque and dance tunes in the British Museum, MS. Addit. 10444.

**THE BURIAL OF CHRIST.** A mystery preserved in a manuscript of the fifteenth century in the Bodleian Library. It is printed in the *Reliquiæ Antiquæ*, vol. ii. p. 124.

**THE BURNING OF JOHN HUSS.** Tragedy by Ralph Radcliff. Not printed.

**THE BURNING OF SODOM.** Tragedy by Ralph Radcliff. Not printed.

**BURY FAIR.** Comedy by Thomas 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 Duke of Newcastle's *Triumphant Widow*; and that of La Roche, from the *Precieuses Ridicules* of Moliere. In the dedication to the Earl of Dorset, the author says that this play "was written during eight months painful sickness; wherein all the several days, in which I was able to write any part of a scene, amounted not to one month, except some few which were employed in indispensable business." Langbaine is of opinion that the character of La Roche has in this play "a more taking air than in any other play, and there is something in his jargon more diverting than in the original itself;" ed. 1691, p. 445.

**BUSSY D'AMBOIS.** Tragedy by G. Chapman. 4to. 1607; 4to. 1608; 4to. 1616; 4to. 1641; 4to. 1657. Entered on the Stationers' Registers, June 3rd, 1607. Reprinted in Dilke's *Old Plays*. This play was often presented at Paul's, in the reign of James I., and after the Restoration was revived with success at the Theatre Royal. The plot of it is taken from the French historians of the reign of Henry III. of France. Dryden has spoken of it in terms of unwonted severity. "I have sometimes wondered,"

he says, "in the reading, what was become of those glaring colours which amazed me in Bussy d'Ambois upon the theatre; but when I had taken up what I supposed a fallen star, I found I had been cozened with a jelly: nothing but a cold dull mass, which glittered no longer than it was shooting, a dwarfish thought dressed up in gigantic words, repetition in abundance, looseness of expression, and gross hyperboles; the sense of one line expanded prodigiously into ten: and, to sum up all, uncorrect English, and a hideous mingle of false poetry and true nonsense; or, at best, a scantling of wit, which lay gasping for life, and groaning beneath a heap of rubbish. A famous modern poet used to sacrifice every year a Statius to Virgil's manes; and I have indignation enough to burn a d'Ambois annually to the memory of Jonson." Durfey says that, about 1675, he saw "the Bussy d'Ambois of Chapman acted by Hart, which in spite of the obsolete phrases and intolerable fustian with which a great part of it was cramm'd, had some extraordinary beauties which sensibly charmed me, which, being improved by the graceful action of that eternally renowned and best of actors, so attracted not only me, but the town in general, that they were obliged to pass by and excuse the gross errors in the writing, and allow it amongst the rank of the topping tragedies of that time."

**BUSSY D'AMBOIS;** or, the Husband's Revenge. Tragedy by T. Durfey. Acted at the Theatre Royal. 4to. 1691. This is a revival of Chapman's play, with some improvement in the character of Tamyra. For the intrigue of Bussy and Tamyra see Rosset's *Histoires Tragiques*, Hist. xvii. p. 303, under the feigned names of Lysis and Silvie. The scene lies at Paris. Dedicated to Edward Earl of Carlisle, Viscount Howard of Morpeth, &c. The principal character in it, formerly acted by Hart, was now successfully undertaken by Mountfort.

**BYRON.** A play whose title is spelt, in Henslowe's Diary, Berowne and Burone, under the year 1602, may be perhaps Chapman's Conspiracy and Tragedy of Charles Duke of Byron, printed in 1608. Byron was often spelt Berown, as in the early copies of *Love's Labour's Lost*.

**BYRSA BASILICA.** *Byrsa Basilica, seu Regale Excambium, comœdia in honorem Thomæ Greshami militis, auctore J. Rickets, 1570.* In the Bodleian Library, MS. Tanner 207. A curious Latin play on the subject of the Royal Exchange.

**CÆSAR AND POMPEY.** The Tragedy of Cæsar and Pompey; or Cæsar's Revenge. Acted by the Students of Trinity College, in Oxford. 4to. 1607. Of this play there is, in the collection of the Duke of Devonshire, another edition, apparently an earlier one, without a date, and with no mention of its having been acted by the students of Trinity College. There was also

a very ancient play on this subject, entitled, the History of Cæsar and Pompey, exhibited before 1580. See Gosson's School of Abuse. A new play, under the same title, was produced by Henslowe's company in 1594, and a second part in the following year.

CÆSAR AND POMPEY. A Roman Tragedy, declaring their wars, out of whose events is evicted this proposition, *only a just man is a free man*. By Geo. Chapman. 4to. 1631. The plot of this play is taken from the Roman history. Scene, Rome and Pharsalia. In some copies the title-page runs thus: "The Warres of Pompey and Cæsar. Out of whose events," &c. This was perhaps a second title-page, issued for some trade reason. Reprinted in 4to, 1653.

CÆSAR BORGIA, Son to Pope Alexander VI. Tragedy by Nat. Lee, acted at the Duke's Theatre. 4to. 1680. The scene lies in Rome, and the plot is built on the histories of Guicciardini and Mariana, and Ricaut's Lives of the Popes. The play met with good success at first; although it appears there was some difficulty in getting it represented. This is gathered from an allusion in the preface to Rome's Follies, 1681. The prologue was written by Dryden.

CÆSAR'S FALL. A play written by Munday, Drayton, Webster, and Middleton, in 1602. Money was advanced on it by Henslowe's company in the month of May in that year.

CÆSAR'S TRAGEDY. A play so called is a list of dramas performed before the Court at Whitehall in May, 1613. It is supposed to be the tragedy of Julius Cæsar.

CAIUS MARIUS. The history and fall of Caius Marius, a tragedy by T. Otway, acted at the Duke's Theatre. 4to. 1680; 1692; 1703. 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 character of Sulpitius is a bad imitation of Mercutio. 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. This play was acted much about the time of the Popish plot, the author having introduced the dissensions of Marius and Sylla, and applied them to the factions in the reign of Charles II.

CALEDONIA. A tragi-comedy in verse, called Caledonia, or the Pedlar turned Merchant. 4to. Lond. 1700.

CALIGULA. Emperor of Rome. Tragedy by J. Crowne, acted at the Theatre Royal. 4to. 1698. The scene lies in the imperial palace in Rome, and the plot is partly taken from Suetonius's Life of that prince. It is dedicated to the Earl of Rumney.

- CALISTO** ; or, the Chaste Nymph. A masque, by J. Crowne, 4to. 1675. This was written by command of King James II.'s Queen, when Duchess of York ; and was performed at Court by persons of great quality. It has songs between the acts. The scene lies in Arcadia ; the duration of it is an artificial day ; and the plot is founded on Ovid's *Metamorphoses*, Lib. ii., Fab. 5, 6. It is dedicated to Lady Mary, afterwards Queen to William III., who, together with the Princess, afterwards Queen Anne, and the Duke of Monmouth, performed and danced in it. The dramatis personæ, and the names of the performers, are prefixed. See a long account of it in Langbaine, ed. 1691, p. 92. It is advertised at the end of *Durfey's Squire Oldsapp*, 1679, as "a masque acted at Court by the Lady Mary, the Lady Anne, and many other persons of the greatest quality in England." Dryden wrote an epilogue for this play, but it was rejected through the adverse influence exercised by Rochester. The prologue and chorus were published separately, 1675.
- CALISTUS**. A tragi-comedy mentioned in a *Second and Third Blast of Retrait from Plaies and Theatres*, 1580, "wherein the baudress, Scelestina, inflamed the maiden Melibea with her sorceries." This is supposed by Mr. Collier to be the same play as the *Beauty and Good Properties of Women*, printed about 1530.
- CAMBYSES**, King of Persia. A play in old metre, by Thomas Preston. 4to. without a date, but printed about 1570.—Reprinted in *Hawkins' Origin of the English Drama*. Its running title is, *A Comedie of King Cambises* ; and its fuller one as follows ; "A lamentable tragedy, mixed ful of pleasant mirth, conteyning the Life of *Cambises*, King of Percia, from the beginning of his kingdome unto his death ; his one good deed of execution, after the many wicked deeds and tirannous murders committed by and through him. And last of all, his odious death, by God's justice appointed, doon in such order as foloweth." The story is taken from Herodotus and Justin.
- CAMBYSES**, King of Persia. A tragedy by Elkanah Settle. Acted at the Duke's Theatre. 4to, 1671 ; 1675 ; 1692. This play is on the same story with the foregoing, and is written in heroic verse. The scene lies in Suza, and in Cambyses's camp near the walls of Suza. In a postscript, the author acknowledges that a fellow-student wrote about sixty lines near the commencement of the play.
- THE CAMPAIGNERS** ; or, the Pleasant Adventures at Brussels. Comedy by T. Durfey. 4to. 1698. Part of the plot is taken from a novel called *Female Falsehood*. Scene, Brussels. Time, thirty-five hours. Prefixed to this play, is, "A familiar Preface upon a late reformer of the stage (Collier). Ending with a satyirical fable of the Dog and the Otter." Some of the music to this play was composed by Purcell.

- CAMPASPE.** Lilly's play of Alexander and Campaspe is called simply Campaspe in one edition of 1584, in the third edition of 1591, and in the reprint of 1632.
- CANCER.** A Latin play supposed to have been acted before James I. in 1622. It was printed, with other Latin plays, 12mo, 1648.
- CANDLEMAS DAY.** An ancient interlude on the subject of the Slaughter of the Innocents, preserved in the Bodleian Library, MS. Digby 133, and printed in Hawkins' English Drama, 1773. The manuscript bears the date of 1512, and one John Parfre was the transcriber of it. The proper title is, "Candelmas-day, and the Kylling of the children of Israell."
- CANTERBURY'S DIET.** A political satire on Land, termed a play, but not intended for acting, appeared in 1644 under the title of "A Play called Canterburie his Change of Diot; which sheweth variety of wit and mirth. Privately acted near the palace-yard, at Westminster."
- THE CANTERBURY GUESTS; or, a Bargain Broken.** A comedy by E. Ravenscroft. Acted at the Theatre Royal. 4to. 1695. Scene, Canterbury.
- THE CAPTAIN.** A comedy by Beaumont and Fletcher. Fol. 1647. It was acted before the Court in the year 1613.
- CAPTAIN MARIO.** "Since my publishing the School of Abuse, two playes of my making were brought to the stage; the one was a cast of Italian devises, called the comedie of Captain Mario," Gosson's School of Abuse, 1579.
- CAPTAIN UNDERWIT.** A curious play of the seventeenth century, preserved in the British Museum, formerly marked MS. Addit. 5001, but now made MS. Harl. 7650, is placed under this conjectural title, which is derived from the name of one of the characters. There is no title given to it in the MS. itself.
- CAPTAIN STUKELEY.** The Life and Death of Captaine Thomas Stukeley, with his marriage to Alderman Curteis Daughter, and valiant Ending of his Life at the Battaille of Alcazar. As it hath been acted. Printed for Thomas Pavyer, and are to be sold at his shop at the entrance into the Exchange. 4to. 1605.
- THE CAPTIVE.** The following entry occurs in Sir H. Herbert's manuscript Diary, under the date of September the 3rd, 1624,—“for the Cock-pit Company a new play called the Captive or the Lost Recovered, written by Hayward,” that is, Heywood.
- CARDENIO.** A play so called was acted more than once at Court in the year 1613. It is perhaps the same play which was entered on the registers of the Stationers' Company, in 1653, as the History of Cardenio.

**THE CARDINAL.** A tragedy by James Shirley. 8vo. 1652. Acted in Black Friars. Scene, Navarre. It was also played at the Cock-pit Theatre after the Restoration. Licensed on November 25th, 1641.

**CARDINAL WOLSEY.** A play ascribed to Henry Chettle, and acted in 1601. A second part was performed in 1602: both by the Earl of Worcester's Servants. Not printed. Malone suspects that Chettle was not the original author, because he finds an account of money paid to him for "altering Cardinal Wolsey."

**CARDS.** The Play of Cards, an unpublished drama of the seventeenth century, mentioned in Harington's Apologie of Poetrie, 1591.

**THE CARELESS LOVERS.** A comedy by Edward Ravenscroft. This play was written after the time that Dryden had attacked this author's *Mamamouchi*; and 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 by retorting back on him the charge of plagiarism, which, notwithstanding what Ravenscroft says in his prologue, he is far from being clear of in regard to this very piece; as the sham scene in the fourth act, where Mrs. Breedwell and Clapham bring in their children, and challenge marriage of the Lord de Boastago, is apparently stolen from Moliere's *M. de Pourceaugnac*, Act ii. Scenes 7 and 8. Whatsoever of that comedy moreover the author had not made use of in his *Mamamouchi*, he has transplanted into this piece, which was acted at the Duke's Theatre; 4to. 1673. In the epistle to the reader, the author says that "it was written at the desire of the young men of the stage, and given them for a Lenten play; they asked it not above a week before Shrove-Tuesday. In three days time the first three acts were made, transcribed, and delivered to them to write out in parts. The two last acts took me up just so much time: one week completed it."

**THE CARELESS SHEPHERDESS.** A pastoral tragi-comedy by Thomas Goffe. 4to. 1656. This play was successfully acted before the King and Queen at Salisbury Court. It was written many years previously to the date of publication. The scene lies in Arcadia. It has, however, a prelude, whose scene is placed in Salisbury Court; and to the play is annexed a catalogue, extremely defective and erroneous throughout, of all the dramas which had before that time been printed in the English language. A pastoral called the *Careless Shepherd*, mentioned in some catalogues, is perhaps this play.

**THE CARNIVAL.** A comedy by Thomas Porter. Acted at the Theatre Royal. 4to. 1664. Scene, Seville.

**CARTWRIGHT.** A play, founded upon a murder by one Cartwright of a

clergyman named Storr, written by William Haughton in the year 1602. See Henslowe's Diary, p. 225.

THE CASE IS ALTER'D. A comedy by Ben Jonson. Acted by the children of the Black Friars. 4to. 1609. Although printed in 4to. with Jonson's name, there is no dedication or preface, which are customarily affixed to this author's plays, and it is omitted in the folio edition printed in his lifetime, and in the folio 1640. It was not written until after 1598, the date of the Palladis Tamia.

CASSANDRA; or, the Virgin Prophetess. An opera, acted at the Theatre Royal. 4to. 1692.

CASTARA; or, Cruelty without Lust. A play, entered on the books of the Stationers' Company, Nov. 29, 1653; but probably never printed.

THE CASTLE OF PERSEVERANCE. One of the oldest moral-plays in the English language, existing only in a manuscript, now in the possession of Hudson Gurney, esq. See an interesting account of it in Collier's History of Dramatic Poetry, ii. 279.

THE CATACLYSM; or, the General Deluge of the World. 4to. 1685. This is merely Ecclestone's opera of Noah's Flood, published in 1679, with a new title.

CATILINA TRIUMPHANS. A Latin comedy of the seventeenth century, preserved in manuscript in the library of Trinity College, Cambridge.

CATILINE, HIS CONSPIRACY. A tragedy by Ben Jonson, 4to. 1611; 4to. 1635. It was revived in December, 1668, on which occasion, observes Pepys, it was produced "most fine in clothes, and a fine scene of the Senate, and of a fight, as ever I saw in my life." Scene, Rome.

CATILINE'S CONSPIRACY. A play, by Robert Wilson and Henry Chettle. Acted 1598. Never printed. It is not improbable that Ben Jonson made some use of this piece, which was also termed simply *Catiline*. A play on the same subject, called *Catiliue's Conspiracies*, written by Stephen Gosson, is mentioned by that writer in his *School of Abuse*, 1579; and in January, 1587-8, the members of Gray's Inn performed a comedy in which *Catiline* was one of the *dramatis personæ*.

CELESTINA. "The Tragie Comedye of Celestina, wherein are discoursed in most pleasant style many philosophical sentences and advertisements, very necessarye for younge gentlemen, and discoveringe the sleights of treacherous servants, and the subtile cariages of filthye bawdes." This title is entered on the books of the Stationers' Company, October 5, 1598, by William Aspley; but whether printed or not, we are unable to say.

THE CENOFALLES. A play acted at Court in 1576-7,—"the historye



of the Cenofalles, shoven at Hampton Court on Candlemas-day at night, enacted by the Lord Chamberleyn his men." This was on the subject of the Cynocephali of India.

**CENSURE OF THE JUDGES.** This is one of the titles of Braithwait's tragi-comedy of Mercurius Britannicus, or the English Intelligencer, 1641, the half-title of that play, before the first act, being, "the Censure of the Judges, or the Court Cure."

**CHABOT, ADMIRAL OF FRANCE.** A tragedy, by Geo. Chapman and James Shirley. Acted at Drury Lane. 4to. 1639. The story of it is taken from the French historians, in their account of the reign of Francis I. Licensed on April 29th, 1635.

**A CHALLENGE AT TILT AT A MARRIAGE.** A masque, by Ben Jonson, 1613. Folio, 1616; 1640.

**CHALLENGE FOR BEAUTY.** A tragi-comedy by Thomas Heywood. 4to. 1636. Acted at the Black Friars and the Globe. Scene, Portugal. Reprinted in Dilke's Old Plays, 1816.

**CHANCE MEDLEY.** A play, by Wilson, Munday, Drayton, and Decker. This play is mentioned in Henslowe's Diary, under the date of 1598, but no other notice of it has been discovered.

**THE CHANCES.** A comedy by Beaumont and Fletcher. Folio, 1647. The plot of this play is taken from a novel of Cervantes, called the Lady Cornelia. The scene lies in Bologna. It was revived at the Cock-pit in Drury Lane, in 1662.

**THE CHANCES.** A comedy by the Duke of Buckingham. Acted at the Theatre Royal. 4to. 1682; 1692; 1705. This is only the preceding play altered and amended. Pepys gives the following note of its performance under the date of Feb. 5th, 1667,—“to the King's house, to see the Chances; a good play I find it, and the actors most good in it; and pretty to hear Knipp sing in the play very properly, ‘All night I weepe,’ and sung it admirably.”

**THE CHANGELING.** A tragedy by Thomas Middleton. Acted at the private house in Drury Lane, and at Salisbury Court. 4to. 1653; 4to. 1668. It was acted before the Court at Whitehall, Jan. 4th, 1623-4. Rowley joined with our author in this play, which met with very great success. The scene is Alicant, and the principal foundation of the plot may be found in the story of Alsemero and Beatrice-Joanna, in Reynolds's God's Revenge against Murder, Book i. Hist. iv. It was revived in February, 1661, “the first time,” says Pepys, “it hath been acted these twenty years, and it takes exceedingly.” It was also acted at the Cardinal's Cap in Cambridge in 1662, according to a memorandum in MS. Sloane 1900.

**THE CHANGELING.** A comedy ascribed by Winstanley to Matthew Heywood. Not acted.

**THE CHANGE OF CROWNES.** A play, by Edward Howard. Entered on the books of the Stationers' Company, but not printed. Pepys records a performance of this play under the date of April 15th, 1667,—“to the King's house by chance, where a new play; so full as I never saw it. The play called the Change of Crownes, a play of Ned Howard's, the best that I ever saw at that house, being a great play and serious; only Lacy did act the country-gentleman come up to Court, who do abuse the Court with all the imaginable wit and plainness about selling of places, and doing everything for money. The play took very much.”

**CHANGES; or, Love in a Maze.** A comedy, by James Shirley. Acted at the private house in Salisbury Court, by the Company of his Majesty's Revels. 4to. 1632. Licensed Jan. 10th, 1631-2. Scene, London. Pepys saw this play in May, 1662, noticing that it “hath little in it, but Lacy's part of a country-fellow, which he did to admiration.” See also Langbaine, ed. 1691, p. 477.

**CHARITY TRIUMPHANT; or, the Virgin Show.** Exhibited on the 29th of October, 1655, being the Lord Mayor's Day. By Edm. Gayton. 4to. 1655. This pageant was made on occasion of Alderman Dethicke's coming to the civic chair.

**CHARLES THE FIRST.** A political play entitled, the Famous Tragedy of King Charles the First basely butchered. 4to. 1649.

**CHARLES VIII. OF FRANCE; or, the Invasion of Naples by the French.** An historical play by John Crowne. Acted at the Duke of York's Theatre. 4to. 1672. The plot of this play is taken from Guicciardini, and some of the French historians. Scene, Naples. It is written in heroic verse. The Earl of Rochester, notwithstanding the compliment paid him by the writer, in dedicating this play to him, ridiculed the piece and its author, in his imitation of the third of Boileau's Satires.

**A CHASTE MAID IN CHEAPSIDE.** A pleasant conceited comedy, by Thomas Middleton. Acted at the Swan on the Bankside, by the Lady Elizabeth's servants. 4to. 1630. According to Langbaine, this comedy was very successful on the stage.

**THE CHASTE WOMAN AGAINST HER WILL.** A comedy, under this title, is mentioned in a list of “books in the presse, and ready for printing,” as to be published by Nathaniel Brook at the Angel in Cornhill, appended to the New World of English Words, 1658. It is also advertised with others at the end of Wit and Drollery, 1661.

**CHAUCER'S MELIBEE.** Comedy, by Ralph Radcliff. Not printed.

**CHAWBUT.** This title occurs in a list of plays in an advertisement appended to an *Exact History of the Several Changes of Government in England*. 8vo. 1660. It is no doubt meant for Chabot, q. v.

**THE CHEATER CHEATED.** An interlude. 4to. This piece is printed with some others, attributed to Robert Cox, in the *Wits, or Sport upon Sport*, 8vo. Lond. 1672.

**THE CHEATS.** A comedy by John Wilson, written in the year 1662. 4to. 1664; 1671; 1684; 1693. To the fourth edition, which was printed in 1693, there is the addition of a new song, near the end of the fifth act; and also a short prologue on its revival after it had been suppressed by a faction.

**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 *Fourberies de Scapin*; the plot of which, moreover, is borrowed from the *Phormio* of Terence. The scene, Dover.

**THE CHESTER PLAYS.** A large collection of English mysteries, written by a monk of Chester in the fourteenth century. They were exhibited in that city, in a somewhat modernised form, as recently as the year 1600. Five manuscripts of these plays, all of a late date, have been preserved. The earliest, transcribed in 1591, is in the possession of the Duke of Devonshire; another, dated 1592, is in the British Museum, MS. Addit. 10305; the next, copied in 1600, is in MS. Harl. 2013; a fourth, dated 1604, is in the Bodleian Library, MS. Bodl. 175; and a fifth, written in 1607, is preserved in MS. Harl. 2124. An excellent edition of this valuable collection has been produced by Thomas Wright, Esq., M.A., F.S.A., 2 vols. 8vo. 1843-7.

**CHESTER'S TRIUMPH.** *Chester's Triumph in Honor of her Prince*, as it was performed upon St. George's-day, 1610, in the foresaid *Cittie*. 4to. Lond. 1610. A pageant of a dramatic cast, reprinted in *Nichols' Progresses of James I.*, ii. 291.

**CHESTER TRAGEDY.** A play by Middleton, written in 1602, mentioned by Henslowe in his *Diary*, p. 227. It is afterwards alluded to, in the same record, as the play of Randolph Earl of Chester.

**CHIEF PROMISES.** In some catalogues this is quoted as the title of Bale's rare play generally known as *God's Promises*, q. v.

**CHINON.** A play called *Chinon of England* is mentioned several times in

- Henslowe's Diary, and first under the date of January the 3rd, 1595-6, as acted at the Rose Theatre on that day.
- CHLORIDIA ; or, Rites to Chloris and her Nymphs. A masque, by Ben Jonson, presented at Court, by the Queen and her Ladies, at Shrovetide. 4to. 1630. This date was really 1630-1.
- CHRISTIANETTA. A play, by Richard Brome. Entered on the books of the Stationers' Company, August 4, 1640 ; but probably not printed.
- A CHRISTIAN TURN'D TURK ; or, the tragical Lives and Deaths of the two famous Pirates Ward and Dansiker. A tragedy by Robert Daborne, 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 COMES BUT ONCE A YEAR. A play by Heywood, Webster, Decker, and Chettle, written late in the year 1602, and acted at the end of the same year or very early in 1603. See Henslowe's Diary, pp. 243, 244, 245.
- CHRISTMAS, his Masque, by Ben Jonson. Presented at Court on Twelfth Night, 1616-7, and again on January 19th, the same year. Folio, 1641.
- CHRISTMAS ORDINARY. A private Show, wherein is expressed the jovial freedom of that festival. Acted at a gentleman's house among other revels. 4to. 1682. This piece is written by a person who was Master of Arts, and is signed with the letters W. R. It was originally acted at Trinity College, Oxford, and it was entered on the registers of the Stationers' Company on June 29th, 1660.
- CHRIST'S DESCENT INTO HELL. A miracle-play represented before Henry the Seventh, in the year 1487, by the choir-boys of Hyde Abbey and St. Swithin's Priory.
- CHRIST'S PASSION. A tragedy by George Sandys. 8vo. 1640, 1688. This play was not intended for the stage, and is only a translation of the Christus Patiens of Hugo Grotius, with annotations.
- CHRIST TRIUMPHANT. A Latin comedy by John Fox, the Martyrologist. 8vo. Basil. 1556 ; Lond. 1672. It was translated into English by John Daye, 16mo. 1579 ; 1607.
- CHRYSANALEIA, the Golden Fishing ; or, Honour of Fishmongers ; applauding the Advancement of Mr. John Leman, Alderman, to the Dignity of Lord Maior of London. Taking his Oath in the same Authority at Westminster on Tuesday, being the 29, Day of October, 1616. Performed in hearty Love to him, and at the Charges of his worthy Brethren, the ancient and Right-worshipfull Company of Fishmongers. Devised and

written by A. M. (Anthony Munday), Citizen and Draper of London. 4to. Lond. 1616.

CHRYSO-THRIAMBOS; the Triumphes of Golde. At the Inauguration of Sir James Pemberton, Knight, in the Dignity of Lord Maior of London, on Tuesday the 29 of October, 1611. Performed in the hartie Love, and at the Charges of the Right Worshipfull, worthy, and ancient Company of Goldsmithes. Devised and written by A. M. (Anthony Munday), Cittizen and Draper of London. 4to. 1611.

CICILIA AND CLORINDA; or, Love in Arms. A tragi-comedy by Thomas Killigrew. Fol. 1663, 1664. This is formed into 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, Lucius, and Manlius, seem copies of Aglatidas, Artabes, and Megabises, in the Grand Cyrus, Part i. Book 3.

THE CID. A tragi-comedy by Joseph Rutter, acted at Court, and at the Cock-pit, Drury Lane. This play is written in two parts, both printed in 12mo.; the first in 1637, and the second in 1640. They are translations at large, and with some alterations, of the Cid of Corneille; and were undertaken, the first at the request of the Earl of Dorset, to whose son the author was tutor, and the second by the command of King Charles I., who was so well satisfied with the first translation, as to order the second part to be put into Rutter's hands for the same purpose.

THE CID. A tragedy, translated from the French of Monsieur Corneille, 1691, in the British Museum, MS. Addit. 8888. Scene, Seville. The name of the translator is not known. The MS. itself appears to be in the handwriting of William Pople, nephew of Andrew Marvell.

CIRCE. An opera, by Dr. Charles d'Avenant. Acted at the Duke of York's Theatre, with considerable applause. 4to, 1677; 1685; 1703. Prologue by Dryden, which he afterwards rewrote; epilogue by Lord Rochester, and the music by Bannister. The scene lies in Taurica Chersonesus. The songs in this opera were published separately by Tonson in 1677.

CITIZEN TURN'D GENTLEMAN. A play by Ravenscroft, taken from Moliere, acted at Dorset Garden. 4to. 1672. It was afterwards printed under the title of Mamamouchi, q. v.

THE CITY BRIDE; or, the Merry Cuckold. A comedy by Jos. Harris, acted at Lincoln's Inn Fields. 4to. 1696. This play is borrowed almost entirely from Webster's Cure for a Cuckold; several whole scenes being the same.

THE CITY GALLANT. "St. John night, a play called the City Gallant," acted by the Queen's players, 1611. This was the play of Greene's Tu Quoque, published in 1614.

**THE CITY HEIRESS**; or, Sir Timothy Treatall. A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to. 1682. Written in 1681. 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*. Mrs. Behn has also introduced into this play a great part of the *Inner-Temple Masque*, by Middleton. The prologue was written by Otway.

**THE CITY LADY**; or, Folly Reclaim'd. A comedy by Thomas Dilke, acted at Little Lincoln's Inn Fields. 4to. 1697. Scene, Covent Garden. It was acted only three nights.

**THE CITY MADAM**. A comedy by Philip Massinger, acted at the Black Friars. 4to. 1659. It was first acted in 1632, by the King's company, as appears from an entry in Sir Henry Herbert's *Diary*, under the date of May 25th in that year.

**THE CITY MATCH**. A comedy by Jasper Mayne, D.D. This play was presented before the King and Queen at Whitehall, in 1639, and there is an edition of it in folio the same year; another in 4to. 1658; and a third in 8vo. 1659. The scene lies in London. Pepys notes that at the King's Playhouse, in September, 1668, he "saw the City Match, not acted these thirty years, and but a silly play." Reprinted in Dodsley's Collection.

**THE CITY NIGHTCAP**; or, *Crede quod habes, et habes*. A tragi-comedy by Robert Davenport. Acted at the Phoenix, Drury Lane. 4to. 1661. This play met with very good success. It was first acted at the Cock-pit in 1624. The plot of Lorenzo, Philippo, and Abstemia, according to Langbaine, "is borrow'd from the novel of the Curious Impertinent in romance of Don Quixot, and that of Lodovico, Francisco, and Dorothea, from Boecace's *Novels*, vii. 7, on which likewise part of Ravenscroft's *London Cuckolds* is built;" ed. 1691, p. 117. Reprinted in Dodsley's Collection.

**CITY POLITIQUES**. A comedy by J. Crowne. 4to, 1675, 1683, 1688, 1693. In 1683 was published a broadside entitled,—“The Prologue and Epilogue to the City Politicks, the Prologue spoken by Mr. Smith, the Epilogue spoken by Mr. Lee in the character of Bartaline, the old lawyer.” Langbaine, p. 93, states that he had seen this play acted with applause.

**THE CITY SHUFFLER**. A play in two parts, respecting the second of which the Salisbury Court company incurred the displeasure of the Master of the Revels, as appears from the following entry in the office-book of Sir Henry Herbert.—“October, 1633, exception was taken by Mr. Sewster to the second part of the *City Shuffler*, which gave me occasion to stay the play till the company had given him satisfaction, which was done the next day.” A play so called is in the list of plays said to have been destroyed by Warburton's servant.

**THE CITY WIT**; or, the Woman wears the Breeches. A comedy by Richard Brome. 8vo. 1653. The prologue is a mixture of prose and verse.

**CIVIL WARS OF FRANCE.** A play by Decker, mentioned in Henslowe's Diary, 1598-9, as "the first Introdycyon of the Syvell Wares of France." He was assisted in it by Drayton. They wrote a second and a third part about the same time. The play is first mentioned in September, 1598, as "the firste Syvell wares in Fraunce."

**CIVITATIS AMOR.** The Citie's Love. An entertainment by water, at Chelsey and White-hall, at the joyfull receiving of that Illustrious Hope of Great Britaine, the High and Mighty Charles, to bee created Prince of Wales, Duke of Cornewall, Earle of Chester, &c. Together with the Ample Order and Solemnity of his Highnesse creation, as it was celebrated in his Majesties Palace of Whitehall, on Monday, the fourth of November, 1616. As also the Ceremonies of that Ancient and Honourable Order of the Knights of the Bath; And all the Triumphs showne in honour of his Royall Creation. London, Printed by Nicholas Okes for Thomas Archer, and are to be sold at his shop in Popes-head-Pallace. 1616. 4to. Reprinted in Nichols's Progresses of King James, vol. iii. p. 208; and in Middleton's Works, ed. Dyce.

**CLARICILLA.** A tragi-comedy by Thomas Killigrew, acted at the Phœnix in Drury Lane. 12mo. 1641; fol. 1664. It was performed at the King's House after the Restoration.

**CLAUDIUS.** The Tragedie of Claudius Tiberius Nero, Rome's greatest Tyrant, truly represented out of the purest Records of those Times. 4to. 1607. Dedicated to Sir Arthur Mannering. In some copies, it is called the "Statelie Tragedie." It was entered at Stationers' Hall on April 10th, 1607.

**CLEANDER.** A tragedy by Philip Massinger, licensed May 7, 1637; and acted by the King's Company. The Queen saw this play at the Black Friars' Theatre on May 13th, 1634.

**CLEODORA.** Sir Henry Herbert states that, on April the 9th, 1640, the Lord Chamberlain "bestowed a play upon the King and Queen, called Cleodora, Queen of Arragon, made by my cousin Abington." This was Habington's play of the Queen of Arragon, printed in 1640.

**CLEOMENES**; or, the Spartan Hero. A tragedy by John Dryden, acted at the Theatre Royal. 4to. 1692. The plot of this play is professedly taken from Plutarch; but improved by the addition of Cassandra's love for Cleomenes, and by giving him a second wife. The scene lies in Alexandria and in the port of that city; and to all the editions is prefixed the life of Cleomenes.

CLEOPATRA. A tragedy by Samuel Daniel. 12mo, 1594; 8vo. 1598; 4to. 1599; fol. 1601; 8vo. 1611; 4to. 1623. This play is founded on the story of Cleopatra, in Plutarch's Lives of Antony and Pompey; and on a little French book, of which we have a translation by Otway, entitled the History of the Three Triumvirates. This tragedy was very much esteemed in its time; and in the edition of it in 4to. 1623, the author has made various alterations greatly to its advantage. Scene in Alexandria.

CLEOPATRA, QUEEN OF EGYPT, her Tragedy, by Thomas May. 12mo. 1639; 12mo. 1654. First acted in 1626. Scene, Egypt. This is upon the same story with the foregoing; and the author, has throughout quoted in the margin the historians from whom he took the story, viz. Plutarch, Dion Cassius, Suetonius, Strabo, and Appian.

CLEOPHILUS. A Latin comedy, written by David Waterhouse. 4to. 1650. Another edition appeared in 1700.

THE CLERK AND THE MAIDEN. An ancient English interlocutory poem, similar in its formation to the Harrowing of Hell, entitled in the MS., *Interludium de Clerico et Puella*. It is printed in the Reliquiæ Antiquæ, i. 145.

CLORIDON AND RADIAMANTA. A play acted at Court in 1571, when it was "shown on Shrove-Sundaye at nighte, by Sir Robert Lane's men."

CLORYS AND ORGASTO. Acted Feb. 28, 1591, at the Rose Theatre; but not now in existence. The only known mention of it is in Henslowe's Diary, p. 21.

THE CLOUDS. Translated by Thomas Stanley, and published in his History of Philosophy, 1655, the second part, p. 67, where it is entitled "the clouds of Aristophanes, added not as a comicall divertisement for the reader, who can expect little in that kind from a subject so antient and particular, but as a necessary supplement to the life of Socrates."

CLUB LAW. A play made by the gownsmen of Cambridge in ridicule of the townsmen. Fuller describes it as "a merry but abusive comedy, which was acted at Clare-hall in 1597-8." Dr. Farmer possessed a manuscript, without title, which he conjectured from its character was a copy of this play.

CLUB-MEN. A droll by Kirkman, taken from Beaumont and Fletcher. It is printed in the second part of the Wits or Sport upon Sport, 1672.

CLYTOPHON. A Latin comedy, preserved in manuscript in the library of Emanuel College, Cambridge. At the end is written the names of, Gulielmus Bretonus possessor, and Georgius Ainsworthius scriptor.



**THE COBLER.** This play, which is not extant, was acted in October, 1597, by the Lord Admiral's and the Earl of Pembroke's Servants. There is a play, possibly the same, called the *Cobler of Queenhithe*, mentioned in a list of the plays belonging to the *Rose Theatre* in 1598.

**THE COBLER'S PROPHECY.** A comedy by Robert Wilson, first published in 1594, 4to. There was another edition issued in 1655.

**COCKLE-DE-MOY.** A play presented at Court in the year 1613. It was perhaps Marston's *Dutch Courtezan*.

**CÆLUM BRITANNICUM.** A masque, by Thomas Carew. 4to. 1634; 8vo, 1640; and published also at the end of his *Poems*, 12mo. 1642. This masque was written at the command of the King, and performed by his Majesty and the nobles, at the *Banqueting House*, at *Whitehall*, Feb. 18, 1633. The decorations were by *Inigo Jones*, and the music by *H. Lawes*. This piece was for some time erroneously ascribed to *Sir William Davenant*.

**THE COFFEE HOUSE.** "1667, October, 15th, to the Duke of York's house, where saw the *Coffee House*, the most ridiculous, insipid play that ever I saw in my life, and glad we were that *Betterton* had no part in it," *Pepys' Diary*. This is the play of *Tarugo's Wiles*, 4to. 1668.

**COLA'S FURY; or, Lirenda's Misery: Tragedy,** by Henry Burkhead. 4to. 1645. The subject of this play is the Irish rebellion which broke out in October, 1641; and the principal personages who had any concern in the transactions of that time are distinguished under fictitious names: viz. *Duke 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. *Lirenda* is an anagram of *Ireland*.

**THE COLLEDGE OF CANONICALL CLERKES.** An interlude with this title was entered by *John Charlewood*, on the books of the *Stationers' Company* in the years 1566-7; but no copy of it is known to exist.

**THE COLONELL.** This play by *William Davenant* was entered on the books of the *Stationers' Company*, by *Eph. Dawson*, Jan. 1, 1629; but we believe, not printed.

**THE COLLIER.** A play acted at Court in 1576-7,—“the historie of the *Collyer* shoven at *Hampton Court* on *Sundaie*, enacted by therle of *Leicester's men*.”

**COLUMBUS.** A play written by *John Marston*, about the year 1602, and alluded to by him in a note to *Henslowe*.

- THE COMBATE OF CAPPS.** A masque, 1582. Such is the date given to this piece by Chetwood; which is certainly a forgery. Kirkman mentions it as a masque; but it can scarcely be called a dramatic piece, being only the skeleton or argument of a very absurd play, with a few songs intermixed, published in 1648 under the title of *Princeps Rhetoricus*, or the *Combat of Caps*, 1648.
- THE COMBAT OF LOVE AND FRIENDSHIP.** A comedy, by Robert Mead. 4to. 1654. This play was presented, during the author's lifetime, by the gentlemen of Christ Church College, Oxford, but was not published till after his decease. He was a member of that college.
- THE COMEDY OF ERRORS,** by William Shakespeare. Folio. 1623. The plot of this play is founded on the *Menæchmi* of Plautus, translated by W. W. 4to. 1595.
- COME SEE A WONDER.** In Sir Henry Herbert's manuscript Diary, under the date of September 18th, 1623, is the following entry,—“for a company of strangers, a new comedy called *Come See a Wonder*, written by John Deye.”
- THE COMICAL HASH.** A comedy, by the Duchess of Newcastle. Folio. Lond. 1662.
- THE COMICAL REVENGE; or, Love in a Tub.** A comedy by Sir George Etherege, acted at the Duke of York's Theatre. 4to. 1669; 4to. 1689. It was licensed for printing on July 8th, 1664.
- THE COMMITTEE.** A comedy, by Sir Robert Howard. Fol. 1665; 1692. This comedy, which has had the second title of the *Faithful Irishman* added to it, was written not long after the Restoration. Pepys saw this play acted at the Royal Theatre, on June 12th, 1663, and describes it as “a merry but indifferent play, only Lacy's part, an Irish footman, is beyond imagination.” It was written in ridicule of the puritanical party.
- THE COMMITTEE MAN CURRIED.** A comedy in two parts, represented to the view of all men, 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 most barefaced pieces of plagiarism; there being scarcely anything of Sir John Suckling's, either in prose or verse, which has escaped the plunder of this dramatic adapter, exclusive of what he has borrowed from the first and third Satires of Juvenal, as translated by Sir Robert Stapleton. Though styled by the writer comedies, neither of them are much longer than one act of a play.

**COMMON CONDITIONS.** In 1576, there was entered on the registers of the Stationers' Company, "a new and pleasant comedie or plaie after the manner of common condycions." The only copy of this drama known to exist, which is now in the collection of the Duke of Devonshire, wants the title-page. See an interesting account of it in Collier's History of Dramatic Poetry, ii. 376.

**A COMMONWEALTH OF WOMEN.** A play by Thomas Durfey, acted at the Theatre Royal. 4to. 1686. Licensed on September 11th, 1685. This play is a mere alteration from Fletcher's Sea Voyage, and is very indifferently executed; for, as Langbaine observes, "what is either alter'd or added may be as easily discern'd from the original, as patches on a coat from the main piece." Scene, Covent Garden.

**COMUS.** A masque, presented at Ludlow Castle, 1634, on Michaelmasse Night, before the Right Honourable John, Earl of Bridgewater, Viscount Brackly, Lord President of Wales, and one of His Majestie's most honourable Privie Counsel. By John Milton. 4to. 1637; 8vo. 1645. There is a MS. of it in the Ellesmere collection, edited by Todd, 8vo. 1798.

**THE CONCEALED FANCIES.** The Concealed Fansyes, a play by the Lady Jane Cavendish and Lady Elizabeth Brackley, a manuscript preserved in the Bodleian Library, MS. Rawl. Poet. 16.

**CONCEALED ROYALTY.** Conceal'd Royalty, or the May Queen, a pastoral, 1674, by R. Carleton, a manuscript in the possession of F. W. Fairholt, F.S.A. It was written for private representation, and in the winter time, as appears from the prologue, which was "spoken by the Right Honourable the Lady Christian Bruce." In this play, kings, queens, and nobles, crossed in love, retire to the fields, and enact shepherd life. The principal parts were performed by Lord Bruce and four ladies of his family.

**THE CONCEITED DUKE.** A play, that belonged to the Cock-pit Theatre in 1639. It is, however, probably no other than the Noble Gentleman of Beaumont and Fletcher.

**THE CONCEITED PEDLAR.** A farce, by Thomas Randolph, printed at the end of his play of Aristippus, 4to. Lond. 1630. Dodsley acknowledges having taken the hint of his Toyshop from this little piece.

**THE CONCEITS.** A play; entered on the books of the Stationers' Company, by R. Marriot, Nov. 29, 1653; but probably not printed.

**CONFESSOR.** A Latin drama by T. Sparowe, written about the year 1666. There was a Thomas Sparowe admitted B.A. of Trinity College, Cambridge, 1673. It is dedicated to a bishop, not named. Preserved in manuscript in the Bodleian Library, MS. Rawl. Poet. 77.

**THE CONFLICT OF CONSCIENCE.** An excellent new Comedie, in-

titled the Conflict of Conscience, containinge a most lamentable example of the dolefull desperation of a miserable worldlinge, termed by the name of Philologus, who forsooke the trueth of God's Gospel, from the feare of the losse of lyfe, and worldly goods. Compiled by Nathaniel Woodes, minister in Norwich. At London, printed by Richarde Bradocke, dwelling in Aldermenburie, a little above the Conduet, anno 1581. This piece is in six acts, and relates to the events of the life of Francis Spiera, who is referred to in the character of Philologus. Reprinted by J. P. Collier, for the Roxburghe Club, 1851.

CONNAN, PRINCE OF CORNWALL. A play, by Michael Drayton, in conjunction with Thomas Decker. Written in October, 1598.

THE CONQUEST OF BRUTE. A play by John Day, assisted by Chettle, mentioned in Henslowe's Diary, July, 1598, as "the Conqueste of Brute with the first fyndinge of the Bathe," that is, the hot-springs at Bath.

THE CONQUEST OF CHINA BY THE TARTARS. A tragedy by E. Settle, acted at the Duke's Theatre. 4to. 1676. This play is written in heroic verse, and the plot founded on history. Downes, in his *Roscius Anglicanus*, p. 45, relates a curious anecdote of Jevon the actor in connection with this play.

THE CONQUEST OF CHINA. A tragedy with this title appears to have been written by Sir Robert Howard, and was intended to be revised by Dryden. It was, however, never either acted or printed, and is now probably lost. See Johnson's *Life of Dryden*.

CONQUEST OF GRANADA, BY THE SPANIARDS. A tragedy, in two parts, by J. Dryden, acted at the Theatre Royal. 4to. 1672; 1678; 1681. These two plays met with great success when performed; but Langbaine, who was strongly prejudiced against this poet, has taken pains to point out how much he has borrowed for the forming of these pieces from the celebrated romances of *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Guzman*; although the mode in which he has made use of these materials is only that usually adopted by the old English dramatists. See Langbaine's *Dramatick Poets*, ed. 1691, p. 157. The prologue to the first part was spoken by Nell Gwin in a broad-brim'd hat and waist-belt—

This jest was first of t'other house's making,  
And five times try'd has never fail'd of taking;  
This is that hat whose very sight did win ye,  
To laugh and clap as tho' the devil were in ye.  
As then for Nokes, so now I hope you'll be  
So dull, to laugh once more for love of me.

Nokes having appeared, in some play, in an enormous hat which pleased

the audience so much, as to help off a bad play merely by the effect of it, Dryden caused a hat to be made of the circumference of a coach wheel, and when Nell Gwyn appeared in that strange dress, the house was immediately in convulsions; the King wanted but little of being suffocated with laughter; Appendix to Downes. Durfey made some additions to a later representation of this play.

**THE CONQUEST OF SPAIN.** A play by Hathway and Bankens, written in 1601. It is once mentioned in Henslowe's Diary as "the Conquest of Spain by John of Gaunt."

**THE CONQUEST OF THE WEST INDIES.** Play, by William Haughton, in conjunction with Wentworth, Smith, and John Day. Acted in 1601.

**THE CONSCIENTIOUS LOVERS.** A comedy by C. Shadwell. This play is included in Mears's Catalogue; but we are doubtful whether it was ever printed.

**THE CONSPIRACY.** A tragedy 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 Charles Herbert with Lady Mary Villiers; and was afterwards acted on the Black Friars stage. It was written at seventeen years of age, and the commendation bestowed on it by Ben Jonson and Lord Falkland created the author some envy among his contemporaries. The edition above mentioned is a surreptitious one, published while Killigrew 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 of this first edition, that, to prevent its being known as the same piece, he altered the name of it to Pallantus and Eudora, q. v. The scene lies in Crete.

**THE CONSPIRACY; or, the Change of Government.** A tragedy by W. Whitaker, acted at the Duke's Theatre. 4to. 1680. This play is written in rhyme, the epilogue composed by Ravenscroft, and the scene lies in Turkey.

**CONSPIRACY AND TRAGEDY OF CHARLES DUKE OF BYRON,** Marshal of France. Two plays, by George Chapman. Acted at the Black Friars. 4to. 1608; 4to. 1625. These pieces are both founded on history; and their plots may be seen in Mezeray, D'Avila, and other historians on the reign of Henry IV. of France. Dedicated "to my honorable and constant friend, Sir Thomas Walsingham, Knight, and to my much-loved from his birth, the right toward and worthy gentleman, his sonne, Thomas Walsingham esquire." Entered on the Stationers' Registers, June 5th, 1608. These plays, as originally written, were objected to by the French Ambassadors, and certain incidents were consequently omitted.

**THE CONSTANT COUPLE**; or, a Trip to the Jubilee. A comedy by G. Farquhar, acted at Drury Lane. 4to. 1700. This was one of the most successful plays ever produced on the English stage. The author's biographers assert that it was acted, in the year of its production, fifty-three times at Drury Lane, and twenty-three times at Dublin. Farquhar had three benefits at the theatre on account of its great success. In the preceding year, 1699, was published a small volume, entitled "The Adventures of Covent Garden, in Imitation of Scarron's City Romance," 12mo. a piece without the slightest degree of merit; yet from thence our author took the characters of Lady Lurewell and Colonel Standard, and the incidents of Beau Clincher and Tom Errand's change of clothes, with other circumstances.

**CONSTANTINE.** A play mentioned in Henslowe's Diary, p. 23, as having been acted on March 21st, 1591.

**CONSTANTINE THE GREAT.** A play by N. Lee, acted at the Theatre Royal. Its full title is, Constantine the Great, or the Tragedy of Love. 4to. 1684. The epilogue was written by Dryden, and published separately with the prologue in 1683. Scene, Rome. Lee's prologue includes the oft-quoted couplet respecting the unmerited neglect of Spenser, Cowley, and Butler,—

Therefore all you who have male issue born,  
Under the starving sign of Capricorn;  
Prevent the malice of their stars in time,  
And warn them early from the sin of rhyme;  
Tell 'em how Spenser starv'd, how Cowley mourn'd,  
How Butler's faith and service were return'd.

**THE CONSTANT MAID.** A comedy by James Shirley, acted at the Nursery in Hatton Garden. 4to. 1640. Scene, London.

**THE CONSTANT NYMPH**; or, the Rambling Shepherd. A pastoral, acted at the Duke's Theatre. Anonymous. 4to. 1678. This piece was written by a person of quality, who tells us that it suffered much through the defects of setting it off when it came upon the stage. The scene is Lucia in Arcadia. It was licensed on August 13th, 1677.

**THE CONTENTED CUCKOLD**; or, the Woman's Advocate. A comedy by Reuben Bourne. 4to. 1692. Scene, London. It was never acted.

**THE CONTENTION BETWEENE LIBERALITIE AND PRODIGALITIE.** A pleasant Comedie play'd before Her Majestie. 4to. 1602. This piece is anonymous; but, by a passage near the conclusion, it appears to have been written in the 43d year of Queen Elizabeth's reign.

**THE CONTENTION, &c.** "The First Part of the Contention betwixt the

two famous Houses of Yorke and Lancaster, with the death of the good Duke Humphrey; and the banishment and death of the Duke of Suffolke, and the Tragical end of the proud Cardinall of Winchester, with the notable Rebellion of Iacke Cade: and the Duke of Yorke's first claime vnto the Crowne. London Printed by Thomas Creed, for Thomas Millington, and are to be sold at his shop vnder Saint Peters Church in Cornwall. 1594." A small quarto, containing 32 leaves, A to H in fours. Reprinted twice in 1600, and with another play, under the title of the Whole Contention, n.d. This was the foundation play of the Second Part of Henry the Sixth.

**CONTENTION FOR HONOUR AND RICHES.** A masque, by James 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 Honoria and Mammon, q. v.

**CONTENTION OF AJAX AND ULYSSES FOR THE ARMOUR OF ACHILLES.** An interlude, by James Shirley. 8vo. 1659. The plot is taken from the 13th book of Ovid's Metamorphoses.

**THE CONVENT OF PLEASURE.** A comedy by the Duchess of Newcastle. Fol. 1668. It does not appear that this piece was ever acted.

**THE CONVERSION OF SAUL.** A mystery of the early part of the sixteenth century, preserved in MS. Digby 133, in the Bodleian Library. Printed in 4to, Edinb. 1835.

**THE CONVERTED COURTEZAN.** The first part of Decker's Honest Whore was either originally printed under this title, or some copies of ed. 1604 of that play have the head-line altered. A copy now before me, wanting title, is clearly the same book as the Honest Whore, 1604, but the running title is, The Converted Curtezán; and under this title Drnmmond, in one of his manuscripts, quotes the play. See *Archæologia Scotica*, iv. 68.

**THE CONVERTS;** or, the Folly of Priestcraft. Comedy. 4to. 1690. Langbaine gives this piece high commendation; allotting it, in point of ingenuity, the next rank to Wycherley's Plain Dealer. Some copies of it have the second title only.

**THE CONVERTED ROBBER.** A pastoral acted at St. John's College, Oxford, 1637, written by George Wilde. The manuscript of it is preserved in the British Museum, MS. Addit. 14047. Scene, Salisbury Plain.

**CORIOLANUS.** A tragedy by W. Shakespeare. Fol. 1623. The plot of this play is taken from Plutarch's Life of Coriolanus. There is no early quarto edition.

- CORNELIA.** Kyd's Tragedy of Pompey the Great was originally published under the title of *Cornelia*. 4to. 1594.
- CORNELIA.** A play by Sir W. Bartley, acted in Gibbon's Tennis Court Vere Street, Clare Market, June 1st, 1662. Not printed.
- CORNELIANUM DOLIUM.** *Comœdia lepidissima, optimorum judicii approbata, et theatri coryphæo, nec immerito, donata, palma choralis apprimè digna.* Antore T. R. 12mo. 1638. Douce conjectures, and with great probability, that this facetious drama was the production of Thomas Randolph. Prefixed is a frontispiece, representing the sweating-tub, which, from the name of the patient, was sometimes called *Cornelius's Tub*. See some account of this curious play in the *European Magazine*, xxxvii. 344. It was entered on the books of the Stationers' Company, March 30, 1638.
- THE CORNISH COMEDY.** Acted at the Theatre Royal in Dorset Garden. 4to. 1696. Scene, Cornwall. This play was published by George Powell, who, in a dedication to Christopher Rich, one of the patentees of the theatres royal, says, it was the conception of a few loose hours, and committed by the author to his hands to dispose of in the world. The title and prefatory leaves are properly six in number, but two of the leaves are often wanting.
- CORONA MINERVÆ.** A masque, "presented before Prince Charles, his Highness the Duke of York his brother, and the Lady Mary his sister, the 27th of February, at the College of the Museum Minervæ." 4to. 1635. Chetwood ascribes this piece to Thomas Middleton; but without foundation. Park conjectures that it was written by Sir Francis Kinaston.
- THE CORONATION.** A comedy by J. Shirley. This play was printed in 4to. 1640, as John Fletcher's; but as Shirley laid claim to it, it is here restored to his name. Scene, Epirus. The title-page gives it "as it was presented by Her Majesty's servants at the private house in Drury-lane." It was licensed on February 6th, 1634-5.
- THE CORONATION OF QUEEN ELIZABETH.** "The Coronation of Queen Elizabeth, with the Restauration of the Protestant Religion, or the Downfall of the Pope, being a most excellent play, as it was acted both at Bartholomew and Southwark Fairs this present year, 1680, with great applause, and approved of, and highly commended by all, the Protestant nobility, gentry, and commonalty of England, who came to be spectators of the same." 4to. 1680. This is a droll, in three acts, intended for a half-hour's performance.
- THE CORPORAL.** A play, by Arthur Wilson, of Trinity College, Oxford. Entered on the books of the Stationers' Company, Sept. 4th, 1646; but not printed. It was acted at the Black Friars. Scene, Lorraine.
- CORRUPTIONS OF THE DIVINE LAWS.** A dramatic piece, mentioned by Bishop Bale in the catalogue of his own works.



**COSMO.** A comedy acted at the Rose Theatre, Jan. 12, 1593. Not printed.

**THE COSTLY WHORE.** A comical History, acted by the Company of Revels. Anonymous. 4to. 1633. This piece is by Philips attributed to Robert Mead; but without any foundation. The scene lies in Saxony, and the play has considerable merit.

**THE COUNCILS OF BISHOPS.** A comedy of the sixteenth century, by Bishop Bale. No copy of it is known to exist.

**THE COUNTERFEIT BRIDEGROOM;** or, the Defeated Widow. Comedy. 4to. 1677. This is an alteration of Middleton's *No Wit, No Help*, in which the names of the characters are changed, and some new scenes added.

**THE COUNTERFEITS.** A comedy acted at the Duke's Theatre. 4to. 1679. J. Leamerd has been supposed, on no good authority, to be the author of this play. The scene lies in Madrid. The plot is taken from a Spanish novel, called the *Trepanner Trepanned*. It was licensed in August, 1678.

**THE COUNTRY CAPTAIN.** A comedy by the Duke of Newcastle, acted with applause at Black Friars, and printed at the Hague, and at London. 12mo. 1649. Pepys notes under October 26th, 1661,—“my wife and I to the theatre, and there saw the Country Captaine, the first time it hath been acted this twenty-five years, a play of my Lord Newcastle's, but so silly a play as in all my life I never saw.”

**THE COUNTRY GIRL.** A comedy by Anthony (or Tony) Brewer. 4to. 1647. This play was frequently acted with great applause. The scenes are in London and Edinonton.

**COUNTRY INNOCENCE;** or, the Chambermaid turn'd Quaker. A comedy by John Leamerd, acted at the Theatre Royal. 4to. 1677. This is only Brewer's *Country Girl* reprinted, with scarcely any difference but that of a new title.

**THE COUNTRYMAN.** A play entered on the books of the Stationers' Company, Sept. 9, 1653; but probably not printed.

**THE COUNTRY WAKE.** A comedy by Thomas Dogget. 4to. 1696. This play was acted with applause at Little Lincoln's Inn Fields. There was also an undated edition of this play.

**THE COUNTRY WIFE.** A comedy by William Wycherley, acted at the Theatre Royal. 4to. 1675; 4to. 1698. Davies observes, that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practices, of Charles the Second's reign, than in any other drama known.

**THE COUNTRY WIT.** A comedy by J. Crowne, acted at the Duke's

Theatre. 4to. 1675; 1693. This play contains a good deal of low humour, and was a great favourite with King Charles II. Parts, both of the plot and language are borrowed from Moliere's *Sicilien, ou, l'Amour Peintre*. Scene, the Pall Mall, in the year 1675.

**THE COURAGE OF LOVE.** This was the original title of Sir William Davenant's play of Love and Honour. 4to. 1649.

**THE COURAGEOUS TURK;** or, Amurath the First. A tragedy by Thomas Goffe. 4to. 1632; 8vo. 1656. The plot is from the histories of the Turkish empire in the reign of Amurath. It was acted by the Students of Christ Church, Oxford, of whom the author was one. Compared with the ranting absurdities of this piece, the tragedies of Lee are sober declamations. Our hero, on the appearance of a comet, addresses the following question to the stars:—

——— How now, ye Heav'ns! grow you  
So proud, that you must needs put on curl'd locks,  
And clothe yourselves in periwigs of fire.

**THE COURSING OF THE HARE;** or, the Madcap. A comedy by William Hemmings, 1632-3. This was never printed. It was probably acted at the Fortune Theatre.

**THE COURT BEGGAR.** A comedie acted at the Cock-pit by his Majesties Servants anno 1632, written by Richard Brome. 8vo. 1653. The author alludes to himself, in the prologue, as "full of age and care."

**COURT OF AUGUSTUS CÆSAR.** A play under this first title is advertised at the end of Squire Oldsapp by Durfey, 1679. It is Lee's tragedy of Gloriana, published in 1676.

**THE COURT SECRET.** A tragi-comedy, by James Shirley. 8vo. 1653. This play was prepared for the stage at Black Friars. The scene lies at Madrid. Mrs. Pepys saw it acted in August 1664, observing that it was "the worst that ever she saw in her life." It is dedicated to the Earl of Strafford.

**COURTSHIP A LA MODE.** A comedy by David Crauford, acted at Drury Laue. 4to. 1700. It is dedicated to John Le Neve, esq., by William Pinkethman the player, to whom the care of the publication had been left. The prologue is by Farquhar. In the preface, the play is said to have been written in ten mornings.

**COVENT GARDEN.** A comedy by Thomas Nabbes. 4to. 1638; 1639. 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 it is a representation of the humours of that place at the period when it was written. It is dedicated to Sir John Suckling.

**THE COVENTRY PLAYS.** *Ludus Coventriæ*, a Collection of Mysteries formerly represented at Coventry on the Feast of Corpus Christi. 8vo. 1841. The manuscript, transcribed in 1468, is in the British Museum. It is one of the few large collections of English mysteries known to exist.

**THE COXCOMB.** A comedy by Beaumont and Fletcher. Fol. 1647. It was performed at Court in November, 1612, and revived after the Restoration, for it was acted at the King's Playhouse in March, 1669.

**COX OF COLLUMPTON.** A play by Day and Haughton, written in Nov. 1599. It related to a murder committed at that place.

**CRACK ME THIS NUT.** A play, acted at the Rose Theatre, Sept. 5, 1595, and several times afterwards. Not printed.

**THE CRADLE OF SECURITY.** An interlude mentioned in the tragedy of Sir Thomas More (MS. Harl. 7368), in the Comedy of Patient Grissel, 1603, &c., but not printed, nor now probably in existence. The date of this piece may be placed between the years 1560 and 1570. The following interesting account of it is extracted from a work by an eye-witness of the representation. "In the city of Gloucester the manner is, as I think it is in other like corporations, that when players of enterludes come to towne, they first attend the mayor, to informe him what nobleman's servants they are, and so to get licence for their publike playing; and if the mayor like the actors, or would shew respect to their lord and master, he appoints them to play their first play before himselfe, and the aldermen and common counsell of the city; and that is called the mayor's play, where every one that will comes in without money, the mayor giving the players a reward as hee thinks fit, to shew respect unto them. At such a play my father tooke me with him, and made mee stand betweene his leggs as he sate upon one of the benches, where wee saw and heard very well. The play was called the Cradle of Security, wherein was personated a king, or some great prince, with his courtiers of severall kinds: amongst which three ladies were in speciall grace with him; and they, keeping him in delights and pleasures, drew him from his graver counsellors, hearing of sermons, listening to good counsell and admonitions, that in the end they got him to lye downe in a cradle upon the stage, where these three ladies, joyning in a sweet song, rocked him asleepe that he snorted againe; and in the meane time closely conveyed under the cloaths, wherewithall he was covered, a vizard, like a swine's snout, upon his face, with three wire chains fastened thereunto, the other end whereof being holden severally by those three ladies, who fall to singing againe, and then discovered his face, that the spectators might see how they had transformed him, going on with their singing. Whilst all this was acting, there came forth of another

doore, at the farthest end of the stage, two old men, the one in blew, with a serjeant at armes, his mace on his shoulder; the other in red, with a drawn sword in his hand, and leaning with his other hand upon the other's shoulder; and so they two went along in a soft pace round about by the skirt of the stage, till at last they came to the cradle, when all the court was in the greatest jollity; and then the foremost old man with his mace stroke a fearfull blow upon the cradle; whereat all the courtiers, with the three ladies and the vizard, all vanished; and the desolate prince starting up barefaced, and finding himselfe thus sent for to judgement, made a lamentable complaint of his miserable case, and so was carried away by wicked spirits. This prince did personate in the morall the wicked of the world; the three ladies, Pride, Covetousnesse, and Luxury; the two old men, the end of the world and the last judgment. This sight tooke such impression on me, that when I came to man's estate it was as fresh in my memory as if I had seen it newly acted;" Mount Tabor; or, Private Exercises of a penitent Sinner, by R. Willis, published in the yeare of his age 75. 12mo. 1639.

**CRAFTE UPON SUBTILTYES BACKE.** An interlude, entered by Jeffrey Charlton on the books of the Stationers' Company, Jan. 27, 1608; but not printed.

**CRAFTY CROMWELL.** Two short political dramas, not intended for representation, published in 1648. The first part is termed, "Oliver ordering our new State," and the second part, "Oliver in his Glory as King."

**THE CRAFTY MERCHANT;** or, the Souldier'd Citizen. A comedy by Shakerly Marmion. Not printed.

**THE CRAFTY MERCHANT.** In Sir Henry Herbert's manuscript Diary, under the date of September 12th, 1623, is the following entry,—“for the Lady Elizabeth's players, a new comedy called the Crafty Merchant, or Come to my Country-house, written by William Bonen; it was acted at the Red Bull, and licensed without my hand to itt, because they were none of the four companies.”

**THE CREATION.** An Interlocutory Discourse concerning the Creation, Fall, and Recovery of Man, by Samuel Slater. 8vo. 1679. This, which is in dialogue, is a sort of sacred drama, giving a description of Adam's fall.

**THE CREATION OF EVE.** A mystery played by the guild of grocers at Norwich, 25 Henry VIII. It is entitled in the MS. “the story of the Creacion of Eve, with the expellyng of Adam and Eve out of Paradyce.” Printed by Robert Fitch, esq. 8vo. 1856.

**THE CREATION OF THE WORLD.** There is in the Bodleian library a

Cornish MS. play, dated in 1611, with this title; of which there is a translation in the British Museum, MS. Harl. 1867. It is called a Cornish play or opera, and said to be written by William Jordan. The translation into English was made by John Keigwin, of Moushole, in Cornwall, at the request of Trelawney, Bishop of Exeter. Printed, 8vo. 1827.

**THE CREATION OF THE WORLD.** This was a droll which was very popular at Bartholomew Fair at the close of the seventeenth and commencement of the eighteenth centuries. It concluded with a scene of "Noah and his family coming out of the ark, with all the beasts, two by two, and all the fowls of the air seen in a prospect sitting upon the trees." This droll is alluded to in the *Wit and Drollery, Jovial Poems, 1682*, there called the *World's Creation*. A show called the *Creation of the World* was licensed by Sir Henry Herbert, as early as 1624.

**CRISPIN AND CRISPIANUS.** This is mentioned as an old popular drama in a dialogue in *Dr. King's Works*, ed. 1776, i. 180. It was frequently played by the Shoemakers' Companies of towns before 1643.

**CRÆSUS.** A tragedy by W. Alexander, Earl of Sterling. 4to. 1604; 1607; and fol. 1637. The plot is borrowed from Herodotus, Justin, and Plutarch, with an episode in the fifth act from Xenophon's *Cyropædia*. The scene lies in Sardis.

**CROMWELL'S CONSPIRACY.** A tragi-comedy relating to our latter times, beginning at the death of King Charles I. and ending with the happy restoration of King Charles II. Written by a person of quality. 4to. Lond. 1660.

**THE CRUEL BROTHER.** A tragedy by Sir W. Davenant. 4to. 1630. Presented at the Black Friars. The scene, Italy. This tragedy is written in prose.

**THE CRUEL DEBTOR.** This interlude is entered on the books of the Stationers' Company, by Thomas Colwell, in the years 1565-6, as, "A ballett intituled, An Interlude of the Cruel Detter, by Wager." The date put by Chetwood, 1669, is one of his forgeries. A small fragment only of the original edition has been discovered. One of the characters in it is named Basileus.

**THE CRUEL WAR.** A tragedy, printed in 4to. 1643.

**THE CRUELTY OF THE SPANIARDS IN PERU.** Expressed by instrumental and vocal music, and by art of perspective in scenes, by Sir William Davenant, represented daily at the Cock-pit in Drury Lane, at three in the afternoon punctually. 4to. 1658. This exhibition was contrived in order to evade the prosecutions against acting and actors. This opera

perhaps is alluded to by Evelyn, under the date of May 6th, 1659, as “a new opera, after the Italian way, in recitative music and scenes, much inferior to the Italian composure and magnificence.”

**THE CRUELTY OF A STEPMOTHER.** A play acted at Court in December, 1578,—“an history of the Creweltie of a Stepmother shewen at Richmond on Innocentes daie at night, enacted by the Lord Chamberlaynes servauntes, furnished in this office with sondrey things.”

**CUCKOLD'S HAVEN;** or, an Alderman no Conjuror. A farce, by N. Tate, acted at Dorset Gardens. 4to. 1685. The plot of this piece is borrowed partly from Eastward Hoe, and partly from the Devil's an Ass, of Ben Jonson.

**THE CUCKOLDS' MASQUE.** A masque, temp. Car. I. Not printed.

**THE CUCK-QUEANS.** The Cuck-queanes and Cuckolds Errants, or the Bearing Down the Inne, a comædye by William Percy, 1601. The prologue is supposed to be spoken by Tarlton's ghost. Edited for the Roxburghe Club, 1824. The original manuscript is in private hands.

**THE CUNNING LOVERS.** A comedy by Alexander Brome. 4to. 1654. This piece was acted at Drury Lane with considerable applause. The scene lies in Verona. For the plot, see the Seven Wise Masters of Rome, and a novel called the Fortunate Deceiv'd, and Unfortunate Lovers. This play belonged to the Cock-pit company in 1639.

**CUPID'S BANISHMENT.** A masque presented to her Majesty by younge gentlewomen of the Ladies' Hall in Deptford at Greenwich, the 4th of May, 1617. By Robert White. Printed from the original manuscript in Nichols' Progresses of Queen Elizabeth, iii. 283.

**CUPID HIS CORONATION.** In a mask, as it was presented, with good approbation, at the Spittle, diverse tymes, by Masters, and yong Ladyes that were theyre scholers, in the yeare 1654. Written by T. J. A manuscript in the Bodleian library, Rawl. B. 165.

**CUPID AND DEATH.** A masque, by James Shirley. 4to. 1659. This was presented before the Portuguese ambassador, on the 26th of March, 1653. The music to this masque was composed by Matthew Locke and Christopher Gibbons, and a MS. copy of it, in the autograph of the former, entitled, “the instrumentall and vocall musique in the morall representation att the military ground in Leicester Fields, 1659,” is preserved in the British Museum, MS. Addit. 17799.

**CUPID AND PSYCHE.** A play by Chettle, Decker, and Day, sometimes also called the Golden Ass. It is mentioned in Henslowe's Diary, June 5th, 1600, under the cacography of “cuped and siches.” A play on the same

subject is mentioned by Gosson, 1579, as having been acted by the scholars of St. Paul's School.

**CUPID'S MISTRESS.** A play or masque by Thomas Heywood, not printed. In his Dialogues and Dramas, 1637, p. 238, is a prologue "spoken to the King and Queene at the second time of the author's play cald Cupids Mistresse or Cupid and Psiche presented before them." The epilogue is given at p. 240, where we are informed that the masque concluded "with a stately measure of the gods and planets, Cupid, they all standing about him bending."

**CUPID'S REVENGE.** A tragedy by Beaumont and Fletcher, acted by the Children of the Revels. 4to. 1615; 4to. 1630; 4to. 1635; 8vo. 1778. Acted at Court in January, 1612. It was entered on the Stationers' books, April 24, 1615. Acted, after the Restoration, under the title of Love Despised.

**CUPID'S SACRIFICE.** A Country Tragædye in Vacuniam, or Cupid's Sacrifice, by W. Percy, 1602. An unpublished manuscript, in private hands.

**CUPID'S VAGARIES.** This occurs in a list of plays which belonged to the company of the Cock-pit theatre in 1639. See Hymen's Holiday.

**CUPID'S WHIRLIGIG.** A comedy, by E. S. Acted by the children of the Revels. 4to. 1607; 4to. 1616; 4to. 1630. Licensed by Tilney on June 29th, 1607. The letters E. S. were probably intended for Edward Sharpham. The conveyance of the captain out of the lady's chamber is founded on Boccaccio, Day 7, Nov. 6.

**A CURE FOR A CUCKOLD.** A Cure for a Cuckold, a pleasant comedy, as it hath been several times acted with great applause, written by John Webster and William Rowley. 4to. 1661. This play was published by Kirkman, but it must have been acted many years before it was printed. Reprinted in Webster's Works, ed. Dyce, 1830.

**THE CURE OF PRIDE.** An unpublished comedy, existing in manuscript in private hands. It is only an alteration of Massinger's City Madam.

**THE CUSTOM OF THE COUNTRY.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647. Acted in 1628. The plot is taken from Malespina's novels, Dec. 6, Nov. 6; and has been made considerable use of by C. Johnson, in his Country Lasses, and C. Cibber, in his Love Makes a Man. The scene lies sometimes at Lisbon, and sometimes in Italy. The following notice of it occurs in Pepys' Diary, under the date of January 2nd, 1667,—"alone to the King's House, and there saw the Custom of the Country, the second time of its being acted, wherein Knipp does the Widow well;

- but of all the plays that ever I did see, the worst, having neither plot, language, nor anything in the earth that is acceptable; only Knipp sings a song admirably."

**CUTLACK.** A play acted by the Lord Admiral's servants in May, 1594, and often subsequently. It was a favourite piece, and the principal character in it was played successfully by Allen. Guilpin thus alludes to Allen's personification of Cutlack in the very rare little poem entitled *Skiaetheia*, 1598,—

Clodius, methinkes, lookes passing big of late,  
With Dunstan's browes, and Allen's Cutlack's gate.

**CUTTER OF COLEMAN STREET.** A comedy by Abraham Cowley. 4to. 1663. At the beginning of the civil war, says Dr. Johnson, as the prince passed through Cambridge in his way to York, he was entertained with the representation of the *Guardian*, a comedy, which Cowley says was neither made nor acted, but rough-drawn by him, and repeated by the scholars. That this comedy was printed during his absence from his country, he appears to have considered as injurious to his reputation; though, during the suppression of the theatres, it was sometimes privately acted with sufficient approbation. When the King was restored, the neglect of the court was not our author's only mortification: having by such alteration as he thought proper fitted his old comedy of the *Guardian* for the stage, he produced it at the Duke of York's theatre, under the title of *Cutter of Coleman Street*. It was treated on the stage with severity, and was afterwards censured as a satire on the King's party. Pepys, under the date of December 16th, 1661, notes,—“after dinner to the Opera, where there was a new play, *Cutter of Coleman Street*, made in the year 1658, with reflections much upon the late times; and it being the first time, the pay was doubled, and so, to save money, my wife and I went into the gallery, and there sat and saw very well; and a very good play it is, it seems, of Cowley's making.”

**CUTWELL.** A play acted in 1576. “For the cariage of the partes of the counterfeit well from the Bell in Gracious Strete to St. John's to be performed for the play of Cutwell,” *Cunningham's Revels' Accounts*, p. 120.

**CYMBELINE.** A tragedy by Shakespeare. Fol. 1623.

**CYNTHIA AND ENDYMION**; or, the Loves of the Deities. A dramatic opera, by T. Dufey. 4to. 1697. This piece was designed to be acted at Court, before Queen Mary II.; and, after her death, was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's *Metamorphoses*, and *Psyche*, in Apuleius's *Golden Ass*. The scene lies in Ionia and on Mount Latmos. Dogget acted Collin, a country fellow who rails against the gods. This opera is in rhyme, in five acts.



**CYNTHIA'S REVELS**; or, the Fountain of Self-love. A comical satire by Ben Jonson. This piece was acted in 1600, by the children of Queen Elizabeth's Chapel. 4to. 1600.

**CYNTHIA'S REVENGE**; or, Mænander's Extasy. A tragedy by John Stephens. 4to. 1613. The author's name is not on the title-page of some copies. It has introductory poems by Ben Jonson and others. This play runs mostly in verse, and is one of the longest dramatic pieces that ever was written, and, as Langbaine says, withal the most tedious. The plot is from Lucan's *Pharsalia*, and Ovid's *Metamorphoses*. The dedication is signed J. S., and, in spite of the name of Stephens being sometimes found on the title, the following lines in one of the commendatory poems would seem to intimate that a person of the name of Swallow was the author,—

Oue Swallow makes no summer most men say,  
But who disproves that proverbe made this play.

**THE CYPRIAN CONQUEROR**. The Cyprian Conqueror, or Faithless Relict, a play preserved in a manuscript of the seventeenth century in the British Museum, MS. Sloane 3709. Scene, Ephesus.

**CYRUS THE GREAT**; or, the Tragedy of Love. A tragedy by John Banks, acted at Little Lincoln's Inn Fields. 4to. 1696. This play was at first forbidden to be acted; but afterwards came on, and met with very good success. Downes, the prompter, says, that Smith, having a long part in it, fell ill upon the fourth day, and died. This occasioned it to be laid aside, and it was not acted afterwards. The plot is taken from Scudery's romance of the Grand-Cyrus. The scene, in the Camp near Babylon.

**CYTHEREA**; or, the Enamouring Girdle. A comedy by John Smith. 4to. 1677. This play was never acted. Scene, the city of York.

**DAME DOBSON**; or, the Cunning Woman. A comedy by E. Ravenscroft, acted at the Duke's Theatre. 4to. 1684. This is translated from a French comedy, called, *La Devineresse; ou, les faux Enchantemens*. Mrs. Currer in the prologue says that the London Cuckolds pleased the town and diverted the Court, but because some squeamish females had taken offence at it, Ravenscroft had made this play dull and civil; Genest, i. 408. The prologue and epilogue were published separately in 1683.

**THE DAMOISELLE**; or, the New Ordinary. A comedy by Richard Brome. 8vo. 1653. Scene, London. This seems to have been one of the author's earliest productions, and written several years before it was published.

**THE DAMOISELLES A LA MODE**. A comedy by R. Flecknoe. 12mo. 1667. 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. It was never acted.

**DAMON AND PITHIAS.** “The excellent comedie of two the moste faithfuller Freendes Damon and Pithias. Newly imprinted as the same was shewed before the Queenes Majestie by the children of her Grace’s chappel; except the prologue, that is somewhat altered to the proper use of them that hereafter shall have occasion to plaie it, either in private or open audience. Made by Maister Edwards, then beyng maister of the children, 1571. Printed by Richd. Johnes.” 4to. n.d.; also 4to. 1582. This play is from a story in Valerius Maximus. It is reprinted in Dodsley’s Collection of old Plays. Scene, Syracuse. Entered on the registers of the Stationers’ Company in 1567 as “a boke intituled the tragicall comodye of Damonde and Pethyas.”

**DAMON AND PYTHIAS.** A play by Henry Chettle, written in 1599. This was probably an alteration of the foregoing piece. It is frequently mentioned in Henslowe’s Diary.

**A DANISH TRAGEDY.** By Henry Chettle. Acted 1602. Not now extant. The only notice of it occurs in Henslowe’s Diary,—“lent unto Thomas Downton the 7 of Julye, 1602, to geve unto Harye Chettell, in earneste of a tragedy called a Danysh tragedye, the some of xx.s.”

**DARIUS.** A tragedy by the Earl of Sterling. 4to. Edinburgh, 1603; 4to. 1604. 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 polished the language, but even very considerably altered the play itself. The first London edition of this piece was with his *Cæsus*, under the joint title of the *Monarchick Tragedies*, together with the *Aurora*, containing the first fancies of the author’s youth. 4to. 1604. Fol. 1637.

**DARIUS.** A Pretie new Enterlude, both pithie and pleasaunt, of the story of Kyng Daryus. Being taken out of the third and fourth Chapter of the thyrd Booke of Esdras. Imprynted at London, in Fleet Street, beneath the Conduite, at the sygne of St. John Evangelyst, by Thomas Colwell. Anno Domini MDLXV. in October. There were twenty-one characters, but we are informed by the author that “sixe persons may easely play it.”

**DARIUS KING OF PERSIA.** A tragedy by J. Crowne, acted by their Majesties servants. 4to. 1688. It is dedicated to Sir Geo. Hewytt, Bart., probably the person afterwards called Beau Hewit. The scene lies in the plains and town of Arbela in Persia; and the plot of this play, as well as of Lord Sterling’s, is borrowed from *Quintus Curtius*, *Plutarch*, or other historians of the life of Alexander.

**DAVID AND ABSOLOM.** A tragedy, in five acts, by Bishop Bale, not mentioned in the catalogue of his works. A manuscript copy of this play,

supposed to be in the author's handwriting, and certainly contemporary, containing 62 pages in quarto, is in the Stowe collection of manuscripts, now in the possession of Lord Ashburnham.

**THE DEAD MAN'S FORTUNE.** Not printed; but the plot is preserved; and it sold for a considerable price at the sale of George Steevens's library. See an account of it in Collier's History of Dramatic Poetry, iii. 402. It belongs to the reign of Elizabeth.

**DEATH OF DIDO.** A masque, by R. C. 1621. It may be questioned whether this piece was printed in 1621. If it had appeared at that time, it would probably have been mentioned by either Kirkman, Langbaine, or Gildon; none of whom have taken notice of it. Jacob was the first who gave the title to it; and for the date we have no authority, or, which is the same thing, only that of Chetwood.

**DEATH OF ROBERT, EARL OF HUNTINGTON.** An historical play by Anthony Munday, assisted by Chettle, printed at London in 1601, 4to. It is mentioned by Henslowe as the second part of the play of Robin Hood, and was otherwise called "Robin Hood of merry Sherwode, with the lamentable Tragedy of chaste Matilda, his fair Maid Marian, poisoned at Dunmow by the King." Reprinted in Collier's Supplement to Dodsley.

**THE DEBAUCHEE;** or, the Credulous Cuckold, a comedy acted at the Duke of York's Theatre. 4to. 1677. Though there is no author's name to this comedy, yet whatever difference there is between it and Richard Brome's Mad Couple well Match'd (of which it is little more than a revival) is the work of Mrs. Behn. The prologue and epilogue were written by Lord Rochester; as we learn from an advertisement at the bottom of the title-page to the Triumphs of Virtue. It was licensed on February 23rd, 1676-7, and published at the price of one shilling.

**THE DECEIVER DECEIVED.** A comedy by Mary Pix. 4to. 1698. Acted at the Theatre in Little Lincoln's Inn Fields. There are two dialogues in this play, one in the fourth act by D'Urfey, and the other in the last by Motteux, both set to music by Eccles. These dialogues are separately printed, after the prologue. Scene, Venice. It had little success. Dedicated to Sir Robert Marsham, Bart.

**DELIGHT.** A comedy acted at Court in the year 1580,—“a comodie called Delighte, shewed at Whitehall on St. Stephens daie at night, whereon was ymployed newe, one cittie, one battlement, and xij. paire of gloves.”

**THE DELIVERY OF SUSSANAH.** A tragedy written in the sixteenth century by Ralph Radcliff. Not printed.

**THE DELUGE.** The Deluge; or the Destruction of the World, 1691.

This is merely Ecclestone's opera of Noah's flood, published in 1679, with a new title.

DEMETRIUS AND MARSINA; or, the Imperial Impostor and Unhappy Heroine. A tragedy, formerly in the possession of John Warburton, and sold by auction among his books and MSS. about the year 1759. This play has not been printed.

DEORUM DONA. A masque by Robert Baron. 8vo. 1647. Performed before Flaminius and Clorinda, King and Queen of Cyprus, at their regal palace 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 ii. scene 1, nearly transcribed from another by the same author, on Lady Isabella playing on her lute. Scene, Nicosia.

DESCENSUS ASTRÆÆ. The Device of a Pageant borne before M. William Web, Lord Maior of the Citie of London, on the Day he tooke his Oath, beeing the 29 of October, 1591. Whereunto is annexed, a Speech delivered by one clad like a Sea Nymph, who presented a Pinesse on the Water, bravely rigd and mand, to the Lord Maior, at the time he tooke Barge to go to Westminster. Done by G. Peele, Maister of Arts in Oxford. Printed for William Wright. 4to. 1591.

THE DESERVING FAVOURITE. A tragi-comedy by Lodowick Carlell. Scene, Spain. This piece, although of no literary merit, met with great applause, and was acted several times before the King and Queen at Whitehall, and at the Black Friars. It was first printed in 4to. 1629; and afterwards, 8vo. 1659.

THE DESTRUCTION OF JERUSALEM. By Thomas Legge. This piece, which was written in the time of Queen Elizabeth, is mentioned in Kirkman's Catalogue, 1661. Probably it was in MS. and he had then thoughts of putting it to the press; but, we believe, it was never printed. A play, under this title, was acted at Coventry about the year 1577.

THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN. A tragedy in two parts, by J. Crowne, acted at the Theatre Royal. 4to. 1677; 1703. The foundation of the historical part of these plays is to be met with in Josephus.

DESTRUCTION OF TROY. A tragedy by John Banks, acted at the Duke's Theatre. 4to. 1670. First acted in 1678. Dedicated to Lady Katherine Roos.

THE DEVICE OF THE PAGEANT borne before Sir Wolstone Dixie, Lord

Mayor of London, Oct. 29, 1585. Black Letter. 4to. by Edward Alde, 1585. By George Peele, M. A. Oxon. Reprinted in Strype's edition of Stowe's Survey, folio, 1720, book v. p. 136, 137; and also in Nichols' Progresses of Queen Elizabeth, ii. 221, &c. This pageant is curious and valuable; not only for the poetry, but because it describes the flourishing state of the metropolis in the days of Queen Elizabeth. The dramatis personæ, represented by the children of the pageant, are, London, Magnanimity, Loyalty, the Country, the Thames, the Soldier, the Sailor, Science, and first, second, third, and fourth Nymphs, who have all appropriate speeches assigned to them.

THE DEVIL AND HIS DAM. "Lent unto William Harton, the 6 of Marche, 1600, in earneste of a boocke which he wold calle the Devell and his Dame, v.s.," Henslowe's Diary, p. 169. Harton is a clerical error for Haughton.

THE DEVIL IS AN ASS. A comedy by Ben Jonson, acted in 1616; and printed in fol., 1641.

THE DEVIL OF A WIFE; or, a Comical Transformation, a farce by Thomas Jevon. Acted at the Theatre, Dorset Garden. 4to. 1686; 4to. 1693; 4to. 1695. This little piece met with much success in the representation. The plot, however, is a very unnatural one, but is borrowed from the story of Mopsa, in Sydney's Arcadia. A droll under the title of the Devil of a Wife, perhaps taken from Jevon's play, was acted at Bartholomew Fair in 1699.

THE DEVILL OF DOWGATE; or, Usury put to Use. A comedy by J. Fletcher, acted by the King's Servants, Oct. 17, 1623. No copy of this play is known to exist.

THE DEVIL'S CHARTER. A tragedy by Barnaby Barnes. 4to. 1607. This tragedy contains the life and death of Pope Alexander VI., in whose history the author has very closely followed Guicciardini, and seems also to have formed this play, in some measure, after the model of Pericles. It was first played before the King on Candlemas night.

THE DEVIL'S LAW-CASE; or, When Women go to Law, the Devil is full of Business. A tragi-comedy by John Webster. 4to. 1623. The circumstance of Romelio's stabbing Contarino from malice, and its turning out to his preservation, seems borrowed from the story of Phæreus Jason, related by Valerius Maximus, lib. i. c. 8. It is dedicated to Sir Thomas Finch, Bart.

DIALOGUE OF DIVES. A dramatic production alluded to in Greene's Groatsworth of Wit, 1592, where the player says,—“it was I that penned

the Moral of Man's Wit, the Dialogue of Dives, and for seven years' space was absolute interpreter of the puppets."

DIANA'S GROVE; or, the Faithful Genius. A tragi-comedy, never acted. In manuscript, in private hands.

DICK OF DEVONSHIRE. A curious old play of the seventeenth century, existing in manuscript in a private library in Ireland.

DICK SCORNER. "A play mention'd in Mr. Kirkman's Catalogue, but which I never saw, nor do I know what species of dramattick poetry it is," Langhaine, ed. 1691, p. 530. This title is no doubt an error for that of the interlude of Hicke Scorner.

DIDO. A Latin tragedy, acted before Queen Elizabeth in the magnificent chapel of King's College, Cambridge, when she honoured that university with a visit in 1564. It appears from a Latin account of Her Majesty's reception at Cambridge, written by Nicholas Robinson, afterwards bishop of Bangor, that Dido was composed by one of the fellows of King's College. See MSS. Baker, 7037, p. 203. The author of this *opus venustum et elegans*, for so it is styled, we may suppose to have been John Rightwise, who was elected fellow of King's in 1507; and, according to A. Wood, "made the tragedy of Dido out of Virgil, and acted the same with the scholars of his school (St. Paul's, of which he was appointed master in 1522) before Cardinal Wolsey, with great applause." Hatcher, in his MS. collections in the Bodleian Library, assigns it to Edward Halliwell, who was admitted a fellow of King's College in 1532.

DIDO. A Latin tragedy by William Gager, presented in Christchurch Hall, Oxford, by some of the scholars of that society and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in 1583; the scenery of which is described as follows by Holinshead, iii. 1355, "wherein the Queene's banket (with Eneas narration of the destruction of Troie) was livelie described in a marohpaine patterne; there was also a goodlie sight of hunters with full crie of a keunel of hounds; Mercurie and Iris descending and ascending from and to an high place; the tempest, wherein it hailed small confects, rained rosewater, and sned an artificiall kind of snow; all strange, marvellous, and abundant."

DIDO AND ÆNEAS. A play acted by the Lord Admiral's servants, 1597-8. This was perhaps an alteration of Marlowe's play on the same subject.

DIDO, QUEEN OF CARTHAGE. A tragedie, played by the children of Her Maiesties chappell. Written by Christopher Marlowe, and Thomas Nash, Gent. At London, printed by the Widdowe Orwin, for Thomas Woodcocke, and are to be solde at his shop, in Paules Church-yard, at the signe of the Blacke Beare. 4to. 1594.

**DIOCLESIAN.** A play under this title was produced at the Rose Theatre in November, 1594. It was possibly the foundation of the play on the same subject by Beaumont and Fletcher.

**DIOCLESIAN**; or, the Prophetess. A dramatic opera by Thomas Betterton. 4to. 1690. This is only an alteration, with very little difference, of the Prophetess of Beaumont and Fletcher, with an addition of some musical entertainments and interludes to it.

**DIPHILO AND GRANIDA.** This is one of six pieces which are published in the second part of *Sport upon Sport*, 1672, and are attributed to Robert Cox, the comedian.

**THE DISAPPOINTMENT**; or, the Mother in Fashion. A comedy by Thomas Southerne, acted at the Theatre Royal. 4to. 1684. The scene lies in Florence; and part of the plot resembles the story of the Curious Impertinent in *Don Quixote*. Prologue by Dryden. It is dedicated to the Earl of Ossory.

**THE DISCONTENTED COLONEL.** By Sir John Suckling. 4to. 1642. This is the first sketch of *Brennoralt*, q. v.

**THE DISGUISES.** A play, acted at the Rose Theatre, Oct. 2, 1595. It is possible that Stroude's play of *All Plot*; or, the *Disguises*, was taken from this. Not printed.

**DISAPPOINTED LADIES.** A court masque, under this title, was produced in the reign of James the First.

**THE DISOBEDIENT CHILD.** A pretty and merry interlude, by Thomas Ingeland. 4to. Without date. This author lived in the time of Queen Elizabeth; and his piece is written in verse of ten syllables, and printed in the old black letter, by Thomas Colwell, in Fleet Street. Reprinted by the Percy Society, 1848.

**THE DISTRACTED STATE.** A tragedy by J. Tatham, written in 1641, and printed in double columns. 4to. 1651. The author's hatred to the Scots is apparent throughout this play; wherein he introduces a Scotch mountebank undertaking to poison Archias, the elected king, at the instigation of Cleander. The scene lies in Sicily. It is introduced by three copies of recommendatory verses by J. R., R. D., and G. Lynn. Dedicated to Sir William Sidley, Bart.

**DISTRESSED INNOCENCE**; or, the Princess of Persia. A tragedy by Elk. Settle. Acted at the Theatre Royal. 4to. 1691. This play was received 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

Hormidas and Cleomira are true history. He likewise acknowledges great assistance in it from Betterton and Mountford, the latter of whom wrote the last scene and the epilogue. Langbaine gives it the date of 1690.

**THE DISTRESSES.** A tragi-comedy by Sir William Davenant, printed in the folio edition of that author's works, 1673. Scene, Cordua.

**DIVES AND LAZARUS.** A comedy, by Ralph Radcliff. Not printed. A moral-play so called is mentioned in the play of Sir Thomas More, 1590, and again in Greene's *Groatsworth of Wit*, 1592.

**DIVES AND LAZARUS.** A droll acted at Bartholomew Fair in the seventeenth century. It is mentioned in the *Wit and Drollery*, 1682; and in the second part of the *Pleasant Musical Companion*, 1687.

**THE DIVINE COMEDIAN;** or, the Right Use of Plays, improved in a sacred tragi-comedy by Richard Tuke. 4to. 1672. Dedicated to the Countess of Warwick. This play is on a religious subject, and we 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.

**THE DIVORCE.** A play, entered on the books of the Stationers' Company, Nov. 29, 1653, but not printed.

**DOCTOR FAUSTUS'S TRAGICAL HISTORY,** by Christopher Marlowe. 4to. 1604; 1609; 1611; 1616; 1624; 1631; 1663. The last edition of this play had additions of several new scenes and the actors' names. The scene at Rhodes and Wertemberg, and the plot is founded on Camerarius, Wierus, and other writers on magic. It was entered on the books of the Stationers' Company, by Thomas Bushull, Jan. 7, 1607. In this play, Edward Alleyn used to act the principal character; as appears from the following passage in *Rowlands' Knave of Clubbs*, 1611:—

The gull gets on a surplice,—with a crosse upon his breast,  
Like Allen playing Faustus,—in that manner was he drest.

**DOCTOR FAUSTUS,** Life and Death of, with the Humours of Harlequin and Scaramouch; as they were acted by Lee and Jevon. A farce by W. Mountford. Acted at the Queen's Theatre in Dorset Gardens, and revived at the Theatre in Lincoln's Inn Fields. 4to. 1697. It was first acted between 1684 and 1688. See *Genest's Stage*, i. 450.

**THE DOCTORS OF DULHEAD COLLEGE.** A droll by Kirkman, taken from an unpublished play called the *Father's Own Son*. It is printed in the second part of the *Wits, or Sport upon Sport*, 1672.

**DON CARLOS PRINCE OF SPAIN.** A tragedy by Thomas Otway, acted at the Duke's Theatre. 4to, 1676; 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, by S. Real, and also from the Spanish Chronicles in the Life of Philip II. Its success may be gathered from the following lampoon of Rochester, in his Trial of the Poets for the Bays :—

Tom Otway came next, Tom Shadwell's dear zany,  
 And swears, for heroicks, he writes best of any :  
 Don Carlos his pockets so amply had fill'd,  
 That his mange was quite cur'd, and his lice were all kill'd,  
 But Apollo had seen his face on the stage,  
 And prudently did not think fit to engage,  
 The scum of a playhouse for the prop of an age.

**DON HORATIO.** A play, acted at the Rose Theatre, Feb. 23, 1591. Not now known.

**DON JAPHET OF ARMENIA.** A comedy translated from Scarron in 1657, by Sir William Lower, Knt. It was preserved in manuscript at Skeffington Hall.

**DON QUIXOTE.** In a list of "books sold by Nathaniel Brook at the Angel in Cornhill," appended to the New World of English Words, 1658, in the number of those "in the presse, and ready for printing," is one entitled "the History of Donquixiot, or the Knight of the illfavoured face, a comedy." It is also advertised with others as at the press in a list at the end of Wit and Drollery, 1661; but it was never printed.

**THE COMICAL HISTORY OF DON QUIXOTE.** By Thomas Durfey. Acted, with success, at Dorset Gardens. 4to. 1694. The epilogue was spoken by Dogget, as Sancho riding on his ass.

**THE COMICAL HISTORY OF DON QUIXOTE.** By Thomas Durfey. Acted at Dorset Gardens. Part II. 4to. 1694; 12mo. 1729. This also was well received.

**THE COMICAL HISTORY OF DON QUIXOTE.** The third part, with the Marriage of Mary the Buxome. By Thomas Durfey. 4to. 1696; 12mo. 1729. This was not acted with the same success as the two former parts.

**DON SEBASTIAN, KING OF PORTUGAL.** A tragedy, by J. Dryden, acted at the Theatre Royal. 4to. 1690; 4to. 1692.

**THE DOUBLE DEALER.** A comedy by W. Congreve, acted at the Theatre Royal. 4to. 1694. A person who saw this acted early in 1694, thus notices it in a letter dated March 22nd; "it has fared with that play, as

it generally does with beauties officiously cried up; the mighty expectation which was raised of it made it sink even beneath its own merit."

**THE DOUBLE MARRIAGE.** A play, by Beaumont and Fletcher, first printed in their Works, 1647. It was revived after the Restoration. See a prologue in the Covent Garden Drollery, p. 14. Scene, Naples.

**THE DOUBTFUL HEIR.** A tragi-comedy by James Shirley. 8vo. 1652. In his Poems, 1646, is a "Prologue at the Globe to his Comedy called the Doubtful Heir, which should have been presented at the Blackfriars." Scene, Murcia.

**THE DOWNFAL OF ROBERT EARL OF HUNTINGTON.** An historical play printed in 4to. 1601. It is mentioned by Henslowe as the first part of the play of Robin Hood, and was otherwise called "Robin Hood of merry Sherwode, with his love to the chaste Matilda, the Lord Fitzwater's daughter, afterwards his fair maid Marian." It was written by Munday, who was slightly assisted in its composition by Chettle. Reprinted in Collier's Supplement to Dodsley.

**THE DUCHESS OF SUFFOLK.** An historical play by Thomas Drue. 4to. 1631. The plot is founded on history, as may be seen from Foxe's Martyrs. Scene, London. In Sir Henry Herbert's manuscript Diary is the following entry, under the date of January the 2nd, 1624,—“for the Palsgraves company, the History of the Dutchess of Suffolk, which, being full of dangerous matter, was much reformed by me; I had two pounds for my pains; written by Mr. Drew.”

**THE DUKE.** A play, by James Shirley. Licensed May 7th, 1631. Not now known.

**A DUKE AND NO DUKE.** A farce, by N. Tate. Acted by their Majesties' Servants. 4to. 1685; 4to. 1693. The scene of this piece lies in Florence, and the plot is taken from Trappolin Suppos'd a Prince. A preface "concerning farce" is prefixed to this play.

**DUKE HUMPHREY.** A tragedy. This play was among those destroyed by Warburton's servant. It was entered on the books of the Stationers' Company, June 29, 1660, as the work of Shakespeare.

**THE DUKE OF GUISE.** By Henry Shirley. This play has not been printed, but was entered on the books of the Stationers' Company, Sept. 9, 1653.

**THE DUKE OF GUISE.** A tragedy by Dryden and Lee. Acted by their Majesties' Servants. 4to. 1683; 4to. 1687. The object of this play evidently was to serve the Duke of York, whose succession was opposed. The plot is taken from Davila, Mazeray, and other writers on the reigns of Henry III, and Charles IX.; and the story of Malicorn the conjurer, from

Rosset'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. Dryden was severely attacked for this piece, which was considered as levelled at the then enemies of the English court; on which he declares, in his *Vindication*, that it was at Lee's earnest request that he joined him in writing it; nor was it in his thought to expose any person living. "After the writing of *Œdipus*," says he, "I passed a promise to join with him in another; and he happened to claim the performance of that promise just upon the finishing of a poem, when I would have been glad of a little respite before the undertaking of a second task." Several passages in this play are borrowed from Lee's *Massacre of Paris*.

**THE DUKE OF LERMA.** Printed in fol. 1692. Pepys thus notes in his *Diary*, February 20th, 1667-8,—“dined, and by one o'clock to the King's house; a new play, the Duke of Lerma, of Sir Robert Howard's: where the king and court was; and Knipp and Nell spoke the prologue most excellently, especially Knipp, who spoke beyond any creature I ever heard. The play designed to reproach our king with his mistresses, that I was troubled for it, and expected it should be interrupted; but it ended all well, which salved all.” This was the play of the *Great Favourite*. 4to. 1668.

**THE DUKE OF LORANE.** A play alluded to by Pepys under the date of January 11th, 1668. It is conjectured to be an error for the name of the preceding drama.

**THE DUKE OF MILAN.** A tragedy by P. Massinger. Acted with good success at Black Friars. 4to. 1623; 4to. 1638. Dedicated to Lady Stanhope. The plot is taken partly from Guicciardini, book 8, and partly from Josephus.

**THE DUKE OF MILAN AND THE MARQUIS OF MANTUA.** A play acted at court in 1579,—“a history of the Duke of Millayn and the Marques of Mantua, shewed at Whitehall on St. Stephens daie at night, enacted by the Lord Chamberlayne's servauntes.”

**THE DUKE'S MISTRESS.** A tragi-comedy, by James Shirley, acted at the private house, Drury Lane. 4to. 1638. Scene, Parma. It was first acted in 1636.

**THE DUMB BAWD.** By Henry Shirley. Not printed; but entered on the books of the Stationers' Company, Sept. 9th, 1653.

**THE DUMB KNIGHT.** An historical comedy, by Lewis Machin, acted sundry times by the children of the Revels. 4to. 1608; 4to. 1633. The scene of this play lies in Cyprus; the most essential incidents of the plot are taken from *Bandello's Novels*, and are similar to those in a play called the *Queen*; or, the *Excellency of her Sex*. Though this play was acted

several times, it found many enemies, as we may perceive from the preface ; where the author says, the play was misconstrued. He also says that, in the composition of the play, he had “a partner whose worth hath been often approved ;” and as the name of Markham is found in some copies in the place of Machin, perhaps it is the joint production of those two writers. It was entered on the Stationers’ Registers, October 6th, 1608. Reprinted in Dodsley’s Collection.

THE DUMB LADY ; or, the Farriar made Physician. A comedy by John Lacy. Acted with success at the Theatre Royal. 4to. 1672. Dedicated to the Earl of Southampton. The plot and much of the language of this play are from Moliere’s *Médecin malgré lui*. The scene is laid in London.

DURANCE. A masque, temp. Car. I. Not printed.

THE DUTCH COURTEZAN. A comedy, by J. Marston. Played at the Black Friars, by the children of the Revels. 4to. 1605. This play is mentioned in the Black Yeare, 1606, as “corrupting English conditions.” Reprinted in Marston’s Works, ed. 1856, ii. 111. The incident of Cockle-demoy’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 the Palace of Pleasure.

THE DUTCH LOVER. A comedy by Mrs. Behn. Acted at the Duke’s Theatre. 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 the Spanish novel, called Don Fenise. Mrs. Behn, in her address to the reader, prefixed to this play, begins thus : “Good, sweet, honey, sugar-candied reader, which I think is more than any one has call’d you yet.” There is an epilogue but no prologue, the latter having been “by misfortune lost.”

THE DUTCHESS OF FERNANDINA. A tragedy by Henry Glapthorne. This piece was entered at Stationers’ Hall, June 29, 1660, but has not been published. The MS. is in the list of those said to have been destroyed by Warburton’s servant.

THE DUTCHESS OF MALFEY. A tragedy by John Webster, acted with success at Black Friars and the Globe. 4to. 1623 ; 4to. 1640. The scene lies at Malfy, Rome, &c., and the story of it is well known 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, Goulart has given this tale a place in his *Histoires Admirables* ; Bandello has worked it up in one of his novels ; and it is found in an English dress in Painter’s Palace of Pleasure. The first edition of this play is described in the title-page as “the perfect and exact copy, with diverse things printed that the

length of the play would not beare in the presentment." Burbage, Taylor, Lowin, and other eminent actors, performed parts in this tragedy. It was revived, with alterations, and printed in 4to. 1678; 1708.

**THE DUTCH PAINTER.** It is stated in Sir Henry Herbert's manuscript Diary, under date of June 10th, 1622, that "a new play called the Duche Painter and the French Branke was allowed to be acted by the Princes Servants at the Curtayne."

**DYCCON OF BEDLAM.** A play under this title was entered on the books of the Stationers' Company, by Thomas Colwell, in 1562. This play, I believe, was never published. It seems to have been the first sketch of Gammer Gurton's Needle, which appeared in 1575, from the same printer; or perhaps is the play itself.

**EARL OF GLOSTER.** Anthony Wadeson, in 1601, wrote a play which is mentioned in Henslowe's Diary, p. 183, under the title of, "the honorable lyfe of the humorous Earle of Gloster, with his conquest of Portugall." It was acted by the Lord Admiral's servants.

**EARL GOODWIN AND HIS THREE SONS.** A play, by Robert Wilson, in conjunction with Drayton, Chettle, and Dekker. Acted in 1598. A second part of the above play, by the same authors, was acted the same year by the Lord Admiral's servants. Neither of them was ever printed.

**EASTWARD HOE.** A comedy by G. Chapman, Ben Jonson, and John Marston, acted by the children of Her Majesties Revels, in the Black Friars. 4to. 1605; in Dodsley's Collection, 1780. There were no fewer than three different editions all printed in 1605, 4to. It is said that, for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardons; and Jonson, on his release from prison, gave an entertainment to his friends, among whom were Camden and Selden. The offensive parts are omitted in all but a few copies.

**EDGAR; or, the English Monarch.** An heroic tragedy, by T. Rymer. 4to. 1678; also in 4to. 1691, under the title of the English Monarch. This play is written in heroic verse. It was licensed in September, 1677. The scene is fixed in London; the unity of time is so well preserved, that the whole action lies between twelve at noon and ten at night; and the plot is from William of Malmesbury, and other old English historians.

**KING EDGAR AND ALFREDA.** A tragi-comedy, by E. Ravenscroft, acted at the Theatre Royal. 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, King of the West Saxons.

**EDMUND IRONSIDE.** A manuscript play, written about A.D. 1647. The only known copy is in a private library in Ireland.

**EDWARD THE FIRST.** An historical Play, by Geo. Peele. 4to. 1593; 1599. The title at length runs thus: "The famous Chronicle of King Edward the First, surnamed Longshankes, with his Returne from the Holy Land. Also the Life of Llewellen, Rebelle in Wales. Lastly, the sinking of Queen Elinor, who sunck at Charing Crosse, and rose again at Potters-hith, now named Queene-hith." Part of the story is taken from Holinshed. Reprinted in Dodsley's Collection, and by Mr. Dyce. Both the old editions are very carelessly printed, containing passages that defy all attempts at conjectural emendation.

**EDWARD THE SECOND.** A tragedy by C. Marlow, acted by the Earl of Pembroke's Servants. 4to. 1598; 1612; 1622. It was entered on the books of the Stationers' Company, July 6, 1593. This play is very far from a bad one, and contains the fall of Mortimer, and the life and death of Piers Gaveston, Earl of Cornwall, and chief favourite of that unfortunate prince, 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 THE THIRD.** The Raigne of King Edward the Third, as it hath bin sundrie times plaied about the Citie of London. 4to. 1596; 1599. Reprinted in Capell's Provisions, 8vo. 1760.

**EDWARD THE THIRD, with the Fall of Mortimer, Earl of March.** An historical play. 4to. 1691. Coxeter attributes this play 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, with a comic underplot, and from a novel called the Countess of Salisbury.

**EDWARD THE FOURTH.** An historical play, in two parts, by Thomas Heywood, "as it hath divers times bene publicly played by the Right Honorable the Earle of Derby his servants," imprinted at London by F. K. for Humfrey Lownes and John Oxenbridge, 1600; a second edition, printed by H. L. for Nathaniell Fosbrooke, 1605; another in 4to. 1613; again in 4to. 1619; and one, also in 4to., 1626. There are also two early undated editions of these plays. Reprinted, 8vo. 1842.

**EGIO.** An interlude, written about the year 1560.

**THE ELDER BROTHER.** A comedy by John Fletcher, acted at the Black Friars. 4to. 1637; 1651; 1661; 1678. The first and third editions have the name of Fletcher alone. In the second, Beaumont is joined with him.

- ELECTRA.** A tragedy by C. W., viz. Christopher Wase. 8vo. 1649. This is a translation from Sophocles.
- ELVIRA ; or, the Worst not always true.** A comedy by a person of quality (supposed to be Lord Digby). 4to. 1667. In Dodsley's Collection. The scene lies in Valencia.
- EMILIA.** A tragi-comedy. 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.
- THE EMPEROR OF THE EAST.** A tragi-comedy by P. Massinger, acted with success at the Black Friars and the Globe. 4to. 1632. Licensed on March 11th, 1630-1. The scene is laid in Constantinople. It is dedicated to Lord Mohun.
- THE EMPEROR OF THE MOON.** A farce, by Mrs. Behn, acted at the Queen's Theatre. 4to. 1687; 1688. This piece is taken from *Arlequin Empereur dans le Monde de la Lune*, which was originally translated from the Italian, and acted in France eighty times successively. Mrs. Behn, however, has made great alterations, and rendered it full of whimsical and entertaining business.
- THE EMPIRIC.** A droll formed out of Ben Jonson's play of the *Alchemist*, and printed in the *Wits, or Sport upon Sport*, 1672.
- THE EMPRESS OF MOROCCO.** A tragedy by Elk. Settle, acted at the Duke's Theatre. 4to. 1673. This play is the first that was adorned with woodcuts, of which there are five, representing scenes in the tragedy, and a frontispiece. It was republished in 1687, without the plates. Dryden makes the following severe observations on this play,—“So the favours of persons of honour and generosity cast on ingenious men, encourage them to produce excellent things, and are bestowed for the advantage of the world; but thrown away on such unimprovable dunces as this, only produce such things as they say are bred of sun and slime in Ægypt, things half mud and half monster, and such another thing is this play, a thing made up of fustian and non-sense, which with much ado, after two years painful hatching, crawl'd out of the muddy head where it was engendred.”
- THE EMPRESS OF MOROCCO.** A farce, acted at the Theatre Royal. 4to. 1674. This is a burlesque of the preceding piece, and is said to have been written by Thomas Duffet; the epilogue, spoken by Hecate and the three witches, being a new fancy, after the old and most surprising way of *Macbeth*, which had then lately been revived, performed with new and costly machines, which were invented and managed by the most ingenious operator, Henry Wright.

- THE ENCHANTED LOVERS.** A pastoral, by Sir William Lower. 12mo. 1658. Printed at the Hague. The scene is laid in the Island of Erithrea, Portugal.
- ENCHIRIDJON CHRISTIADOS.** A twelve dayes taske, or twelve verdicts and visions upon Christ, his Incarnation, Nativity, Circumcision, &c., presented for a Christmas maske to William Paston, Esq., High Sheriff of Norfolk, and the Lady Katharine his wife, by John Cayworth, 1636. Preserved in the British Museum, MS. Addit. 10311.
- THE ENCOUNTER.** A droll formed out of Beaumont and Fletcher's play of the Knight of the Burning Pestle, and printed in the Wits, or Sport upon Sport, 1672.
- ENDIMION, and the Man in the Moone.** A comedy by J. Lilly. 4to. 1591. Performed before Queen Elizabeth, at Greenwich, by the children of the Chapel and of Paul's. The story is from Lucian's Dialogue between Venus and the Moon, and other of the mythologists.
- ENDYMION, the Man in the Moon.** A masque, of three pages only, printed at the end of a comedy, called Imposture Defeated, 1698.
- ENGLAND'S COMFORT.** England's Comfort and London's Joy, expressed in the Royall Entertainment of King Charles I. at his blessed Return from Scotland on Tuesday the 25 Nov., 1641, by Richard Gurney esquire, Lord Mayor, and the Aldermen, Sheriffs, and Companies of this City of London, together with the form how the state is to bee observed by the severall Companies for conducting His Majesty and Royal Progeny to the Guildhall to dinner, &c., 4to. 1641. This pageant was compiled by Taylor, the Water-poet, whose name occurs at the end.
- ENGLAND'S JOY.** In the library of the Society of Antiquaries is preserved a broadside entitled, "the plot of the play called England's Joy, to be playd at the Swan this 6 of November, 1602." It was, says Mr. Collier, an allegorical exhibition of some of the principal events of the reign of Elizabeth, who was personated under the character of England's Joy.
- ENGLEBERT.** By Joshua Barnes. A manuscript in the library of Emanuel College, Cambridge. This piece is in rhyme, and is part tragedy and part opera. From the prologue prefixed to it, it appears to have been, or at least intended to have been, acted.
- THE ENGLISH FRIAR; or, the Town Sparks.** A comedy by J. Crowne, acted by their Majestie's servants. 4to. 1690. Scene, London. It was first acted in 1689, and was directed against the Roman Catholics.
- THE ENGLISH FUGITIVES.** A play, by William Haughton, acted in 1600; but not printed.



- THE ENGLISH LAWYER.** A comedy by E. Ravenscroft, acted at the Theatre Royal. 4to. 1678. This is an adaptation, in English, of Ruggles's Latin comedy, *Ignoramus*. The scene, Bordeaux.
- ENGLISHMEN FOR MY MONEY ; or, A Woman will have her Will.** A comedy. 4to. 1616 ; 1626 ; 1631. Scene, Portugal. This is said to have been acted divers times, with applause. The title-page of the edition of 1631, is only, "A Woman will have her Will;" the running-title is double, as above. This play was written in 1598, by William Haughton.
- THE ENGLISH MONARCH.** Rymer's tragedy of Edgar, first printed in 1678 under the title of *Edgar or the English Monarch*, was republished in 1691 under the latter title only.
- THE ENGLISH MONSIEUR.** A comedy, by James Howard. 4to. 1674. Scene, London. Pepys saw this play acted in 1666, and was particularly pleased with the performance of "little Nelly," who no doubt acted *Lady Wealthy*.
- THE ENGLISH MOOR ; or, the Mock Marriage.** A comedy as it was often acted with general applause by Her Majesties Servants, by Richard Brome, 8vo. 1659. Scene, London. A manuscript copy of this play is in the library of Lichfield Cathedral.
- THE ENGLISH PRINCESS ; or, the Death of Richard the Third.** A tragedy, by J. Caryl. 4to. 1667 ; 1674. Acted at the Duke of York's Theatre. The plot is from *Holinshed, Speed, &c.* and the scenes are laid in the head-quarters of King Richard and the Earl of Richmond, while they are in the sight of each other. There is nothing in it borrowed from Shakespeare. Pepys saw this play acted on March 7th, 1667, and describes it as "a most sad, melancholy play, and pretty good."
- THE ENGLISH ROGUE.** A comedy by Thomas Thompson, acted (says the title-page) before several persons of honour with great applause. 4to. 1668. Scene, Venice.
- THE ENGLISH TRAVELLER.** A tragi-comedy by Tho. Heywood, acted at the Cock-pit, Drury Lane. 4to. 1633. Dedicated to Sir Henry Appleton. 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, p. 269, where he has related it more at large, affirms it to be an absolute fact.
- ENOUGH'S AS GOOD AS A FEAST.** This piece is mentioned as a comedy by Kirkman, but without either date or author's name.
- THE ENTERTAINMENT OF THE QUEEN AND PRINCE** at Lord Spencer's at Althorpe, on Saturday, June 25, 1603, as they came first into the kingdom, by Ben Jonson. 4to. 1603 ; fol. 1616.

**ENTERTAINMENT AT KING JAMES THE FIRST'S CORONATION.**

By Ben Jonson. 4to. 1603; fol. 1640. This piece consists only of congratulatory speeches, spoken to His Majesty at Fenchurch, Temple Bar, and in the Strand, in his way to the coronation, with the author's comments to illustrate them.

**THE ENTERTAINMENT OF THE KING AND QUEEN**, on May Day in the morning, 1604, at Sir W. Cornwallis's house at Highgate, by Ben Jonson.

**THE ENTERTAINMENT OF THE TWO KINGS OF GREAT BRITAIN AND DENMARK** at Theobalds, July 24, 1606, by Ben Jonson. This entertainment is very short, and consists chiefly of epigrams.

**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.

**THE ENTERTAINMENT** given by the Right Hon. the Lord Knowles, at Cawsome House near Reading, to our most gracious Queen Anne, in her progress toward the Bath, upon the 27th and 28th days of April, 1613. Whereunto is annexed, the Description, Speeches, and Songs of the Lords Maske, presented in the Banqueting-house, on the marriage-night of the high and mightie Count Palatine and the royally descended Lady Elizabeth, by Thomas Campion. 4to. 1613.

**THE ENTERTAINMENT OF KING CHARLES I.** coming into Edinburgh, June 15, 1663. 4to. Edinb. 1663.

**THE ENTERTAINMENT AT RICHMOND.** A masque, presented by the most illustrious Prince Charles to their Majesties, 1634.

**AN ENTERTAINMENT ON THE PRINCE'S BIRTH DAY.** By Thomas Nabbes. 4to. 1639.

**AN ENTERTAINMENT AT RUTLAND HOUSE**, by declamation and music, after the manner of the ancients, by Sir W. Davenant. 4to. 1656. The vocal and instrumental music composed by Dr. Charles Coleman, Capt. Henry Cook, Mr. Henry Lawes, and Mr. George Hudson. This piece contains curious notices of London localities.

**THE ENTERTAINMENT OF HIS MOST EXCELLENT MAJESTY CHARLES II. IN HIS PASSAGE THROUGH THE CITY OF LONDON TO HIS CORONATION**: containing an exact Account of the whole Solemnity; the triumphal Arches, and Cavalcade, delineated in Sculpture, the Speeches and Impresses illustrated from Antiquity. To these are added, a brief Narrative of His Majesty's solemn Coronation: with his

magnificent Proceeding and Royal Feast in Westminster Hall. By John Ogilby. Fol. 1661. This was afterwards enlarged by the King's command, and republished with the title of the King's Coronation, &c. Fol. Lond. 1685.

ENTERTAINMENT OF CHRISTIAN IV. The most Royall and Honourable Entertainment of Christian the Fourth, King of Denmarke, who with a Fleet of gallant Ships arrived on the 16 of July, 1606, in Tylber y Hope, with a Relation of his meeting by our King, the Prince, &c., the Pleasures sundry times shewed for his gracious welcome and most famous Entertainment at Theobald's, with the Royall Passage the 31 July through the City of London, and Honorable Shewes there presented them. 4to. Lond. 1606.

EPICŒNE; or, the Silent Woman. A comedy by Ben Jonson, acted by the King's Servants. 4to. 1609. The following memorandum occurs in the notes of Ben Jonson's Conversations at Hawthornden,—“when his play of a Silent Woman was first acted, ther was found verses after on the stage against him, concluding that that play was well named the Silent Woman, ther was never one man to say Plaudite to it.”

EPIDICUS. A comedy translated from Plautus, by Lawr. Echard, with critical remarks; but never intended for the stage. The scene of this piece lies at Athens. The time about five or six hours. 8vo. 1694.

EPSOM WELLS. A comedy by T. Shadwell, acted at the Duke's Theatre. 4to. 1673, 1676, 1693, 1704. This piece continued popular for many years. Dryden improperly accuses the author of it with plagiarism,—

But let no alien Sedley interpose,

To lard with wit thy hungry Epsom prose.

AN EQUAL MATCH. This is a droll formed out of Beaumont and Fletcher's play of Rule a Wife and Have a Wife, and printed in the Wits, or Sport upon Sport, 1672.

ERMINIA; or, the Fair and Vertuous Lady. A tragi-comedy by Richard Flecknoe. 12mo. 1661.

ERROR. “The historie of Error, shoven at Hampton Court on Newyeres daie at night, enacted by the Children of Powles,” Revels' Accounts, 1576-7. The “Historie of Ferrar,” supposed to be miswritten for this play, is stated to have been acted at Windsor early in 1583. The Comedy of Errors is called “the Plaie of Errors” in the Revels' Accounts for 1604-5.

ESOP. A comedy in two parts, by Sir J. Vanbrugh, acted at Drury Lane. 4to. 1697. This play is taken from a comedy of Boursault's, written about six years before it; but the characters 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 original.

ESSEX ANTIC MASQUE. A masque produced about A.D. 1620.

THE EUNUCH. A comedy translated from Terence, by Charles Hoole. 8vo. 1663.

THE EUNUCH. A tragedy by William Heminges. 4to. 1687. This is only the Fatal Contract, by the same author, with a new title.

THE EUNUCH. A comedy translated by Thomas Newman. 8vo. 1627.

THE EUNUCH. A comedy translated by L. Echard. 8vo. 1694.

EUNUCHUS. A translation of one of Terence's comedies by Richard Bernard. 4to. 1598; 1629.

EUPHORMUS. Euphormus sive Cupido Adultus, a Latin comedy by George Wilde, acted at St. John's College, Oxford, February 5th, 1634-5. There is a MS. copy of this play in the British Museum, MS. Addit. 14047.

EURIBATES. A Latin drama of the seventeenth century, written by Crouse of Caius College, Cambridge. It is preserved in manuscript in the library of Emmanuel College, in that university.

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 of Ryswick, and was performed at the theatre in Lincoln's Inn Fields. Annexed to it is a panegyric poem, which was spoken by way of prologue to it. The music by Eccles.

AN EVENING ADVENTURE; or, A Night's Intrigue. A comedy from the Spanish. 1680.

AN EVENING'S LOVE; or, the Mock Astrologer. A comedy by J. Dryden, acted at the Theatre Royal. 4to. 1671; 1691. This play met with good success when first acted in 1668. The principal plot is built on Corneille's Feinct Astrologue, 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 MAN. 4to. No date. To this morality is prefixed the following advertisement: "Here begynneth a Treatyse how the hye Fader of Heven sendeth dethe to somon every creature to come and gyve a counte of theyr lyves in this worlde, and is in maner of a moralle playe." It was first printed by Pynson before 1531, and twice by Skot before 1537. Reprinted in Hawkins' *English Drama*, i. 27. No perfect copy of Pynson's edition is known, but in the Douce collection is a fragment of this play having the

following colophon,—“Imprynted at London, in Fletestrete, at the Sygne of the George, by Richarde Pynson, prynter unto the Kynges noble grace.”

**EVERY MAN IN HIS HUMOUR.** A comedy by Ben Jonson, acted by the Lord Chamberlain's Servants, 1598. 4to. 1601; fol. 1616. Whalley observes, that, in this play, as originally written, “the scene was at Florence, the persons represented were Italians, and the manners in great measure conformable to the genius of the place; but in this very play, the humours of the under characters are local, expressing not the manners of a Florentine, but the gulls and bullies of the times and country in which the poet lived; and as it was thus represented on the stage, it was published in the same manner in 4to. in 1601. When it was printed again in the collection of his works, it had a more becoming and consistent aspect. The scene was transferred to London; the names of the persons were changed to English ones; and the dialogue, incidents, and manners, were suited to the place of action. And thus we now have it in the folio edition of 1616, and in the several editions that have been printed since.” Each of the editions of 1601 and 1616 should, therefore, be read.

**EVERY MAN OUT OF HIS HUMOUR.** A comedy, by Ben Jonson, acted 1599. Printed for Nicholas Linge, 1600; again, for William Holme, 1600. This play is called *Every One out of his Humour* in a list of plays acted in 1605.

**EVERY WOMAN IN HER HUMOUR.** A comedy, 4to. 1609.

**THE EXAMPLE.** A comedy by James Shirley, acted at the private house, Drury Lane. 4to. 1637. This play was licensed on June 24th, 1634.

**EXCHANGE WARE AT THE SECOND HAND;** viz., Band, Ruffe, and Cuffe, lately out, and now newly dearned up; or, A Dialogue, acted in a Shew in the famous Universitie of Cambridge. Second edition, 4to. 1615.

**THE EXCOMMUNICATED PRINCE;** or, the False Relick. A tragedy by Captain William 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 Captain Bedloe had so considerable a hand in the discovering. They found themselves, however, disappointed; the plan of this play being built 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. Some ascribe it, or at least the greater part of it, to Thomas Waiter, a scholar of Jesus College, Oxford.

**THE EXPOSURE.** A pastoral, licensed in 1598. Sir H. Herbert mentions a pastoral so called as acted in November, 1663.

**THE EXTRAVAGANT SHEPHERD.** A pastoral comedy, by T. R. 4to. 1654. This piece was translated from the French of T. Corneille, and is founded on a romance called *Lysis*; or, the Extravagant Shepheard, 1654. The author, in a dedication addressed to Joanna Thornhill, appears to intimate that the comedy had been unsuccessfully performed in its English dress.

**EZECHIAS.** A play, by Nicholas Udal, acted before Queen Elizabeth at Cambridge, 1564. "This day (Aug. 8.) was nothing done publique, save that at 9 of the clocke at night an English play called Ezekias, made by Mr. Udal, and handled by King's College men onely," Nichols's *Progresses of Queen Elizabeth*, vol. iii. p. 177.

**THE FABII.** An ancient drama. Performed before the year 1580. See Stephen Gosson's *School of Abuse*, 1579. This is perhaps the same play as the *Four Sons of Fabius*, q. v.

**THE FACTIOUS CITIZEN**; or, the Melancholy Visioner. A comedy acted at the Duke's Theatre. 4to. 1635. Scene, Moorfields.

**THE FAIR ANCHORESS OF PAUSILIPPO.** A play by Massinger, licensed on January 26th, 1639-40. It is not now known to exist.

**FAIR CONSTANCE OF ROME.** A play, in two parts, by Anthony Munday, in conjunction with Hathwaye, Drayton, and Dekker. Acted in 1600. Not printed.

**FAIR EMM**, the Miller's Daughter of Manchester, with the Love of William the Conqueror. A pleasant comedy, acted by the Lord Strange's Servants. 4to. 1631. There is also an undated edition in quarto. This piece is not divided into acts.

**THE FAIR FAVOURITE.** A tragi-comedy by Sir W. Davenant. Fol. 1673. A play so called is mentioned in the list of MSS. said to have been destroyed by Warburton's Servant.

**THE FAIR FOUL ONE.** This play is mentioned in Sir Henry Herbert's manuscript Diary, under the date of November the 28th, 1623,—“for a strange company at the Red Bull, the *Fayre Fowle One*, or the *Bayting of the Jealous Knight*, written by Smith.”

**THE FAIR MAID OF BRISTOL**, as it hath been played at Hampton before the King and Queen. A comedy. 4to. 1605. In black letter.

**THE FAIR MAID OF THE EXCHANGE**, with the merry Humours and pleasant Passages of the Cripple of Fanchurch, furnisht with Variety of delectable Mirth. A comedy by Thomas Heywood. 4to. 1607; 1625; 1637. This play was entered on the registers of the Stationers' Company on April 22nd, 1607.

- THE FAIR MAID OF THE INN.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647. The plot of Mariana's disowning Cæsario for her son, and the duke's injunction to marry him, is related by Causin, in his *Holy Court*; and is transcribed by Wanley, in his *History of Man*, fol. book iii. ch. 26. The scene lies in Florence.
- THE FAIR MAID OF ITALY.** A play, acted by the Earl of Sussex's Men, Jan. 12, 1593. Not now known.
- THE FAIR MAID OF LONDON.** A play under this title was licensed by Tilney in 1598.
- THE FAIR MAID OF THE WEST; or, A Girl worth Gold.** A comedy in two parts, by Thomas Heywood. 4to. 1631. Reprinted by the Shakespeare Society, ed. Collier, 1850. Both these pieces met with general approbation, and were favoured with the presence of the king and queen. The scene lies at Plymouth. The first part of the comedy is dedicated to John Othow, a barrister, and the second part to Thomas Hammon, a friend of the former gentleman.
- A FAIRE QUARREL.** A comedy, with new additions of Mr. Chaugh's and Trimtram's Roaring, and the Baud's Song. Never before printed. Acted before the King by the Prince's servants; written by Thomas Middleton and William Rowley, Gent. 4to. 1617; 1622. Dedicated to the nobly-disposed, virtuous, and faithful-breasted Robert Grey, esq. 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, London.
- FAIR ROSAMOND.** A droll acted at Bartholomew Fair in the seventeenth century. It is mentioned in an old song on the subject of that fair.
- THE FAIR SPANISH CAPTIVE.** A tragi-comedy. This play was advertised at the end of *Wit and Drollery, Jovial Poems*, 12mo. 1661, as then in the press; and it is also noticed in a list of "books in the presse and ready for printing" at the end of the *New World of English Words*, 1658.
- THE FAIR STAR OF ANTWERP.** A play which is thus mentioned in Sir Henry Herbert's manuscript Diary, under the date of September 15th, 1624,—“for the Palsgrave's company, a tragedy called the *Faire Star of Antwerp*.”
- THE FAIRY KNIGHT.** Sir Henry Herbert, in his manuscript Diary, under the date of June 11th, 1624, mentions “a new play called the *Fairy Knight*, written by Forde and Decker.”
- THE FAIRY MASQUE.** A masque produced at Court about A.D. 1620.

**THE FAIRY PASTORAL.** The Faery Pastorall; or Forrest of Elves, by William Percy. A play, edited from the author's original manuscript dated 1601, by Joseph Haslewood. 4to. 1824.

**THE FAIRY QUEEN.** A play, in the list of those said to have been destroyed by Warburton's servant. It was probably not printed.

**THE FAIRY QUEEN.** An opera, anonymous, acted at the Queen's Theatre. 4to. 1692. This piece is from Shakespeare's *Midsummer Night's Dream*. The music by Purcell. It pleased the town; but, on account of the great expense in dresses, decorations, and machinery, was not very profitable to those concerned. It was republished in 1693, with "alterations, additions, and several new songs."

**THE FAITHFUL FRIENDS.** A comedy attributed to Beaumont and John Fletcher. This play was entered on the books of the Stationers' Company, June 29, 1660, but was never printed in the seventeenth century, nor until 1812, when it was published by Weber from a manuscript, now in the possession of Mr. Dyce, who has included it in his excellent edition of Beaumont and Fletcher, vol. 4, p. 201.

**THE FAITHFUL SERVANT.** A play by Shirley, licensed in 1629.

**THE FAITHFUL SHEPHERD.** A pastoral comedy from the Italian, by D. D. Gent. 12mo. 1633. This is taken from the *Pastor Fido* of Guarini. Pepys notices a performance of this play in 1668. It is incorrectly attributed to Marston by Winstanley.

**THE FAITHFUL SHEPHERDESS.** A dramatic pastoral, by J. Fletcher. 4to. n.d., 4to. 1629; 4to. 1634. This is the production of Fletcher alone. On its first appearance in 1610 it met with an ill reception; but was afterwards represented before the King and Queen on Twelfth Night, 1633-4, and as the title-page to the third edition says, divers times since with great applause, at the private house in Black Friars. 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.

**THE FAITHLESS RELICT.** This is given as the first title of the play of the Cyprian Conqueror in one part of MS. Sloane 3709.

**THE FALLACY.** Fallacy; or the Troubles of Great Hermenia, an unpublished play in the British Museum, MS. Harl. 6869, written by R. Z. It is an allegorical play. At the end is the date, Aug. 13, 1631, followed by a cypher of C. R.

**THE FALSE COUNT;** or, A New Way to Play an old Game. A comedy by Mrs. Behu, acted at the Duke's Theatre. 4to. 1682. The hint of the



haughty Isabella's being readily imposed upon by the chimney-sweeper, whom Julia's lover Carlos had equipped out as a count, is borrowed from the *Precieuses Ridicules* of Moliere.

**THE FALSE FAVOURITE DISGRAC'D**, and the Reward of Loyalty. A tragi-comedy penned by George Gerbier d'Onvilly. 12mo. 1657. The scene is laid in Florence, from the history of which, in the time of the Medicis, the story is formed. The plot turns on the treachery of Hippolito, the False Favourite, by whose unfounded accusations, and perfidious intrigues, Pausanio is banished; the mutual attachment between Duke Cosmo and Lucebella, the daughter of Pausanio, nearly defeated (with a view to the Favourite's gaining her hand), and Martiano, her brother, driven into rebellion. These artifices are at length discovered, Hippolito is forgiven, and all terminates happily.

**THE FALSE FRIEND**; or, the Fate of Disobedience. A tragedy by Mary Pix, acted at Little Lincoln's Inn Fields. 4to. 1699.

**THE FALSE HEIR**. This is a droll formed out of Fletcher's play of the *Scornful Lady*, and printed in the *Wits, or Sport upon Sport*, 1672.

**THE FALSE ONE**. A tragedy by Beaumont and Fletcher. Fol. 1647. The story of this play is founded on the adventures of Julius Cæsar while in Egypt, and his amours with Cleopatra, as taken from Suetonius, Plutarch, and other historians of those times. Scene, Egypt.

**THE FAMILY OF LOVE**. A comedy by Thomas Middleton, acted by the Children of the Revels. 4to. Printed for John Helmes, and are to be sold in Saint Dunstons Churchyard in Fleet-street, 1608. Scene, London. This play is spoken of by Sir Thomas Barnwell, in Shirley's *Lady of Pleasure*, act i. scene 1. It was entered on the registers of the Stationers' Company on October 12th, 1607.

**THE FAMOUS WARS OF HENRY THE FIRST AND THE PRINCE OF WALES**. A play by Drayton, Decker, and Chettle, written in 1598.

**FANCIES CHASTE AND NOBLE**. A tragi-comedy by J. Ford, acted at the Phœnix, Drury Lane. 4to. 1638.

**FANCY'S FESTIVALS**. A masque in five acts, by Thomas 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.

**FARRE FETCHED AND DEAR BOWGHT YS GOOD FOR LADIES**. A play, entered on the books of the Stationers' Company, by Thomas Hackett, 1566.

**FAST AND WELCOME**. A comedy by Philip Massinger, entered on the

books of the Stationers' Company, June 29, 1660; and was one of those said to have been destroyed by Warburton's servant.

**FAST BIND FAST FIND.** A play by Heywood, mentioned in Gabriel Harvey's *Pierce's Supererogation*, 1593.

**THE FATAL BROTHERS.** A tragedy by Robert Davenport, entered on the books of the Stationers' Company, June 29, 1660, but not printed.

**THE FATAL CONTRACT.** A French Tragedy, by William Hemings. 4to. 1653. This play met with great success at its first representation, and was revived twice after the Restoration, under different titles; viz. first under that of *Love and Revenge*; and afterwards, 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 Childeric I. and Clotaire II.

**THE FATAL DISCOVERY; or, Love in Ruins.** A tragedy acted at Drury Lane. 4to. 1698. The scene of this play lies in Venice, but the original design of the plot seems taken from the story of *Œdipus and Jocasta*. The preface contains an answer to a copy of verses written by Dryden, and prefixed to the tragedy of *Heroic Love*.

**THE FATAL DOWRY.** A tragedy by Ph. Massinger and Nathaniel Field, acted at the Black Friars. 4to. 1632. 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. v. cap. 4*.

**THE FATAL FRIENDSHIP.** A play, by Burroughes; entered on the books of the Stationers' Company, Sept. 4, 1646, but never printed.

**FATAL FRIENDSHIP.** A tragedy by Cath. Trotter, afterwards Cockburne. 4to. 1698. Acted at Little Lincoln's Inn Fields, with great applause. It may be worth remarking that, in some copies of the first edition of this tragedy, the head-line in some pages is given as the *Fatal Marriage*.

**THE FATAL JEALOUSY.** A tragedy, acted at the Duke's Theatre. 4to. 1673. This play is ascribed by his contemporaries to Nevil Payne. The scene of it is laid in Naples, and the plot borrowed from *Beard's Theatre, the Unfortunate Lovers, &c.* The character of Jasper seems to be a bad copy of *Iago*, in *Othello*. Among the *Dramatis Personæ*, we find *Nat. Lee* the poet, who performed the small part of the *Captain of the Watch*. *Mrs. Betterton* was one of the actresses. This play was licensed in November, 1672.

**FATAL LOVE.** A French tragedy, by George Chapman. Under this title a play is entered on the books of the Stationers' Company, June 29, 1660;

but it was not printed. A play so called is in the list of manuscripts said to have been destroyed by Warburton's servant.

**FATAL LOVE**; or, the Forc'd Inconstancy. A tragedy by Elk. Settle, acted at the Theatre Royal. 4to. 1680. The plot of this play may be traced to its origin by reading the fifth book of Tattius's romance of Clitophon and Leucippe. It does not appear to have had any success.

**THE FATAL MARRIAGE**; or, the Innocent Adultery. A tragedy by Thomas Southerne, acted at the Theatre Royal. 4to. 1694. The scene lies in Brussels; and the plot 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, is borrowed from Boccaccio, Decameron, Dec. iii. Nov. 8.

**A FATAL MISTAKE**; or, the Plot Spoil'd. A play by Joseph Haines. 4to. 1692; 1696. According to Gildon, the attribution of the authorship to Haines is incorrect.

**THE FATE OF CAPUA**. A tragedy by Thomas Southerne, acted at Lincoln's Inn Fields. 4to. 1700. Scene, Capua. The prologue by Charles Boyle; the epilogue by Col. Codrington. The plot of this tragedy is partly taken from Livy.

**THE FATHER'S OWN SON**. A play, formerly in the possession of the company performing at the Cock-pit Theatre. It is mentioned in a MS. dated 1639, preserved in the Lord Chamberlain's Office; and Pepys, who saw it acted in 1661, notices it as "a very good play." A small portion of it, formed into a droll under the title of the Doctors of Dullhead College, is printed in the Wits, or Sport upon Sport, 1672.

**FATUM VORTIGERNI**. *Fatum Vortigerni, seu miserabilis vita et exitus Vortigerni Regis Britanniaë, una complectens adventum Saxonum sive Anglorum in Britanniam.* An early Latin play in the British Museum, MS. Lansd. 723.

**A FAULT IN FRIENDSHIP**. Acted at the Curtain in 1623. Dr. Anderson informs us that a play of this name was written by Benjamin, the eldest son of the famous Ben Jonson, in conjunction with Richard Brome. This statement was probably taken from the manuscript Diary of Sir Henry Herbert, who mentions, under date of October 2nd, 1623,—“for the Prince's Companye a new comedy called a Fault in Friendship, written by young Johnson and Broome.”

**THE FEIGN'D ASTROLOGER**. A comedy, anonymous. 4to. 1668. This is translated from Corneille, 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. A comedy by Mrs. Behn, acted at the Duke's Theatre. 4to. 1679. This play met with very good success, and was generally esteemed the best that she had written. 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, whatever may be thought of its delicacy. Its dedication is to Nell Gwyn.

FEIGN'D FRIENDSHIP; or, the Mad Reformer, a comedy acted at Little Lincoln's Inn Fields, in 1699, printed without a date, in that year. Scene, the Park and houses adjoining.

THE FEIGN'D INNOCENCE. "Aug. 16th, 1667, my wife and I to the Duke's playhouse, where we saw the new play acted yesterday, the Feign Innocence, or Sir Martin Marall, a play made by my Lord Duke of Newcastle, but, as every body says, corrected by Dryden," Pepys' Diary. This play is generally known under the title of Sir Martin Mar-all, q.v.

FELIX AND PHILIOMENA. "The history of Felix and Philiomena, shewed and enacted before her highnes by her Majesties servauntes on the Sondaie next after newe yeares daie at night, at Grenewiche, whereon was employed one battlement and a house of canvas," Revels' Accounts, 1584-5.

THE FEMALE ACADEMY. A comedy by the Duchess of Newcastle. Fol. 1662.

THE FEMALE PRELATE, being the History of the Life and Death of Pope Joan. A tragedy by Elk. Settle, acted at the Theatre Royal. 4to. 1680. The plot of this play, which is said to be an older one altered by Settle, is taken from Platina's Lives of the Popes; and Cooke's Dialogue, entitled Pope Joan. It is dedicated to the Earl of Shaftesbury. The same play, with the same title, was printed 4to. 1689, except that it was there said to be written by "a person of quality."

THE FEMALE VIRTUOSOES. A comedy by Thomas Wright, acted at the Queen's Theatre. 4to. 1693. This play, which was performed with great applause, is an improved translation of the Femmes Scavantes of Moliere.

THE FEMALE WITS; or, the Triumvirate of Poets at Rehearsal. 4to. 1697. With the letters W. M. in the title. This piece was acted at the Theatre Royal 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.

**FEMELANCO.** A tragedy by Chettle and Robinson, acted in 1602. See Henslowe's Diary, ed. Collier, p. 225.

**FERREX AND PORREX.** A tragedy set forth without addition or alteration, but altogether as the same was shewed on the stage before the Queenes Majestie about nine years past, viz. the 18th day of January, 1561-2, by the Gentlemen of the Inner Temple. The first three acts of this play were written by Thomas Norton; the two last by Thomas Sackville, afterwards Lord Buckhurst. The plot is from the English chronicles. This may be truly styled the first regular historical play in the English language. It was originally acted at the Inner Temple, and afterwards before Queen Elizabeth. Its first appearance was at a grand Christmas, celebrated with unusual magnificence, as may be seen by the description of it in Dugdale's *Origines Judiciales*, p. 150. It was first printed in 1565, an edition reprinted by the Shakespeare Society, 8vo. 1847, ed. W. D. Cooper. Other editions appeared in 1569, 1571, and 1590. This play was sometimes called the tragedy of Gorboduc.

**FERREX AND PORREX.** A play, by William Haughton, probably an alteration of the foregoing, and acted about 1600.

**FIDELE AND FORTUNATUS.** In the books of the Stationers' Company, November 12, 1584, is entered, "Fidele and Fortunatus, the Deceipts in Love discoursed in a Comedie of two Italyan Gentlemen, translated into Englishe." Only two copies of this play are known to exist, and both of them unfortunately want the title-page; but the running title is the Two Italian Gentlemen. See further in Collier's *Hist. Dram. Poet.*, iii., 242.

**FIESTAS DE ARANJUEZ;** festivals represented at Aranwez, before the King and Queen of Spain, in the year 1623, to celebrate the birth-day of that King, Philip IV. This is the description of a masque translated from the Spanish of Don Antonio de Mendoza. By Sir Richard Fanshawe. 4to. Lond. 1670.

**FILLI DI SCIRO;** or, *Phyllis of Scyros.* An excellent pastorall, written in Italian by C. Giudubaldo de Bonarelli, and translated into English by J. S. Gent. 4to. 1655. By some verses prefixed to this translation, it appears to have been made near twenty years before.

**FILLIS OF SCIRUS.** A pastorall, written in Italian by Count Guidabaldo de Bonarelli, and translated into English by Sir George Talbot. Dedicated to King Charles the Second. The autograph manuscript of this translation, with Sir George Talbot's corrections, is preserved in the British Museum,

MS. Addit. 12128; and there is another MS. copy of it in the Bodleian Library, MS. Rawl. Poet. 130.

- A FINE COMPANION. A comedy by Shakerley Marmion. 4to. 1633, acted before the King and Queen at Whitehall, and at the Theatre in Salisbury Court.
- FIRE AND BRIMSTONE; or, the Destruction of Sodom. A drama, by George Lesly. 8vo. 1675; 1684.
- THE FIRST CIVIL WARS IN FRANCE. A play, by Michael Drayton, in conjunction with Thomas Decker, acted in 1598.
- FIVE PLAYS IN ONE. "An invention called Fyve Playes in One, presented and enacted before her Majestie on Twelfedaie at night in the hall at Grenewiche," Revels' Accounts, 1585. Henslowe mentions a play under the same title, acted at the Rose Theatre in 1597.
- THE FIVE WITTY GALLANTS. The Fyve Wittie Gallants, as it hath been acted by the Children of the Chapell. Entered on the books of the Stationers' Company, March 22nd, 1608. This is, in all probability, Middleton's play of Your Five Gallants.
- FLATTERY. One of the interludes of Sir David Lindsay, printed in 4to. 1602, is entitled,—“Flattery, Deceit, and Falshood mislead King Humanitie.”
- THE FLEIRE. A comedy by Edward Sharpham, acted at the Black Friars, by the Children of the Revels. 4to. 1607; 1610; 1615; 1631. The scene of this play lies in London. It was entered by John Trundel, on the books of the Stationers' Company, May 6th, 1606.
- THE FLOATING ISLAND. A tragi-comedy by William 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 August, 1636, 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 canon's dignity on the author. The airs and songs were “set by Mr. Henry Lawes, servant to his late Majesty in his publick and private musick.” In an advertisement of the book at the end of the *New World of English Words*, 1658, the author is termed “that renowned wit.”
- FLORA'S VAGARIES. A comedy by Richard Rhodes. This amusing play was written while the author was a student at Oxford; and after being publicly acted by his fellow-students in Christ Church, Jan. 8, 1663, and afterwards at the Theatre Royal, was printed in 4to. 1670, 1677. The scene lies in Verona; and part of the plot, viz. the circumstance of Otrante's

making use of the friar in carrying on her intrigues with Lodovico, is founded on Boccacio's Decam., Day iii. Nov. 3.—“1664, Aug. 8th, my wife and I abroad to the King's play-house; here we saw Flora's Figarys; I never saw it before; and, by the most ingenious performance of the young jade Flora, it seemed as pretty a pleasant play as ever I saw,” Pepys' Diary.

**THE FLORENTINE LADIES.** In Jordan's Nursery of Novelties, 1660, is the “Prologue to a Play call'd the Florentine Ladies, played in the night by gentlemen.”

**THE FLORENTINE FRIEND.** A play with this title was entered on the books of the Stationers' Company, Nov. 29, 1653; but was not printed.

**FLORIMENE.** A pastoral, presented by the Queen's commandment before the King at Whitehall. 4to. 1635. “The pastorall of Florimene, with the description of the sceanes and interludes, as it was sent mee by Mr. Inigo Jones, I allowed for the press this 14 of Decemb. 1635; the pastorall is in French, and 'tis the argument only, put into English, that I have allowed to be printed,” Sir H. Herbert's Diary. In MS. Lansd. 1171 is preserved Inigo Jones's original “profyle of the stage for the proportioning the shortning sydes of sceanes with triangular frames when there is but one standing sceane, comparted by the sceane of the Pastorall of Florimene in the hall at Whitehall, 1635,” with another ground-plat referring to the same play.

**FLOWERS.** A Masque of Flowers was presented by the gentlemen of Gray's Inn, at the Court at Whitehall, in the Banqueting House, upon Twelfth Night, 1613, and was the last of the solemnities and magnificences which were performed at the marriage of the Earl of Somerset with the Lady Frances, daughter to the Earl of Suffolk. Printed in 4to, 1614.

**THE FLYING VOICE.** A play, by Ralph Wood. One of those destroyed by Warburton's servant.

**FOLLY OF PRIESTCRAFT.** An anonymous comedy, printed in 4to. 1690. Some copies have this title only, but others were published under that of the Converts, q. v.

**THE FOND HUSBAND;** or, the Plotting Sisters. A comedy by T. Durfey, acted at Drury Lane, and at the Duke's Theatre. 4to. 1676; 1677; 1678; 1685; 1711. The author, in his dedication to the Duke of Ormond, says,—“for the play I can say nothing, only that it was my own, though some are pleas'd to doubt the contrary,—the Scotch Song excepted, a part of which was not mine, nor do I desire any reputation from it.” There is a MS. copy of this play in the Bodleian Library, MS. Rawl. Poet. 52.

**THE FOND LADY.** A comedy by a Person of Honour. 4to. 1684. This

is only the play of the Amorous Old Woman, 1674, issued with a new title-page.

**A FOOL AND HER MAIDENHEAD SOON PARTED.** A play under this title was entered on the books of the Stationers' Company, Nov. 29, 1653; but was not printed. It was probably written by Robert Davenport; being enumerated, with the rest of his pieces, in a catalogue of dramas belonging to the Cock-pit Theatre, 1639.

**THE FOOL TRANSFORMED.** This comedy was advertised as being in the press, at the end of *Wit and Drollery, Jovial Poems*, 12mo. 1661, but was not published. It is also noticed in a list of "books in the presse and ready for printing," at the end of the *New World of English Words*, 1658.

**THE FOOL TURN'D CRITICK.** A comedy by T. Durfey, acted at the Theatre Royal. 4to. 1678. The characters of Old Winelove, Trim, and Small Wit, resemble those of Simo, Asotus, and Balio, in Randolph's *Jealous Lovers*. The prologue is the same with that to Lord Orrery's *Master Anthony*.

**THE FOOLE WITHOUT BOOKE.** A play, by William Rowley, entered on the books of the Stationers' Company, Sept. 9, 1653; but not printed.

**THE FOOL WOULD BE A FAVOURITE;** or, the *Discreet Lover*. A tragi-comedy by Lodowick Carlell. 8vo. 1657. Acted with great applause. The scene, Milan.

**THE FOOLS' MASQUE.** A masque produced at Court about A.D. 1620.

**A FOOL'S PREFERMENT;** or, the *Three Dukes of Dunstable*. A comedy by T. Durfey, acted at the Queen's Theatre, Dorset Garden. 4to. 1688. This play is an alteration of Fletcher's *Noble Gentleman*, the blank verse of which Durfey has transformed into prose. The music to the songs was composed by Purcell.

**THE FORC'D LADY.** A tragedy by Massinger. It is in the list of the manuscript plays said to have been destroyed by Warburton's servant; and it was entered on the registers of the Stationers' Company under the title of *Minerva's Sacrifice*, or the *Forc'd Lady*.

**THE FORC'D MARRIAGE;** or, the *Jealous Bridegroom*. A tragi-comedy by Mrs. Behn. 4to. 1671; 1688. This play was acted at the Queen's Theatre, and is supposed by Langbaine to have been the first of this lady's productions. Scene in the court of France.

**FORCED VALOUR.** A droll formed out of Beaumont and Fletcher's play of the *Humorous Lieutenant*, and printed in the *Wits, or Sport upon Sport*, 1672.

**THE FORESTERS' MASQUE.** A Court masque, played in 1574.



- FOR THE HONOUR OF WALES.** An anti-masque, by Ben Jonson. No date; but placed between those of 1619 and 1620. Fol. 1692.
- THE FORTITUDE OF JUDITH.** A tragedy by Ralph Radcliff. Not printed.
- THE FORTUNATE GENERAL.** A French history by Richard Hathwaye. Acted in 1602. Not printed.
- THE FORTUNATE ISLES,** and their Union, celebrated in a masque designed for the Court on Twelfth Night, by Ben Jonson, 1624-5. Inigo Jones's original sketches for the costume of the characters in this masque were published by the Shakespeare Society, 8vo. 1848.
- FORTUNATUS.** Decker's play of Old Fortunatus is mentioned in Henslowe's Diary, under the date of 1595-6, under the latter name only.
- FORTUNE.** In the Revels' Accounts, is an entry of a payment "to Robert Baker for drawing of patternes for the playe of Fortune." There was licensed to Purfoote in 1566 "a playe of Fortune, to knowe eche one hyr condicions and gentle maners, as well of women as of men."
- FORTUNE BY LAND AND SEA.** A tragi-comedy by Thomas Heywood, acted by the Queen's Servants. 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. One of the publishers of this comedy was "Robert Pollard at the Ben Johnson's Head behind the Exchange." It was reprinted by the Shakespeare Society, 8vo. 1845.
- THE FORTUNE HUNTERS;** or, Two Fools well Met. A comedy by James Carlisle, acted by His Majesties Servants. 4to. 1689. This play is not without merit; but Spruce's mistaking (though drunk) the hand of another for the handle of a pump, and orange flower for pump-water, is too absurd. Downes tells us that it expired on its third day. The scene is in Covent Garden.
- FORTUNE'S TASKE;** or, the Fickle Fair One. A play in MS., 1684, by John Horne, New Coll. M. A., June 30th, 1677.
- THE FOUNTAIN OF NEW FASHIONS.** A play, by G. Chapman, acted in 1598. Not printed. It is first mentioned by Henslowe, under the date of September 31st, 1598, as "the Founte of New Faciaues."
- FOUR HONOURED LOVES.** A comedy, by William Rowley; entered on the books of the Stationers' Company, June 29, 1660, but not printed. It was among those destroyed by Warburton's servant.
- THE FOUR INNS OF COURT.** A royal masque of the Four Inns of

Court, performed before the Court in 1633. Of this masque there is a very full and interesting account in Whitelock's Memorials, 1732, p. 19.

**THE FOUR KINGS.** A play of this name was acted by the Lord Admiral's servants, in 1598; but is now not known.

**THE FOUR P'S.** A merry interlude of a Palmer, a Pardoner, a Potycary, and a Pedlar, by John Heywood. 4to. no date, and 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 black letter; it has been republished in Dodsley's Collection, 1780.

**FOUR PLAYS IN ONE; or, Moral Representations,** by Beaumont and Fletcher. Fol. 1647. These four pieces are entitled as follows,—I. The Triumph of Honour. This is founded on Boccacio, 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 the invention of the author. Whether this medley of dramatic pieces was ever performed or not, does not plainly appear. It is composed as if acted at Lisbon, before Manuel, King 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. In Henslowe's Diary, 1591, mention is made of a dramatic performance called Four Plays in One, which was probably four short plays acted on the same night as our drama.

**THE FOUR PRENTISES OF LONDON,** with the Conquest of Jerusalem.

An historical play, by Thomas Heywood, divers times acted at the Red Bull. 4to. 1615; 1632. Dedicated "to the honest and high-spirited prentises, the readers." This piece is inserted in Dodsley's Collection, second edition, 1780. The plot is founded on the exploits of the famous Godfrey of Bulloigne, who released Jerusalem out of the hands of the infidels in 1099; an ample account of which is to be seen in Tasso's Goffredo, and in Fuller's Holy War.

**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 Jeremy Clarke, and is printed with the musical entertainments in the opera of the the Island Princess; or, the Generous Portuguese. It does not belong to that opera; having been designed, as is expressly said by the author, "for another season, and another occasion." It was, however, performed at the end of the last act of the Island Princess.

**THE FOUR SEASONS.** A masque of the Four Seasons, edited from a manuscript of the time of James I., reprinted by the Shakespeare Society, 8vo., 1848.

**THE FOUR SONS OF AYMON.** A play by Robert Shawe, on which £2. was lent by Henslowe's Company, 1602, to be repaid the following year by the author, if the play "be not played by the Company of the Fortune, nor noe other Company by my leave." It is mentioned in Herbert's Diary, under the date of January 6th, 1624,—“for the Princes Company, the Four Sons of Amon, being an old playe, and not of a legible hand.”

**THE FOUR SONS OF FABIUS.** “A history of the foure sonnes of Fabyous, shewed at Whithall on Newe yeares daie at nighte, enacted by the earle of Warwicke's servants,” Revels' Accounts, 1579-80.

**FREDERIC AND BASILEA.** A play, first acted at the Rose Theatre in June, 1597. The original plot of this drama is still preserved. The characters include King Frederic, Athanasia, Heraclius, Sebastian, &c.

**FRATRUM CONCORDIA SÆVA, seu Zeno.** A Latin tragedy, apparently by an English author, preserved in the British Museum, MS. Harl. 5024. It is written in Iambic verse. The first speaker is *Umbra Basilisci Tyranni*.

**FRAUS HONESTA.** Comœdia, Cantabrigiæ olim acta, authore Magistro Stubbe, Collegii Trinitatis Socio. 8vo. 1632. Scena est Florentia decimo die Feb. 1616. In a MS. copy of this play, in Emmanuel College library, the names of the performers are placed opposite the characters. It was performed at Trinity College.

**FRAUS PIA.** A Latin play, apparently by an English writer of the seventeenth century, preserved in MS. Sloane 1855. The scene is laid at London.

**THE FREEMAN'S HONOUR.** A play, by William Smith. It 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.”

**FREE WILL.** A tragedy by Henry Cheeke. 4to. black letter, no date, but about 1589. This is one of the old moral plays. Its full title runs as follows; “A certayne Tragedie, wrytten fyrste in Italian, by F. N. B. (Franciscus Niger Bassentinus), entituled Freewyl; and translated into Englishe, by Henry Cheeke, wherein is set forth, in manner of a tragedie, the deuylish Deuise of the Popish Religion, &c.” In the public library at Cambridge is a copy of the original Italian, entitled, *Tragedia del Libero Arbitrio*, 4to. 1546; and also a Latin version, by the author himself, printed at Geneva, by John Crispin, 8vo. 1559. *Niger* is his

name latinized; his Italian name being *Nero*, as it is printed in a copy at Trinity College library, 1547.

**THE FRENCH COMEDY.** Acted at the Rose Theatre, by the Lord Admiral's servants, Feb. 11, 1595. Not now known.

**THE FRENCH CONJURER.** A comedy by T. P., acted at the Duke of York's Theatre. 4to. 1678. Licensed in August, 1677. The plot of this play is composed from two stories in the romance of *Gusman de Alfarache*, the Spanish Rogue; the one called *Dorido* and *Clorinia*, the other the Merchant of Sevil; and the scene is laid in Sevil.

**THE FRENCH DOCTOR.** Acted by the Lord Admiral's servants, at the Rose Theatre, Oct. 18, 1595. Not now known.

**THE FRENCH DANCING-MASTER.** A droll formed out of the Duke of Newcastle's play of *Variety*, and printed in the *Wits, or Sport upon Sport*, 1672. There was a play under this title acted in 1661.

**THE FRENCH DANCING MISTRESS.** A play noticed by Pepys under the date of May 21st, 1662. He says,—“the play pleased us very well, but Lacy's part, the dancing mistress, the best in the world.”

**THE FRENCH SCHOOLMASTER.** A comedy so called is advertised at the end of the *Wits*, 1662, as sold by Henry Marsh at the Prince's Arms in Chancery Lane. No copy of it is now known to exist.

**FRIAR BACON.** A droll acted at Dogget's show at Bartholomew Fair in 1699. It included, amongst its characters, the friar, the devil, a cheating miller, and his son Ralph, an idiot.

**FRIAR BACON AND FRIAR BUNGAY.** The Honourable Historie of Friar Bacon and Friar Bongay. As it was plaied by Her Majestie's servants. Made by Robert Greene, maister of arts. 4to. 1594; 1599; 1630; 4to. 1655. The plot of this drama is chiefly taken from the prose history of Friar Bacon. Reprinted in Greene's Works, ed. Dyce, i. 145.

**FRIAR FOX AND GILLAN OF BRENTFORD.** A play, by Thos. Downton, in conjunction with Samuel Ridley. Acted in 1598.

**FRIAR FRANCIS.** A play, acted at the Rose Theatre, by the Earl of Sussex's servants, Jan 7, 1593. Not now known, but some account of it will be found in Heywood's *Apology for Actors*, 1612.

**FRIAR SPENDLETON.** Acted at the Rose Theatre, Oct. 31, 1597. Not printed. It is also mentioned in Henslowe's *Diary* under the title of *Friar Pendelton*.

**FRIENDSHIP IMPROVED; or, the Female Warrior.** A tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. 4to. 1700. To this play is pre-

fixed a 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.** A comedy by Tho. Otway, acted at the Duke's Theatre. 4to. 1678.

**FRIENDSHIP OF TITUS AND GESIPPUS.** A comedy by Ralph Radcliff. Not printed.

**THE FROLIC.** The Frolick; or, the Lawyer Cheated, a new comedy by E. P., "an unfortunate younge woman haunted by poetick divills," 1671, dedicated to Prince Rupert. In manuscript, and unpublished.

**FUCUS, SIVE HISTRIOMASTIX.** A Latin drama, of the seventeenth century, preserved in manuscript in the Bodleian library.

**FUIMUS TROES, ÆNEID 2. THE TRUE TROJANES.** Being a story of the Brittaines Valour at the Romanes first Invasion: publicly represented by the Gentlemen Students of Magdalen Colledge, in Oxford. 4to. 1633. The author of this performance was Dr. Jasper Fisher. In Dodsley's Collection. It commences with an episode of "Mercury conducting the ghosts of Brennus and Camillus in compleate armour, and with swords drawne."

**FULGIUS AND LUCRELLE.** By this name is a piece mentioned by Laugbaine, Jacob, Gildon, and Whincop, none of whom pretend to have seen it, or to give any account of it. But the author of the British Theatre is more particular in his description of it; and, but for his numerous forgeries, it would be reasonable to imagine he had met with the piece itself. He differs from them all in the spelling of the second name, calling it Fulgius and Lucrette, a pastoral, from the Italian, 1676. It is mentioned by Kirkman in his Catalogue, 1661, and is probably very ancient.

**THE FUNERAL OF RICHARD CŒUR DE LION.** By Robert Wilson, in conjunction with Chettle, Mundy, and Drayton. Acted in 1598. Not printed.

**THE FURIES' MASQUE.** A masque performed at Court about A.D. 1624.

**GALATHEA.** A comedy by John Lyly. 4to. 1592; 12mo. 1632. Played before Queen Elizabeth, at Greenwich, on New Year's Day at night. The characters of Galathea and Phillida are borrowed from Iphis and Ianche, in the ninth book of Ovid's *Metamorphoses*; while, oddly enough, the scene is laid in the North of Lincolnshire.

**GALFRIDO AND BERNARDO.** A play recorded in Henslowe's Diary as having been acted in May, 1595. It is supposed by Mr. Collier to be

founded on Drout's poem entitled, "the Pityfull Historie of two loving Italians, Gaulfrido and Bernardo le Vayne," 1570.

**GALIASO.** A play which was first acted at the Rose Theatre on June 26th, 1594. It is not now extant.

**THE GAME AT CHESSE.** A comedy by Thomas Middleton, sundry times acted at the Globe, on the Bank Side. Two editions, 4to, no date, but printed probably in 1625. The play was first performed in the summer of 1624. It 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 Loyola sitting by as a spectator. The scene, London. Owing to the King of Spain being one of the characters, and thus a supposed ridicule being cast on a reigning sovereign, the players were summoned before the Privy Council in August, 1624, and the further performance of the comedy forbidden. There is a manuscript copy of this play in the British Museum, MS. Lansd. 690.

**THE GAMESTER.** A comedy by James Shirley, acted at Drury Lane. 4to. 1637. According to Langbaine, ed. 1691, p. 479, the intrigue between Wilding and his kinswoman, his wife and Hazard, is borrowed from one of the novels of Malespini. This play was acted at Court in February, 1634, and the king is said to have furnished the author with the plot.

**GAMMER GURTON'S NEEDLE.** A comedy, by Mr. S., master of arts, i.e. John Still, afterwards bishop of Bath and Wells. 4to. 1575; 1661. The plot of this play, which is written in metre, in five regular acts, is nothing more than Gammer Gurton's having mislaid the 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. Reprinted in Hawkins' English Drama, 1773.

**THE GENERAL.** A tragi-comedy, printed from a manuscript in private hands. 4to. 1853. It is conjectured, without evidence, to be the play so named which is mentioned in the Poems of James Shirley. A play under the same title, written by Lord Broghill, afterwards Earl of Orrery, is mentioned by Pepys as acted in 1664 and in 1669.

**THE GENEROUS CHOICE.** A comedy by Francis Manning. 4to. 1700. This piece was acted, but without success, at Little Lincoln's Inn Fields. Scene, Valencia in Spain.

**THE GENEROUS CULLY, 1691.** A play under this title is noticed in some catalogues, but is believed to be quoted in error for another entitled the Gentleman Cully, 4to. 1702.

**THE GENEROUS ENEMIES**; or, the Ridiculous Lovers. A comedy by J. Corey, acted at the Theatre Royal. 4to. 1672. Licensed in 1671. This play is one piece of plagiarism; the principal design being borrowed from Quinault's *La G n reuse Ingratitude*; and—that of the Ridiculous Lovers from Corneille'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, is taken from the *Love's Pilgrimage* of Beaumont and Fletcher. The scene, Seville.

**THE GENEROUS PORTUGALS**. "To the King's playhouse, and saw the Generous Portugalls, a play that pleases me better and better every time we see it," Pepys' Diary, April 22nd, 1669.

**THE GENTLE CRAFT**. "Lent unto Samewell Rowley and Thomas Downton, the 15 of Julye, 1599, to bye a boocke of Thomas Dickers, called the Gentle Craft, the some of iij. li," Henslowe's Diary. This was the comedy afterwards printed under the title of the Shoemaker's Holiday, 1600.

**THE GENTLEMAN DANCING-MASTER**. A comedy by W. Wycherley, acted at the Duke's Theatre. 4to. 1673; 1693; 1702. This play was not very successful, and was only acted six times.

**THE GENTLEMAN OF VENICE**. A tragi-comedy by James Shirley, acted at the Private House Salisbury Court. 4to. 1655. The plot of one of the incidents in this play is taken from Gayton's *Festivous Notes* on *Don Quixote*, book iv. ch. 6, and the scene lies in Venice. Dedicated to Sir Thomas Nightingale, Bart.

**THE GENTLEMAN USHER**. A comedy by George Chapman. 4to. Lond. 1606.

**THE GENTLEMEN'S MASQUE**. Acted at Court in December, 1613.

**OF GENTYLNES AND NOBYLYTE**; a Dialogue between the Marchaunt, the Knyght, and the Plowman, dysputyng who is a verey Gentyلمان, and who is a Nobleman, and how Men should come to Auctoryte, compilid in Mauer of an Enterlude, with divers Toys and Gestis addyd thereto to make myri pastyme and disport. This piece is written in metre, in two parts, and printed in black letter, by John Rastell, without date.

**GEORGE A GREENE, THE PINDAR OF WAKEFIELD**. A comedy attributed to Robert Greene, acted by the Earl of Sussex's Servants. 4to. 1599. Henslowe notices a performance of it in January, 1593-4. The plot is founded on an old popular history, and the scene lies at Wakefield in Yorkshire. See Dyce's edition of Greene, ii. 163.

**GEORGE GRANDERBURYE**. The True Historie of George Grander-

burye, as played by the Right Hon. the Earle of Oxenforde's Servants. Not printed. See Malone's Supplement, i. 78.

GEORGE SCANDERBAGE, the true History of, as it was lately played by the Right Hon. the Earle of Oxenforde his servants. This play was entered by Edward Alde on the books of the Stationers' Company, July 3, 1601; but not printed.

THE GERMAN PRINCESS. A play under this title was performed at the Duke's Theatre in Dorset Garden about 1669. Mary Carleton, an impostor, who afterwards called herself a German princess, acted a part in it. It is probably the same play which was afterwards issued under the title of the Witty Combat, q. v.

THE GHOST; or, the Woman Wears the Breeches. A comedy written in 1640. Printed in 4to. 1653. Scene, Paris.

THE GHOSTS. A comedy by Holden. Acted at the Duke's Theatre between 1662 and 1665. Not printed. See Downes's Roscius Anglicanus, p. 26. Pepys notices a performance of it in April, 1665, calling it "a very simple play."

THE GIPSIES. Jonson's masque of the Metamorphosed Gipsies was originally called simply the Gipsies. Printed under the latter title in 12mo, Loud. 1640.

THE GIPSY. "Upon the fifth of Novembre att Whitehall, the prince being there only, the Gipsye, by the Cock-pitt company," Herbert's Diary, 1623.

GIRALDO THE CONSTANT LOVER. By Henry Shirley. This play was entered on the books of the Stationers' Company, Sept. 9, 1653; but probably was not printed.

A GIRL WORTH GOLD. This play is mentioned in MS. Sloane 1900 as having been performed at the King's Arms, Norwich, in 1662. It is the second title of Heywood's play of the Fair Maid of the West.

GISMOND. In Thorpe's Catalogue of Manuscripts, 1836, p. 107, mention is made of a "fragment of the tragedy of Gismonde of Salerne, with sonnets of the Queenes maides, 1568." It is probably part of a copy of the play of Tancred and Gismund. In the British Museum, MS. Lansd. 786, is a copy of this play, said to be in its unaltered state, entitled, Gismond of Salern in Love.

GIVE A MAN LUCK, AND THROW HIM INTO THE SEA. A play with this title was entered on the books of the Stationers' Company, with the Maid's Metamorphoses, July 24, 1600. It does not appear to have been printed.



**THE GLASS OF GOVERNMENT.** A tragi-comedy by George Gascoigne. 4to. 1575. This play is thus entitled, "because therein are handled as well the reward for vertues as also the punishment for vices."

**GLORIANA**; or, the Court of Augustus Cæsar. A tragedy in rhyme, by N. Lee, acted at the Theatre Royal. 4to. 1676. The plot of this absurd but curious drama is more founded on romance than history, as may be discovered by comparing it with the first, fifth, and seventh parts of the celebrated romance of Cleopatra, under the characters of Cæsario, Marcellus, and Julia. Scene, in the palace of Augustus Cæsar at Rome.

**GLORY'S RESURRECTION**, being the Triumphs of London Revived for the Inauguration of Sir Francis Child, Lord Mayor, containing the Description, and also the Sculptures, of the Pageants and the whole Solemnity of the Day, all set forth at the cost of the Honourable Company of Goldsmiths, fol. 1698.

**THE GOAT'S MASQUE.** A masque acted at Court about 1611.

**THE GOBLINS.** A comedy by Sir John Suckling, acted at the Black Friars. 8vo. 1646. In Dodsley's Collection, 1780. The scene of this play lies in Francelia; and the author, in the execution of his design, has pretty closely followed the footsteps of Shakespeare, of whom he was a professed admirer; his Reginella being an open imitation of Miranda in the Tempest; and his Goblins, though counterfeits, being only thieves in disguise, seem to be copied from characters in the same play. It was revived in January, 1667, at the Duke's Theatre.

**GODFREY OF BULLOIGNE, WITH THE CONQUEST OF JERUSALEM.** An interlude, entered on the books of the Stationers' Company, by John Danter, June 19, 1594; but not printed. We may conclude that this piece had been acted; as a second part of it was performed by the Lord Admiral's Servants, at the Rose Theatre, July 19th, 1594.

**GOD SPEED THE PLOUGH.** A play so called was acted at the Rose Theatre by the company of the Earl of Sussex in December, 1593.

**GOD'S PROMISES.** A tragedye or interlude manifesting the chefe Promyses of God unto man, 8vo. 1538; 4to. 1577. This curious interlude, written by John Bale, is reprinted in Dodsley's Collection.

**THE GOLDEN AGE**; or, the Lives of Jupiter and Saturn. An historical play, by Thomas Heywood, acted at the Red Bull. 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 expositor of each dumb show, in the same manner as Shakespeare has done by Gower, in his Pericles. For the story, we need only consult Galtruchius,

and other of the heathen mythologists. Reprinted by the Shakespeare Society, 8vo. 1851.

**THE GOLDEN AGE RESTOR'D**, in a Masque at Court, at Christmas, 1615, by the Lords and Gentlemen the King's Servants, by Ben Jonson. Folio, 1616; 1641.

**THE GOLDEN ASS, AND CUPID AND PSYCHE**. A play, written by Henry Chettle, in conjunction with Thomas Decker and John Day. It is mentioned in Henslowe's Diary under the date of 1600. Gosson, in his *Plays Confuted*, 1581, mentions an old English play on the same subject.

**THE GOLDSMITH'S JUBILEE**; or, *London's Triumphs*; containing a Description of the several Pageants: on which are represented emblematical Figures, artful Pieces of Architecture, and rural Dancing: with the Pieces spoken on each Pageant. Performed October 29, 1674, for the Entertainment of the Right Hon. and truly noble Pattern of Prudence and Loyalty, Sir Robert Vyner, Knt. and Bart., Lord Mayor of the City of London, at the proper Costs and Charges of the Worshipful Company of Goldsmiths. The King's Most Sacred Majesty and his Royal Consort, their Royal Highnesses the Duke and Duchess of York, Prince Rupert, the Duke of Monmouth, several Foreign Ambassadors, chief Nobility, and Secretaries of State, honouring the City with their Presence. By Thomas Jordan. 4to. Lond. 1674.

**A GOOD BEGINNING MAY HAVE A GOOD END**. A play by John Ford, mentioned in Warburton's list of manuscripts. There is no doubt it is the same play elsewhere called, *An Ill Beginning*, &c.

**GORBODUC**. "A tragedie of Gorboduc, where iij. actes were wretten by Thomas Norton, and the laste by Thomas Sackvyle," was entered on the books of the Stationers' Company in 1565-6. This is the tragedy generally known as that of *Ferrex and Porrex*, q. v. Reprinted by the Shakespeare Society, 8vo. 1847.

**THE GORDIAN KNOT UNTY'D**, 1691. This comedy was not printed, but appears to have been acted in the before-mentioned year. Motteux, in the *Gentleman's Journal*, Jan. 1691-2, says, "You have often asked me who was the author of the *Gordian Knot Unty'd*; and wondered with many more why it was never printed. I hear that gentleman, who writ lately a most ingenious dialogue concerning women, now translated into French, is the author of that witty play; and it is almost a sin in him to keep it and his name from the world."

**THE GOSSIP'S BRAWL**. *The Gossips Braule, or the Women Weare the Breeches*, a mock Comedy, 4to. Lond. 1655. Amongst the actors' names

are Nick-pot, a tapster; Doll Crabb, a fish-woman, &c. This was not intended for representation.

**THE GOVERNOR.** A tragi-comedy written by Sir Cornelius Formido. This play was supposed to have been one of those destroyed by Warburton's cook, but a manuscript of it, dated 1656, is still preserved, and is now in the British Museum, MS. Addit. 10419. Scene, Barcelona. It was entered on the books of the Stationers' Company on September 9th, 1653; and, according to Herbert, it was performed in February, 1636-7.

**GOWRY.** The mention of this tragedy we find in the following extract of a letter from Chamberlaine to Winwood, dated Dec. 18, 1604: "The tragedy of Gowry, with all action and actors, hath been twice represented by the King's players, with exceeding concourse of all sorts of people; but whether the matter or manner be not well handled, or that it be thought unfit that princes should be played on the stage in their lifetime, I hear that some great councellers are much displeas'd with it, and so 't is thought it shall be forbidden."

**THE GRATEFUL SERVANT.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1630; 1637; 1660. This play met with great applause when acted. 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.

**THE GRAVE-MAKERS.** A droll formed by Kirkman out of the tragedy of Hamlet, and printed in the Wits, or Sport upon Sport, 1672.

**THE GREAT DUKE OF FLORENCE.** A comical history, by P. Massinger, acted at the Phoenix, Drury Lane. 4to. 1636. This play met with very good success, and is recommended, in two copies of verses, by George Donne and John Ford. Sanasarro'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 FAVOURITE;** or, the Duke of Lerma. A tragedy by Sir Robert Howard, acted at the Theatre Royal. 4to. 1668; fol. 1692. Some scenes of this play are written in blank verse, and some in rhyme; the scene lies at Madrid; and the plot is taken from Mariana, Turquet de Mayern, and other historians of those times.

**THE GREAT MAN.** This tragedy was among the manuscripts said to have been destroyed by Warburton's servant.

**THE GRECIAN COMEDY.** A play acted by Henslowe's company on December 1st, 1594, and several times afterwards.

**THE GREEK MAID.** "A pastorell or historie of a Greeke Maide shoven

at Richmond on the Sondaie next after New Yeares daie enacted by the Earle of Leicester his servauntes," Revels' Accounts, 1579.

**THE GREEKS AND TROJANS.** An old English play, mentioned in Gayton's Notes on Don Quixote, 1654, p. 271.

**GREEN'S TU QUOQUE**; or, the City Gallant. A comedy by John Cooke. 4to. no date; 4to. 1599; 1614. We are told, by Thomas Heywood, who was the editor of this play, that it passed 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. Both editions of it had a figure of Green on the title-page, with a label out of his mouth, *Tu quoque, to you, Sir!* The piece itself is republished in Dodsley's Old Plays.

**GREENWICH PARK.** A comedy by W. Mountfort. 4to. 1691. This play was acted at Drury Lane.

**GRIM THE COLLIER OF CROYDON**; or, the Devil and his Dame, with the Devil and St. Dunstan. A comedy by J. T., 12mo. 1662. The plot of this play, which is much older than the date of publication, is founded on Machiavel's Novel of the Marriage of Belphegor. The scene lies in England. Reprinted in Dodsley's collection.

**GRIPUS AND HEGIO**; or, the Passionate Lovers. A pastoral, by Robert Baron. 8vo. 1647. This play consists of three acts, and is mostly borrowed from Waller's Poems, and Webster's Duchess of Malfy.

**GROBIANA'S NUPTIALS.** A curious old English play preserved in the Bodleian Library, MS. Bodl. 30.

**THE GROVE**; or, Love's Paradise. An opera, by J. Oldmixon. 4to. 1700. Performed at Drury Lane. The scene is a province of Italy, near the Gulf of Venice. The music by Purcell, and the epilogue by Farquhar.

**THE GUARDIAN.** A comedy by A. Cowley, acted before Prince Charles at Trinity College, Cambridge, the 12th of March, 1641. 4to. 1650. Scene, London.

**THE GUARDIAN**, a Comical History, as it hath been often acted at the Private House in Black Friars, by his late Majesties Servants, with great applause. 8vo. 1655. This play, by Phillip Massinger, was licensed in 1633. Scene, Naples.

**THE GUELPHS AND GHIBBELINES.** An old English play mentioned in Gayton's Notes on Don Quixote, 1654, p. 271.

**GUIDO.** A drama produced at the Rose Theatre in 1597.

**GUISE.** Perhaps an unpublished play of Webster's, mentioned by him in his dedication of the *Devil's Law Case*, 1623, to Sir Thos. Finch. "Some of my other works, as the *White Devil*, the *Dutchess of Malfi*, *Guise*, and others, you have formerly seen." There is a play called the *Guise*, mentioned in *Henslowe's Diary* as having been produced in 1593, and which is supposed to be Marlowe's *Massacre at Paris*; and another, under the same title, mentioned by Kirkman, is conjectured to be Shirley's *Duke of Guise*.

**GUSTAVUS KING OF SWETHLAND**, by Thomas Decker. Not printed, but entered on the books of the Stationers' Company, June 29, 1660. The "*King of Swedland*" is in the list of the MS. plays said to have been destroyed by Warburton's servant.

**GUY EARL OF WARWICK.** A tragical history, by B. J. 4to. 1661. In the books of the Stationers' Company, John Trundle, on the 15th of January, 1619, entered "A Play, called the *Life and Death of Guy of Warwicke*, written by John Day and Thomas Decker." Probably this may be the same piece.

**GUZMAN.** A comedy by Roger, Earl of Orrery. Fol. 1693. The scene of this play lies in Spain, and the plot is from a romance of the same name. It was first acted at the Duke of York's Theatre, in April, 1669, but without success.

**HALIBLUDE.** The mystery of the *Haliblude*, or *Holy Blood*, was performed at Aberdeen in 1445, as appears from an entry in the records of that city.

**HAMLET.** A play with this title was acted at Newington Theatre, by the Lord Admiral's and Lord Chamberlain's men, June 9th, 1594. It preceded Shakespeare's tragedy, and is several times alluded to by contemporary writers.

**HAMLET PRINCE OF DENMARK.** A tragedy by William Shakespeare. 4to. 1604, by I. R. for N. L.; 1605; 1611; 4to. no date; 4to. 1637. There are also several editions of it printed after the Restoration, 4to. 1676; 1683; 1695; and 1703. An imperfect copy of it was printed in 1603, and the edition of 1605 is identical with that of 1604, the date only being altered.

**HAMPTON COURT MASQUE.** The *True Description of a Royal Masque* presented at Hampton Court upon Sunday Night, January 8th, 1603-4, and personated by the Queenes most excellent Majestie, attended by eleven ladies of honour. 4to. 1604. See tunes used in this masque preserved in MS. Addit. 10444.

**HANNIBAL AND HERMES.** A play by Robert Wilson, in conjunction with Decker and Drayton. Acted in 1598, but not now in existence.

**HANNIBAL AND SCIPIO.** A play, by William Rankins, in conjunction with Richard Hathwaye. Acted in 1600. Not printed.

**HANNIBAL AND SCIPIO.** An historical tragedy by Thos. Nabbes, acted in 1635, at the Private House in Drury Lane. 4to. 1637. This play was acted before 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 may be traced in Cornelius Nepos and Plutarch. The scene of the first act lies 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 Bithynia.

**HANS BEER POT,** his Invisible Comedy of See me, and See me Not. 4to. 1618. Phillips and Winstanley have attributed the piece to Thomas Nash; but it is certainly the production of Dawbridge-Court Belchier, whose name is subscribed to the dedication.

**HARDICANUTE.** A play acted at the Rose Theatre in 1597. It is mentioned in Henslowe's Diary under the corrupted title of Hardacute.

**HARD SHIFT FOR HUSBANDS.** This play is mentioned in Sir Henry Herbert's Diary, under the date of October 29th, 1623,—“for the Palsgrave's players, a new comedy called Hard Shifte for Husbands, or Bilboes the Best Blade, written by Samuel Rowley.”

**THE HARROWING OF HELL.** An ancient interlocutory poem, sometimes, but improperly, termed a miracle-play. Printed from a MS. of the time of Edward the Second, in the British Museum. 8vo. 1840. There is another early copy in the Bodleian Library, MS. Digby 86.

**HARRY OF CORNWALL.** A piece with this title was acted, according to Henslowe, Feb. 25th, 1591-2, at the Rose Theatre.

**HARRY THE FIFTH.** Acted, as Henslowe records, May 14th, 1592. This was the play entitled “The Famous Victories of Henry the Fifth, containing the Honourable Battle of Agincourt,” 1598.

**HARRY THE FIRST.** Henslowe records a performance of “Harey the fyrste life and deth” under date of May 30th, 1597.

**HAVE AT ALL;** or, the Midnight Adventures. A comedy by Joseph Williams, acted at Drury Lane in May, 1694. This piece is mentioned in Motteux's Gentleman's Journal, but was never printed.

**THE HAYMAKER'S MASQUE.** A masque performed at Court about the year 1623.

**HEAUTONTIMORUMENOS.** A comedy by Terence, translated by Rich.

Bernard. 4to. 1598; 1629.—Another translation of the same by Charles Hoole, 8vo. 1663; and a third by Echard, 8vo. 1694.

**THE HECTOR OF GERMANIE**; or, the Palsgrave Prime Elector. An Honourable History, by William Smith. 4to. 1615. This play, which is not divided into acts, was performed at the Red Bull, and at the Curtain, and was the last that we hear of as being acted at the latter theatre. It was written in 1613.

**THE HECTORS**; or, the False Challenge. 4to. 1656. Langbaine gives this comedy a very good character. Scene, London. It is attributed to Edmund Prestwich by Phillips and Winstanley. It was written in 1655.

**HECYRA**. A comedy translated from Terence by Richard Bernard. 4to. 1598; 1629.

**THE HEIR**. A comedy by Thomas May, acted by the Company of Revels, 1620. 4to. 1622; second impression, 4to. 1633. The plot, language, and conduct of this play are all admirable, and many of the situations interesting; it met with great applause, and is highly commended in a copy of verses by Carew. The epilogue consists of only four lines. The piece itself will be found in Dodsley's Collection. Scene, Syracuse. The demand of the king, that Leucothoë shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakespeare's *Measure for Measure*; as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's *Much ado about Nothing*; and the enmity of the two houses reminds us of *Romeo and Juliet*.

**THE HEIRESS**. A play by the Duke of Newcastle, acted at the King's Playhouse in January, 1669. See notices of it in Pepys' Diary, Feb. 1st and 2nd, 1668-9.

**THE HEIR OF MOROCCO**, with the Death of Gayland. A tragedy by Elk. Settle, acted at the Theatre Royal. 4to. 1682; 1694. Scene, Algiers.

**THE LIFE AND DEATH OF HELIOGABALUS**. An interlude, entered by John Danter, June 19, 1594, on the books of the Stationers' Company; but not printed.

**HELL'S HIGH COURT OF JUSTICE**; or, the Tryal of the three Politic Ghosts, viz. Oliver Cromwell, the King of Sweden, and Cardinal Mazarine, by J. D. 4to. 1661. This play was never acted, it being entirely political.

**HENGES**. This is the name of a play mentioned by Henslowe as acted in 1597. It is perhaps miswritten for Hengist. Middleton's play of the

Mayor of Quinborough is, in one manuscript, called, Hengist King of Kent.

**HENRY RICHMOND.** A play in two parts by Robert Wilson. The second part of it was written in 1599.

**HENRY THE FIRST AND HENRY THE SECOND.** By William Shakespeare and Robert Davenport. In the books of the Stationers' Company, the 9th of Sept. 1653, an entry is made of the above title; but what species of the drama it was, or whether one or two performances, are facts not ascertained. Whatever it might be, it is said to have suffered in the general havock made by Warburton's servant. Sir H. Herbert records the licensing of Davenport's play of "the Historye of Henry the First" in the year 1624.

**HENRY THE SECOND, KING OF ENGLAND,** with the Death of Rosamond. 4to. 1693. The story of this play 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. The dedication is signed by Mountfort, who was, however, dead when this tragedy was published. It is generally attributed to Bancroft.

**HENRY THE THIRD OF FRANCE,** stabbed by a Friar, with the Fall of the Guises. A tragedy in rhyme, by Thomas Shipman. Acted at Drury Lane. 4to. 1678. The story of this play is borrowed from Davila, and the Life of the Duke of Espernon. The scene, Blois, removed in the third act to the camp at St. Cloud before Paris.

**HENRY THE FOURTH.** An old play; in which was introduced the deposing of King Richard II. This piece was prior to Shakespeare's King Henry IV. It was performed at Lord Essex's house the night before his insurrection.

**HENRY THE FOURTH.** An historical play, by Shakespeare, in two parts. The first containing the Life and Death of Henry; surnamed Hotspur; 4to. 1598; 1599; 1604; 1608; 1613; 1622; 1632; 1639; and the second, the Death of Henry IV. and Coronation of Henry V., acted by the Lord Chamberlain's Servants. 4to. 1600. In some copies of this early edition of the Second Part, the signature E has six leaves, supplying a deficiency found in those copies in which that signature has only the usual number of four leaves.

**HENRY THE FOURTH,** with the Humours of Sir John Falstaff. A tragic-comedy altered by Thomas Betterton. Acted at Little Lincoln's Inn Fields. 4to. 1700.

**HENRY THE FIFTH.** The Famous Victories of Henry V., containing the



honourable Battle of Agincourt. Acted by the King's servants. 4to. 1598; 1617. This is different from Shakespeare's play, and is one which he availed himself of in the composition of his own performance. It is reprinted in Nichols's Collection of Six Old Plays.

**HENRY THE FIFTH.** The Chronicle History of Henry V. with his Battel fought at Agincourt, in France, together with Antient Pistoll. As it hath bene sundry times played by the Right Honourable the Lord Chamberlaine his servants. By W. Shakespeare. 4to. 1600; 1602; 1608. This is an imperfect copy of Shakespeare's play, first printed in full in the folio of 1623.

**HENRY THE FIFTH.** A tragedy by the Earl of Orrery. Fol. 1669; 1672; 1690. This may be traced in the English chronicles of that prince's reign, and in the French ones of that of Charles VI. Scene, France. It was acted at the Duke of York's Theatre with great success; the characters being very splendidly dressed, particularly those of King Henry, Owen Tudor, and the Duke of Burgundy. It was also acted at Lincoln's Inn Fields in 1664. There is a manuscript copy of this play in the Bodleian Library, Rawl. Poet. 2.

**HENRY THE SIXTH.** A play called Henry the Sixth was produced at the Rose Theatre, March 3rd, 1591-2, and is supposed by Malone to be the First Part of Shakespeare's historical dramas on the incidents of that reign. Shakespeare's three parts of Henry the Sixth were first printed in folio, 1623.

**HENRY THE SIXTH, the First Part, with the Murder of Humphrey Duke of Gloucester.** A tragedy by J. Crowne, acted at the Duke's Theatre. 4to. 1681. Part of this play is borrowed from Shakespeare. Scene, the Court at Westminster.

**HENRY THE SIXTH, the Second Part; or, the Misery of Civil War.** A tragedy by J. Crowne, acted at the Duke's Theatre. 4to. 1681. This play was written before the last-named one, and was first printed by the last title only, 4to. 1680. This is also in great measure borrowed from Shakespeare.

**HENRY THE EIGHTH.** A play by Shakespeare. Fol. 1623.

**HERACLIUS EMPEROR OF THE EAST.** A tragedy by Lodowick Carlell. 4to. 1664. This is little more than a translation from the Heraclius of Corneille. It was intended for the stage, but was never acted, another translation having been preferred before it by the performers, and this piece not returned to the author till the day that the other was acted at the Duke's Theatre. The plot of it is from Baronius' Ecclesiastical

Annals, but the author has not strictly tied himself down to historical truth. The scene, Constantinople.

**HERCULES.** A play, in two parts, by Martin Slaughter, acted by the Lord Admiral's Servants. The first part was produced in May, 1595, and the second about the same time.

**HERCULES.** A masque by P. Motteux, being one of the dramatic pieces in the *Novelty*; or, *Every Act a Play*, 1697. The scene lies in the Lydian Court.

**HERCULES FURENS.** A tragedy, translated from Seneca by Jasper Heywood. 12mo. 1561; 4to. 1581.

**HERCULES CÆTÆUS.** A tragedy, translated from Seneca, by J. Studley, included in "*Seneca his Tenne Tragedies.*" 4to. 1581.

**HERMOPHUS.** A Latin comedy, by George Wilde. It was several times acted, but was never printed.

**HERO AND LEANDER,** their Tragedy, by Sir Robert Stapylton. 4to. 1669. Whether this play was ever acted or not, seems to be a dubious point, although the prologue and epilogue carry an implication of the affirmative. The plot is partly taken from Ovid's *Epistles*, and Musæus's *Erotopaignion*. The scene, the towns and towers of Sestos and Abydos, the Hellespont flowing between them.

**HEROD AND ANTIPATER,** with the Death of Fair Mariam. A tragedy by Gervase Markham and William Sampson, acted at the Red Bull. 4to. 1622. The plot of this play is taken from Josephus.

**HEROD AND MARIAMNE.** A tragedy by Samuel Pordage. 4to. 1673; 1674. Acted at the Duke's Theatre. 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.** A tragedy by the Earl of Orrery. This play was never acted, but was printed in fol. 1694. Ghosts are introduced into this stupid play, two appearing to Mariamne, and numbers of them to Herod. The plot is from Josephus.

**HERODES.** A Latin tragedy, by William Goldingham; a manuscript, in the University Library, Cambridge, dedicated to Thomas Sackville, Lord Buckhurst. Another Latin tragedy on the same subject was written about the year 1572 by Patrick Adamson, afterwards Archbishop of St. Andrews.

**HEROIC LOVE**; or, the Cruel Separation. A tragedy by Lord Lansdowne. 4to. 1698. This play was acted at Lincoln's Inn Fields with great applause. The plot is taken from the separation of Achilles and Briseis, in the first

book of Homer; and the scene lies in the Grecian fleet and camp before Troy. The conclusion of this play was altered after the first representation, his lordship's reasons for which may be seen in his preface. The prologue was written by Lord Bolingbroke; and the epilogue by Bevil Higgons.

**THE HEROIC LOVER**; or, the Infanta of Spain. A tragedy by George Cartwright. 8vo. 1661. This play is not mentioned by Langbaine, and is, in all the later catalogues, intitled Heroic Love. The scene lies in Poland; and the author himself calls it a poem, consisting more of fatal truth than flying fancy; penned many years ago, but not published till now; and, we imagine, never acted.

**HERPETULUS**. "Herpetulus the blew knighte, and Perobia, playde by my Lorde Klinton's servauntes the third of January," Revels' Accounts, 1573-4.

**HESTER AND AHASUERUS**. A Scriptural drama, a performance of which, on June 3rd, 1594, is noticed by Henslowe.

**HEWSON REDUC'D**; or, the Shoemaker return'd to his Trade; "being a show, wherein is represented the honesty, inoffensiveness, and ingenuity of that profession, when 'tis kept within its own bounds, and goes not beyond the Last." 4to. 1661.

**HEY FOR HONESTY, DOWN WITH KNAVERY**. A comedy by Tho. Randolph, 4to. 1651. This is little more than a translation from the Plutus of Aristophanes. It was augmented and published by F. J. The scene lies in London; and it is introduced by a dialogue between Aristophanes, the translator, and Cleon's ghost. It does not appear to have been ever performed. The following preface is rather curious,—“This is a pleasant comedy, though some may judge it satyrical: 'Tis the more like Aristophanes the father: besides, if it be biting, 'tis a biting age we live in; then biting for biting. Again, Tom Randal, the Adopted Sonne of Ben Jobnson, being the translator hereof, followed his Father's steps; they both of them loved sack, and harmlesse mirth, and here they shew it; and I (that know my self) am not averse from it neither. This I thought good to acquaint thee with.” Randolph's name was sometimes spelt Randal.

**HIC ET UBIQUE**; or, the Humours of Dublin. A comedy by Richard Head. 4to. 1663. This eccentric piece is said to have been acted privately with general applause. Scene, Dublin.

**HICK SCORNER**. The interlude of Hyeke Scornor, “emprynted by me Wynkyn de Worde,” is in the Garrick collection. It is reprinted in Hawkins' English Drama, 1773. There was an edition of this play, temp. Elizabeth, printed by Awdelay, but no copy of it is known to exist.

**THE HIGHWAY TO HEAVEN.** A play mentioned in Greene's *Groatsworth of Wit*, 1592,—"the Twelve Labours of Hercules have I terribly thundered on the stage, and played three scenes of the devil in the Highway to Heaven."

**HIPPOLYTUS.** A tragedy translated from Seneca, by John Studley, included in "*Seneca his Tenne Tragedies*," 4to. 1581.

**HIPPOLYTUS.** A tragedy by E. Prestwich. 12mo. 1651. This is a translation from Seneca, made entirely in rhyme, with comments on every scene, and six copies of recommendatory verses by Shirley, Cotton, &c.

**HISPANUS.** A Latin comedy by a writer named Morrell, acted at Cambridge in 1596. There is a manuscript copy of it, written in 1600, in the Bodleian Library, MS. Douce 234.

**THE HISTORY OF ABRAHAM.** An old mystery, preserved in manuscript in the library of Trinity College, Dublin, and edited by J. P. Collier, 8vo. Lond. 1836.

**HISTRIONASTIX; or, the Player Whipp'd.** 4to. 1610. This comedy was written in the reign of Queen Elizabeth, as appears from a speech at the conclusion.

**HIT THE NAILE O' THE HEAD.** An interlude mentioned in the tragedy of Sir Thomas More, MS. Harl. 7368, written about 1590.

**HOBBINAL.** A droll called the *Humours of Hobbinal* is printed in the *Wits, or Sport upon Sport*, 1672.

**HOCK TUESDAY.** A play, or perhaps a dumb show, on the subject of the victory over the Danes in 1002. It was performed before Queen Elizabeth at Kenilworth Castle, 1575.

**HOFFMAN.** The *Tragedy of Hoffman; or, a Revenge for a Father*, acted divers times at the Phoenix, Drury Lane, with great applause. Dedicated by the publisher, Hugh Perry, to Master Richard Kilvert. 4to. 1631. It was entered on the books of the Stationers' Company, by John Grove, February 26, 1629; and it appears from Henslowe's *Diary*, p. 229, that it was written, in 1602, by Henry Chettle.

**THE HOGGE HATH LOST HIS PEARLE.** A comedy by Robert Tailor, divers Times publicly acted by certaine London Prentices. 4to. 1614. In Dodsley's Collection. 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. It was first acted at the Whitefriars early in the year 1613. See a curious notice of it in the *Reliquiæ Wottonianæ*, ed. 1672, p. 402.

**THE HOLLANDER.** A comedy by Henry Glapthorne, written and acted, 1635, at the Cock-pit, Drury Lane, and at Court before the King and Queen; and printed in 4to. 1640. Scene, London.

**HOLLAND'S LEAGUER.** A comedy by Shakerley Marmion, acted at Court before the King and Queen, and also at the Private House in Salisbury Court. 4to. 1632. This piece met with great applause at Salisbury Court in 1631. The story was printed the same year in 4to.; but there is no incident in this play taken from it, except a detection of the sin of pandarism. The author has, however, borrowed several circumstances from Petronius Arbitrarius, Juvenal, and other of the classic writers. Scene, London.

**HOLOFERNES.** An interlude acted at Hatfield in 1556. A play so called was also performed at Derby in the year 1572.

**HOMO.** A Latin tragedy, unpublished, preserved in the British Museum, MS. Harl. 6925. The author of it was one Thomas Atkinson, who dedicates it to Laud, then President of St. John's College. It was written probably about the year 1612.

**THE HONEST LAWYER.** A comedy by S. S., acted by the Queen's Majesties Servants. 4to. 1616. Scene, Bedford.

**THE HONEST MAN'S FORTUNE.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647; acted first in 1613. 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 ix. Scene, Paris. There is extant an old manuscript copy of this play, at the end of which is Sir H. Herbert's licence, dated 8 Feb., 1624-5, allowing it as an old play which had been brought to him by Taylor, the actor of the King's Company. In Herbert's Diary, it is thus mentioned,—“for the king's company, an old play called the Honest Man's Fortune; the original being lost, was re-allowed by me, at Mr. Taylor's intreaty, and on condition to give me a book,” that is, a copy of it.

**THE HONEST WHORE.** A comedy by Thomas Decker. 4to. 1604; 1605; 1615; 1616; 1635. The edition of 1616 is merely that of 1615 with a new title-page. The first part contains “the Humours of the Patient Man and the Longing Wife,” and was acted with great applause. This part was written in 1604, in conjunction with Middleton, as appears from an entry in Henslowe's Diary, p. 232. The second part, 4to. 1630, contains “the Humours of the Patient Man, the Impatient Wife; the Honest Whore perswaded by strong arguments to turne curtizan again; her brave refuting those arguments; and lastly, the comical passages of an Italian Bridewell,

where the scæne ends." This second part was licensed in 1608. 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, i. 16.

**HONORIA AND MAMMON.** 8vo. 1659. The scene of this comedy lies at Metropolis, or New Troy. This is an enlargement of the author's masque of the Contention for Honour and Riches.

**THE HONOURED LOVES.** A play by William Rowley, mentioned in the list of manuscripts said to have been destroyed by Warburton's servant. It is elsewhere called the Four Honoured Loves, q. v.

**HONOUR IN THE END.** This comedy is advertised at the end of Wit and Drollery, 12mo. 1661, as in the press. It, however, never appeared. It is mentioned in Herbert's Diary, May 21st, 1624, as acted by the Palsgrave's Company.

**THE HONOUR OF WOMEN.** A play with this title, and ascribed to Massinger, was licensed May 6th, 1628. It is elsewhere called the Spanish Viceroy, q. v.

**HORACE.** A tragedy by Charles Cotton. 4to. 1671. This is only a translation of the Horace of Corneille, with additional songs and choruses by the translator.

**HORACE.** A tragedy by Cath. Phillips. Fol. 1667; 1678. This is a translation of the same piece as the foregoing. 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 Duke of Monmouth.

**HORATIUS,** a Roman Tragedie, by Sir William Lower, Knight. 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.

**THE HOSPITAL OF LOVERS; or, Love's Hospital.** A Comedy by George Wilde, 1636. See a further notice of it under the second title of Love's Hospital.

**HOT ANGER SOON COLD.** A play, written, in 1598; by Henry Chettle, in conjunction with Henry Porter and Ben Jonson.

**HOTSPUR.** A play acted at Court in May, 1613.

**HOW A MAN MAY CHUSE A GOOD WIFE FROM A BAD.** 4to. 1602; 1605; 1608; 1614; 1621; 1630; 1634. Acted by the Earl of Worcester's servants. The foundation of this comedy is taken from Cynthio's Novels, Dec. 3, Nov. 5; but the incident of Anselme's saving young Arthur's wife, by taking her out of the grave, and carrying her to his mother's house, is related in a novel, called Love in the Grave, in the

Pleasant Companion, and is the subject of several plays. The scene is in London. In the Garrick collection, this piece is ascribed, in manuscript, to a Joshua Cooke; probably John, the author of Greene's Tu quoque.

**HOW TO LEARN OF A WOMAN TO WOO.** A play by Thomas Heywood, acted at Court in December, 1605. No copy of it is known to exist.

**HUE AND CRY AFTER CUPID.** A masque by Ben Jonson, written for the celebration of the marriage of Lord Haddington with Lady Elizabeth Ratcliffe, on Shrove Tuesday, 1607-8.

**HUMANITIE AND SENSUALITIE.** One of the eight interludes by Sir David Lindsay, written in 1552, and printed in 4to. 1602.

**THE HUMOROUS COURTIER.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1640. This play was acted with very good success. Scene, Mantua.

**HUMOROUS DAY'S MIRTH.** A Pleasant Comedy, by George Chapman, acted by the Lord Admiral's Servants. 4to. 1599.

**THE HUMOROUS LIEUTENANT.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647; 4to. 1697, as then acted. This is an exceedingly good play. It was the first that was acted, and that for twelve nights successively, at the opening of the Theatre in Drury Lane, April 8, 1663. Scene, Greece.

**THE HUMOROUS LOVERS.** A comedy by the Duke of Newcastle, acted at the Duke's Theatre. 4to. 1677. This comedy is said, by Langbaine, to equal most comedies of the age. The scene lies in Covent Garden. "1667, March 30th, to see the silly play of my Lady (?) Newcastle's, called the Humorous Lovers; the most silly thing that ever came upon a stage," Pepys. There is a manuscript copy of this play in the British Museum, MS. Harl. 7367.

**THE HUMOURISTS.** A comedy by Thomas Shadwell, acted at Lincoln's Inn Fields. 4to. 1671; 1672. The scene of this piece is laid in London in the year 1670, and the intention of it was to ridicule some of the vices and follies of the age.

**HUMOUR OUT OF BREATH.** A comedy by John Day, acted by the Children of the Revels. 4to. 1608. Entered on the registers of the Stationers' Company, April 12th, 1608, and licensed on the same day.

**HUMOURS.** A comedy produced at the Rose Theatre in May, 1597. It has been supposed, on uncertain grounds, to be Jonson's comedy of Every Man in his Humour.

- THE HUNGARIAN LION.** This play is mentioned in Sir Henry Herbert's manuscript Diary, under the date of Decem̄ber 4th, 1623, "for the Palsgrave's players, the Hungarian Lion, written by Gunnel."
- THE HUNTERS' MASQUE.** In the Revels' Accounts, 1573-4, is a charge for "six hornes garnisht with sylver for the Hunters' Mask on New Yeres Nighte."
- HUNTING OF CUPID.** A dramatic pastoral by George Peele. Entered on the books of the Stationers' Company in 1591. No copy is known to exist, but extracts, in the Drummond manuscripts, are printed in Peele's Works, ed. Dyce, ii. 259.
- THE HUNTINGTON DIVERTISEMENT;** or, an Enterlude for the general Entertainment at the County 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 county. The scene lies in Hinchinbroke grove, fields, and meadows.
- HUON OF BOURDEAUX.** Acted by the Earl of Sussex's men, Dec. 28th, 1593. Henslowe writes the title, "Hewen of Burdoche."
- THE HUSBAND HIS OWN CUCKOLD.** A comedy by John Dryden, the son of the great poet. Acted at Lincoln's Inn Fields. 4to. 1696. The story on which this play is founded was an accident which happened at Rome. The author, however, has transferred the scene to England. The prologue is written by Congreve, and the preface and epilogue by Mr. Dryden, sen; but, with all this advantage, the play had little success. It is dedicated by the author to his uncle, Sir R. Howard.
- HYDE PARK.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1637. Though not a perfect performance, being irregular and undramatic in its conduct, it contains some excellent sparks of humour. It is dedicated to Henry, Lord Holland. It was revived at the King's Playhouse in 1668.
- HYMENÆI;** or, the Solemnities of a Masque and Barriers at a Marriage, by Ben. Jonson. 4to. 1606; fol. 1616. To this piece the author has annexed many very curious and learned marginal notes for the illustration of the ancient Greek and Roman customs.
- HYMENÆUS.** A Latin comedy, acted at Cambridge. There is a MS. copy of it in the library of St. John's College.
- HYMEN'S HOLIDAY;** or, Cupid's Fagaries, by Samuel Rowley. It was acted at Court in 1612, and revived with some alterations, before the King and Queen at Whitehall, 1633. Not printed.
- HYMEN'S TRIUMPH.** A pastoral tragi-comedy by Sam. Daniell. 4to.



1623. This piece was presented at an entertainment given to King 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 prologue, in which Hymen is opposed by Avarice, Envy, and Jealousy, the three greatest disturbers of matrimonial happiness. It is entered on the Stationers' books, Jan. 13th, 1614.

IBRAHIM, the Illustrious Bassa. A tragedy, in heroic verse, by Elk. Settle, acted at the Duke's Theatre. 4to. 1677; 1694. The plot of this play is taken from Scudery's romance of the same name, and the scene is laid in Solyman's seraglio.

IBRAHIM XII., Emperour of the Turks. A tragedy by Mary Pix. 4to. 1696. In the title-page, the hero is, by some mistake, called Ibrahim "the thirteenth Emperour of the Turks." The plot of this play is to be found in Sir Paul Ricaut's Continuation of the Turkish History.

IF IT BE NOT GOOD THE DIVEL IS IN IT. A new play, as it hath bin lately acted with great applause by the Queene's Majesties servants, at the Red Bull; written by Thomas Decker. 4to. 1612. The principal plot of this piece is built on Machiavel's Marriage of Belphegor. The name is founded on a quibble, the Devil being a principal character in the play. Scene, Naples.

IF YOU KNOW NOT ME, YOU KNOW NOBODY; or, the Troubles of Queen Elizabeth, in two parts, by Thomas Heywood. Part the first, 4to. 1605; 1606; 1608; 1613; 1632. Part the second, 4to. 1606; 1623; 1633. The second part contains the building of the Royal Exchange, and the famous victory of Queen Elizabeth in the year 1588. This play was printed without the author's consent or knowledge, and that so corruptly, as not even to be divided into acts; on which, at the revival of it at the Cock-pit, one-and-twenty years after its first representation, he thought it necessary to write a prologue to it; in which he inveighs against, and disclaims, the imperfect copy. Both parts were reprinted by the Shakespeare Society, 8vo. 1851.

IGNORAMUS. Comœdia coram Regia Majestate Jacobi, Regis Angliæ, &c. 12mo. 1630; 1659; 1668-70. An elaborate edition, with notes by Hawkins, was published in 8vo. 1789. This play was written by George Ruggle of Clare Hall, Cambridge; and was acted before King James I. on Thursday, March 8, 1614-15. It appears from a private letter dated 1615, written at London in the May of that year, that the lawyers were nettled because the King went to Cambridge to see this play, which ridiculed them. "In this year 1614, the King, by the entreaty of Sommerset, goes to Cambridge, and there was entertained with great solemnity,

but amongst the rest there was a play called by the name of Ignoramus, that stirred up a great contention betwixt the common lawyers and the scholars, insomuch that their flouts grew insufferable, but at the last it was staid by my Lord Chancellour, and the explaining of the meaning," *Historical Narration*, 1651. There are numerous MS. copies of this play in existence.

**IGNORAMUS.** A comedy by R. C. 4to. 1662. This is a translation of the Latin play of the same name. The two annexed letters are explained by Coxeter to stand for Rob. Codrington.

**AN ILL BEGINNING HAS A GOOD END, AND A BAD BEGINNING MAY HAVE A GOOD END.** A comedy, by John Forde, entered on the books of the Stationers' Company, June 29, 1660. It was performed at Court, in 1613, and was among those said to have been destroyed by Warburton's servant.

**THE IMAGE OF LOVE.** This is one of Bishop Bale's dramatic pieces, mentioned by himself in the list of his works.

**IMPATIENT POVERTY.** An interlude, called, a Newe Interlude of Impacyente Poverté, newlye imprinted. 4to. 1560. The writer says that, "four men may well and easelye playe this interlude." It is alluded to in the old play of Sir Thomas More.

**THE IMPERIAL TRAGEDY.** Anonymous. Folio, 1669. Acted at the Nursery, in Barbican. The greater part of this play is professedly "taken out of a Latin play, and very much altered by a gentleman for his own diversion." The plot is built on the history of Zeno, the twelfth Emperor from Constantine, and the scene lies in Constantinople. Jacob ascribes this play to Sir William Killigrew.

**IMPERIALE.** A tragedy by Sir Ralph Freeman. 12mo. 1640; 4to. 1655. The plot is taken from Beard's Theatre, Goulart's Hist. Admirab., &c., and the scene is laid in Genoa.

**THE IMPOSTURE.** A tragi-comedy by James Shirley. Acted at the Private House, Black Friars. 8vo. 1652. Scene, Mantua.

**THE IMPOSTURE DEFEATED; or, A Trick to cheat the Devil.** A comedy by George Powell, acted at Drury Lane. 4to. 1698. The author says that "this trifle of a comedy was only a slight piece of scribble purely design'd for the introduction of a little musick (which was published separately), being no more than a short week's work, to serve the wants of a thin playhouse and long vacation." Scene, Venice.

**THE IMPOSTURES OF THOMAS BECKET.** A dramatic piece by Bishop Bale, no copy of which is known to exist.

**THE INCONSTANT LADY.** A comedy by Arthur Wilson, entered on the

books of the Stationers' Company, Sept. 9, 1653. Printed by Dr. Bliss from a manuscript in the Bodleian library, MS. Rawl. Poet. 9, 4to. Oxford, 1814.

**INCREDULITY OF ST. THOMAS.** One of the series of the York miracle-plays, that which was acted by the Scriveners of York. It was first printed from the original manuscript, of the fifteenth century, in Croft's *Excerpta Antiqua*, 1797; and again, from the same manuscript, under the careful editorship of Mr. J. P. Collier, in the *Camden Miscellany*, vol. iv., 1859.

**THE INDIAN EMPEROR;** or, the Conquest of Mexico by the Spaniards. A tragi-comedy by J. Dryden. 4to. 1667; 1668; 1692; 1700. This play is a sequel to the *Indian Queen*. It was entered on the books of the Stationers' Company on May 26th, 1665. There is a MS. copy of it in the library of Trinity College, Cambridge, noticed in Bernard's *Catalogue*, p. 102. Of this connection notice was given to the audience by printed bills, distributed at the door; an expedient which may be supposed to be ridiculed in the *Rehearsal*, when Bayes says that he shall take particular care to insinuate the plot into the boxes. 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.

**THE INDIAN QUEEN.** A tragedy by Sir Robert Howard and Mr. Dryden. Fol. 1665; 1692. This is in heroic verse, and met with great applause. It was produced in 1664 with great splendour, with music composed by Purcell. Scene, near Mexico.

**THE INGRATITUDE OF A COMMONWEALTH;** or, the Fall of Caius Martius Coriolanus. A tragedy by N. Tate, acted at the Theatre Royal. 4to. 1682. This play is founded on Shakespeare's *Coriolanus*, and was chosen by the author, as he acknowledges, on account of the resemblance between the busy faction of his own time and that of Coriolanus. Scene, the cities of Rome and Corioli. Dedicated to Charles, Lord Herbert. The prologue was written by Sir George Raynsford.

**THE INJUR'D LOVERS;** or, the Ambitious Father. A tragedy by W. Mountfort, acted at Drury Lane. 4to. 1688.

**THE INJUR'D PRINCESS;** or, the Fatal Wager. A tragi-comedy, by T. Dnrfeý, acted at the Theatre Royal. 4to. 1682. The foundation and great part of the language of this play is taken from Shakespeare's *Cymbeline*, and the scene lies at Lud's Town, alias London. The author has also made use of the epilogue to the *Fool Turn'd Critic*, by way of prologue to this piece. Its running title is, "The Unequal Match; or, The Fatal Wager."

**THE INNER TEMPLE AND GRAY'S INN MASQUE.** The Masque of

the Inner Temple and Graye's Inn, Graye's Inne, and the Inner Temple; presented before His Majestie, the Queene's Majestie, the Prince Count Palatine and the Lady Elizabeth, their Highnesses, in the Banqueting House, at Whitehall, on Saturday the twentieth day of Februarie, 1612. By Francis Beaumont. 4to. no date. This masque was represented with the utmost splendor and magnificence, and at a great expense to both the societies.

**THE INNER TEMPLE MASQUE;** or, Masque of Heroes. By Thomas Middleton. 4to. 1619. This was presented, as an entertainment for many worthy ladies, by the gentlemen of that ancient house.

**THE INNER TEMPLE MASQUE.** By William Browne. Performed about the year 1620. Printed from a manuscript in Emanuel college library, 1772, in Davies's edition of that author's works.

**THE INNOCENT MISTRESS.** A comedy by Mary Pix. 4to. 1697. This play was acted at the theatre in Little Lincoln's Inn Fields, and in the summer, yet met with very good success. It is not, however, original; several incidents in it being borrowed from other plays, particularly from Sir George Etherege's *Man of Mode*. Scene, London. The prologue and epilogue were written by Motteux.

**THE INNOCENT USURPER;** or, the Death of the Lady Jane Gray. A tragedy 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, "to my friend, the stationer, Mr. Bently," 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 then present government. Scene, the Tower of London.

**THE INSATIATE COUNTESS.** A tragedy by J. Marston. 4to. 1613; 4to. 1631. Though all the catalogues ascribe this play to Marston, and it is actually printed with his name to it, yet there is almost equal reason to assign it to William Barksted. In the Kemble collection is a copy of it with Barksted's name in the title-page as the author.

**THE INTRIGUES AT VERSAILLES;** or, A Jilt in all Humours. A comedy by T. Durfey, acted at Lincoln's Inn Fields. 4to. 1697. Tonere's disguising himself in woman's clothes, and his mistress's husband (Count Brissac) falling in love with him in that habit, are borrowed from a novel called the *Double Cuckold*; and the character of Vandosme appears to be a mixture of Wycherley's Olivia in the *Plain Dealer*, and Mrs. Behn's Myrtilia in the *Amorous Jilt*. The scene, Versailles.

**THE INVISIBLE KNIGHT.** A play so called is mentioned in Shirley's *Bird in a Cage*, 1633.

- THE INVISIBLE SMIRK.** A droll formed out of the comedy of the Two Merry Milkmaids, and printed in the Wits, or Sport upon Sport, 1672.
- IPHIGENIA.** This play of Euripides was translated into Latin, in the sixteenth century, by John Lumley. The original manuscript of the translation is preserved in the British Museum, MS. Bibl. Reg. 15. A. 9. In the Revels' Accounts, 1571, is noted, "Effignia, a tragedye shoven on the Innosentes Daie at night by the Children of Powles." This was probably an English translation of the play, a song included in which, set to music, temp. Elizabeth, is preserved in MS. Lansd. 807.
- IPHIGENIA.** A tragedy by J. Dennis. 4to. 1700. This was brought out at Little Lincoln's Inn Fields, but was condemned, without paying the expense of the dresses. The scene is a wild country on the top of a mountain before the temple of Diana Taurica. The epilogue was written by Colonel Codrington.
- IPHIS AND IANTHE; or, a Marriage Without a Man.** This comedy was entered on the books of the Stationers' Company, June 29, 1660, under the name of Shakespeare. It was never printed.
- IRENA.** 4to. 1664. This tragedy has a prologue and epilogue, but it does not appear to have been acted.
- THE IRISH KNIGHT.** "The Irisshe Knyght shoven at Whitehall on Shrovetundaie at night, enacted by the Earle of Warwick his servauntes," Revels' Accounts, 1576.
- THE IRISH MASQUE.** By Ben Jonson. Fol. 1616; 1640. This piece was acted at Court in 1613 and 1614.
- THE IRISH REBELLION.** A play with this title was acted about 1623; but is not now known. Sir H. Herbert licensed a "new play" by Kirke, under this title, in 1642.
- THE IRON AGE.** A history, in two parts, by Thomas 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, King Diomed, Pyrrhus, Cethus, Synon, and Thersites.
- THE ISLAND PRINCESS.** A tragi-comedy, by Beaumont and Fletcher, fol. 1647.
- THE ISLAND PRINCESS.** A tragi-comedy, by Nahum Tate, altered from Beaumont and Fletcher, and acted at the Theatre Royal. 4to. 1687. Dedicated to Lord Walgrave.

**THE ISLAND PRINCESS**; or, the Generous Portuguese. An opera, by P. A. Motteux. 4to. 1699; 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 was composed by Daniel Purcell, Clarke, and Leveridge. The original music to this opera is preserved in the British Museum, MS. Addit. 15318. It is in full score, with the libretto, and is apparently the theatrical copy, as the names of several performers are prefixed to the songs, many of which were published separately.

**THE ISLAND QUEENS**; or, the Death of Mary Queen of Scotland. A tragedy by J. Banks. 4to. 1684. This piece was prohibited the stage; for which reason the author thought proper to publish it, in defence of himself and his tragedy. It was reprinted in 1704, 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*.

**THE ISLE OF DOGS.** By Thomas Nash. This comedy, which was written in 1597, was never published. In a pamphlet, called, *Lenten Stuff*, 1599, the author says, that having begun the induction and first act of it, the other four acts, without his consent, or the least guess at his drift or scope, were supplied by the players. What the nature of this piece was, we cannot learn; but the consequence of it was very serious to poor Nash; who was, as he says, sequestered from the wonted means of his maintenance, and obliged to conceal himself for near two years, part of which time he resided at Yarmouth, and there wrote the pamphlet above-mentioned. The company who played it were also restrained. See Henslowe's *Diary*, p. 99.

**THE ISLE OF GULLS.** A comedy by J. Daye, acted at Black Friars, by the Children of the Revels. 4to. 1606; 4to. 1633. This is a very good play, and met with great success. The plot is taken from Sir Ph. Sydney's *Arcadia*. It derives its name from the circumstance of nearly all the characters in it being gulled.

**ISRAEL.** In the year 1352, the guild of Corpus Christi in Cambridge acted an interlude or play *Filiorum Israel*, to the acting of which William de Lynne and Isabella his wife, both of that fraternity, gave half a mark. Cole's MSS.

**THE ITALIAN HUSBAND.** A tragedy by Edward Ravenscroft. 4to. 1698. Acted at Lincoln's Inn Fields. The scene lies at Radiano in Italy. Besides the prologue, there is prefixed to this play what the author calls a prelude, being a dialogue between the poet, a critic, and a friend of the poet's. The epilogue was written by Jo. Haines. The plot is taken from the history of Castruccio and Gloriana, in a collection of stories, entitled, the *Glory of God's Revenge against the bloody and detestable Sins of Murder*

and Adultery, express'd in Thirty modern tragical Histories, by Thomas Wright, M.A. of St. Peter's College, in Cambridge. 8vo. 1685.

THE ITALIAN NIGHT PIECE; or, the Unfortunate Piety. By Philip Massinger. Entered on the books of the Stationers' Company, Sept. 9, 1653: it was among those destroyed by Warburton's servant.

IXION. A masque, included in Ravenscroft's play of the Italian Husband, 1698. Mears attributes it to W. Taverner.

JACK AND GILL. A play acted before Queen Elizabeth and her Court in 1568, alluded to in MS. Harl. 146. See Collier, i. 193.

JACK DRUM'S ENTERTAINMENT; or, the Pleasant Comedy of Pasquil and Katharine. 4to. 1601; 1616; 1618. Acted by the Children of Paul's. The incident of Mammon's poisoning Katharine's face, seems borrowed from Demagoras's treatment of Parthenia in Argalus and Parthenia.

JACK JUGGLER. A New Enterlude for chylidren to playe named Jacke Jugeler, both wytte and very playsant. Reprinted by the Roxburge Club. 4to. 1820. It was entered on the registers of the Stationers' Company in 1562-3.

JACK STRAW. The Life and Death of Jacke Straw, a notable Rebell in England, who was kild in Smithfield by the Lord Maior of London; Printed at London by John Danter, and are to be sold by William Barley, 1593, 4to. Another edition, printed for Thomas Pavier, 1604. In four acts only. The plot is founded on the history of Jack Straw, as related in the chronicles. This play was entered on the registers of the Stationers' Company by John Danter, Oct. 23rd, 1593.

JACOB AND ESAU. An interlude. 4to. 1568. This is a very early piece. It is written in metre, and printed in black letter. Its full title runs as follows:—"A newe, mery and wittie Comedie or Enterlude, newelie imprinted, treating upon the Historie of Jacob and Esau, taken out of the 27th Chapter of the firste 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 apparaild with Attire."

JAMES THE FOURTH. The Scottish History of James IV. slaine at Flodden, intermixed with a pleasant Comedie presented by Oberon, King of Fayeries. By Robert Greene. 4to. 1598; 1599. The design of this piece is taken from the history of that 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. There is, probably, an earlier edition of this play, as it is entered on the books of the Stationers' Company, by Thomas Creede, May 13, 1594.

- KING JAMES HIS ENTERTAINMENT AT THEOBALDS:** with his Welcome to London. Together with a Salutatorie Poeme. By John Saville. 4to. 1603.
- JANE SHORE.** A play, written by Henry Chettle in conjunction with John Day. It was altered for Lord Worcester's company in 1602, so that it was no doubt written long before that date.
- JANUS.** A masque presented at Court in 1573. See a curious notice of it in Cunningham's Revels Accounts, p. 35.
- THE JEALOUS HUSBANDS,** with the humours of Sir John Twiford and the Rambling Justice. 4to. 1680. This is only Leamer's comedy of the Rambling Justice, 1678, printed with a new title.
- THE JEALOUS LOVERS.** A comedy by Thomas Randolph. 4to. 1632; 1634; 12mo. 1646; 12mo. 1668. Presented by the students of Trinity College, Cambridge. This play, which is esteemed the best of our 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 great success in 1682. Scene, Thebes.
- JENKINS' LOVE COURSE.** A droll formed out of Shirley's School of Compliments, and printed in the Wits, or Sport upon Sport, 1672.
- JEPHTHA.** A tragedy taken from the eleventh chapter of the book of Judges, written both in Latin and Greek, and dedicated to King Henry VIII. about the year 1546, by John Christopherson, one of the first fellows of Trinity College in Cambridge, afterwards master, Dean of Norwich, and Bishop of Chichester. It was, probably, composed as a Christmas play for the same society.
- JEPHTHA.** Jephthes sive Votum, a Latin tragedy by George Buchanan, published at Paris in 1554. An English translation of it, by W. Tait, appeared in 1750.
- JEPHTHA.** A play by Anthony Munday and Thomas Decker, acted in 1602. It is noticed in Henslowe's Diary under the title of Jeffa.
- JEPHTHA'S RASH VOW.** A puppet-show performed at Bartholomew Fair in 1698, mentioned in Sorbriere's Journey to London in that year. In a notice of its performance, at the same fair in 1701, it is called Jephtha's Rash Vow, or the Virgin Sacrifice; and when it was played in 1704, Penkethman and Bullock took the characters of Toby and Ezekiel.
- JERONYMO;** or, the Spanish Tragedy, with the Wars of Portugal. 4to. 1605. In Dodsley's Collection. This play contains the life and death of Don Andrea. It was written about the year 1588 by Kyd. See Collier's Hist. Dram. Poet, iii. 207.



**JERUSALEM.** A play acted at the Rose Theatre in 1591 and 1592. It may have been an English translation or adaptation of Legge's Latin play on the subject.

**THE JEW.** A play, the subject of which was the "greediness of worldly chusers, and the bloody minds of usurers," mentioned in Gosson's *School of Abuse*, 1579, as having been played at the Bel Savage.

**THE RICH JEW OF MALTA.** A tragedy by Christ. Marlowe. 4to. 1633; in Dodsley's Collection. This play was not published till many years after the author's death, when Heywood ushered it into the Court, and presented it before the King and Queen, at the Cock-pit, with the prologue and epilogue annexed to this edition of it; at which time it met with very great and deserved applause. Scene, Malta. It was entered on the books of the Stationers' Company the 17th of May, 1594, by Nicholas Ling and Thomas Millington. It was acted at the Rose Theatre so early as Feb. 26, 1591, and at the Newington Theatre, June 12, 1594.

**THE JEW OF VENICE.** By Thomas Decker. This play was entered on the books of the Stationers' Company, Sept. 9, 1653, but has not been printed.

**THE JEWS' TRAGEDY;** or, their fatal and final Overthrow by Vespasian and Titus his Son. By William Heminge. 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.

**THE JEWELLER OF AMSTERDAM;** or, the Hague. A play, by John Fletcher, Nathaniel Field, and Philip Massinger. Entered on the books of the Stationers' Company, April 8, 1654, but not printed.

**THE JEWISH GENTLEMAN.** A play, by Richard Brome, entered on the books of the Stationers' Company, Aug. 4th, 1640, but not printed.

**JOAN AS GOOD AS MY LADY.** A play, by Thomas Heywood, written late in the year 1598, but not printed.

**JOB.** A play called "Jube the Sane" was performed at the marriage of Lord Strange to the daughter of the Earl of Cumberland, temp. Edward VI. See Collier's *Annals of the Stage*, i. 146.

**JOB.** The History of Jobe, by Robert Greene. Entered at Stationers' Hall, 1594; but not printed. This piece was among those destroyed by Warburton's servant.

**JOB'S AFFLICTIONS.** A tragedy by Ralph Radcliff. Not printed.

**JOCASTA.** 4to. 1575; 1587. This tragedy is a translation from Euripides,

by George Gascoigne and Francis Kinwelmarsh. The scene lies at Thebes; and the title says it was by them presented at Grayes Inne, in the year 1566. It is preceded by "the order of the dumme shewes and musickes before every acte."

**JOCONDO AND ASTOLFO.** A comedy by Thomas Decker, entered on the books of the Stationers' Company the 29th of June 1660; but not printed. It occurs in the list of MS. plays said to have been destroyed by Warburton's servant.

**JOHAN, TYB, AND SIR JHAN.** A Mery Play between Johan the Husbande, Tyb his Wife, and Syr Jhan, the Preest, by John Heywood. Fol. 1533. A facsimile reprint has been made by Whittingham.

**JOHN-A-KENT.** The Book of John a Kent and John of Cumber. A comedy by Anthony Munday, 1595, printed from the original Manuscript in the Mostyn collection. Edited by J. P. Collier, Esq. 8vo., Printed for the Shakespeare Society, 1851.

**JOHN KING OF ENGLAND.** A dramatic piece, by Bishop Bale. The original manuscript is preserved in the collection of the Duke of Devonshire, and has been printed by Mr. Collier. 4to.

**KING JOHN.** The Troublesome Raigne of John Kiug of England, with the Discoverie of King Richard Cordelion's base Son, vulgarly named the Bastard Fawconbridge; also the Death of King John at Swinstead Abbey. As it was (sundry times) publikely acted by the Queene's Majesties players in the honourable Citie of London, &c. 1591. It was republished in 4to. 1611 and 1622, with the letters W. Sh. prefixed to it, that it might be mistaken for the work of Shakespeare, who has made very slight use of it in his play on the same subject.

**KING JOHN.** A tragedy by Shakespeare. Fol. 1623.

**JOHN AND MATILDA.** King John and Matilda, a tragedy acted with great applause by her Majesties Servants at the Cock-pit in Drury Lane. 4to. 1655; 1662. Written by Robert Davenport, and published by one Andrew Pennyucicke, who himself acted the part of Matilda. This play belonged to the Cock-pit Company in 1639.

**JOHN COX, OF COLMISTON.** A tragedy written by William Haughton, assisted by John Day. Acted in 1599; but not printed.

**JOHN SWABBER.** The Humours of John Swabber, a droll by Kirkman, printed in the Wits, or Sport upon Sport, 1672.

**JOHN THE BAPTIST.** An interlude, by Bishop Bale. 8vo. 1538. This is one of the earliest dramatic pieces printed in England; it is in metre.

in black letter, and the full title is as follows: "A brefe Comedie or Interlude of Johan Baptyste's preaching in the Wyldernesse, openynge the craftye Assaultes of the Hypocrytes, wyth the gloryouse Baptysme of the Lord Jesus Christe." It is reprinted in the Harleian Miscellany, vol. i.

JOHN THE EVANGELIST. An interlude. 4to. 1566.

JONAS. A tragedy by Ralph Radcliffe. Not printed.

JOSHUA. Ry Samuel Rowley. Acted by the Lord Admiral's Servants, 1602. Not now known.

THE JOVIALL CREW; or, the Devill turn'd Ranter: being a Character of the roaring Ranters of these Times, represented in a Comedie. Containing a true discovery of the cursed conversations, prodigious pranks, monstrous meetings, private performances, rude revellings, garrulous greetings, impious and incorrigible deportements of a sect (lately sprung up amongst us) called Ranters. Their names sorted to their severall natures, and both lively presented in action. 4to. 1651. Scene, London.

THE JOVIAL CREW; or, the Merry Beggars. A comedy by Richard Brome, acted at the Cock-pit, Drury Lane, in the year 1641. 4to. 1652; 1684; 1686. In Dodsley's Collection. Dedicated to Thomas Stanley.

JUDAS. A play written by Samuel Rowley and William Borne. Acted in 1601. Not printed.

THE JUDGE. A comedy by Philip Massinger, acted by the King's Company. Licensed, June 6th, 1627. It was one of those destroyed by Warburton's servant.

JUDITH AND HOLOFERNES. A droll acted at Bartholomew Fair, mentioned by John Locke, the celebrated philosopher, in a letter dated 1664. It was acted long afterwards at the same fair, at least as lately as 1732, and there is a picture of the booth, with some of the actors, in a curious fan on which is represented some of the chief scenes of the fair, executed in 1728.

JUGURTH. A play written by one William Boyle early in 1600. The following notice of it occurs in Sir Henry Herbert's manuscript Diary under the date of May 3rd, 1624,—“an old play, called Jugurth, King of Numidia, formerly allowed by Sir George Bucke.” This play, he adds, was destroyed by fire, with many others.

JULIA AGRIPPINA. Empresse of Rome, her tragedy by Thomas May. The scene of this play lies in Rome, and the plot is taken from Tacitus and Suetonius. It was acted in 1628, and printed in 12mo. 1639 and 1654.

- JULIAN OF BRENTFORD.** Acted at the Rose Theatre, Jan. 5th. 1592.  
Not now known.
- JULIAN THE APOSTATE.** Acted at the Rose Theatre, April 29th, 1596.  
This play is not extant. A drama so called was acted in the seventeenth century at the Quarry, near Shrewsbury.
- JULIANA, Princess of Poland.** A tragi-comedy by John Crowne. 4to. 1671. Acted at the Duke of York's Theatre. This was the first, and indeed the most indifferent, of Crowne's pieces. The story is founded on history, and the scene laid at Warsaw in Poland, at the meeting of the Ban and Areer Ban, armed in the field, for the election of a king.
- JULIUS CÆSAR.** A tragedy by Alexander, Earl of Sterling. 4to. 1604; 1607; fol. 1637.
- JULIUS CÆSAR.** A tragedy by Shakespeare. Fol. 1623.
- JULIUS CÆSAR.** A Latin tragedy by Thomas May. The original manuscript of this play, which is in five short acts, was in the possession of Stephen Jones. The author has affixed his name at the conclusion of the piece. Another Latin play on the same subject was performed at Christ Church, Oxford, in 1582. This latter was written by Dr. Gedes, chaplain to Queen Elizabeth.
- THE JUST GENERAL.** A tragi-comedy, written by Major Cosmo Manuche. 4to. 1652. Dedicated to the Earl of Northampton, and Isabella, his wife. Scene, Sicily. This piece does not appear to have been acted.
- THE JUST ITALIAN.** A tragi-comedy by Sir W. Davenant. Acted at the Black Friars. 4to. 1630. Scene, Florence.
- JUSTICE BUSY; or, the Gentleman Quack.** A comedy by J. Crowne, acted at Lincoln's Inn Fields about 1699. Not printed, but the songs introduced into it were published separately, with the music. Downes, the prompter, who alone mentions it, says it was "well acted, yet proved not a living play: however, Mrs. Bracegirdle, by a potent and magnetic charm in performing a song in it, caused *the stones of the streets to fly in the men's faces.*"
- KENTISH FAYRE; or, the Parliament sold to their best Worth.** 4to. Rochester, 1648. This is a satirical play, written against Oliver Cromwell.
- KERMOPHUS.** A Latin play which was performed before the University of Oxford.
- THE KIND KEEPER; or, Mr. Limberham.** A comedy, by J. Dryden, acted at the Duke's Theatre. 4to. 1680. This play was intended as an

honest satire against the crying sin of keeping. The author has borrowed some of his incidents from French and Italian novels; for instance, Mrs. Saintly's discovering Woodall in the chest, taken from Cynthio's Novels, part i. Dec. 3, Nov. 3; and Mrs. Brainsick's pinching and pricking him, from Bremond's Triumph of Love over Fortune. The scene lies at a boarding-house in London.

**A KING AND NO KING.** A comedy by Beaumont and Fletcher. 4to. 1619; 1625. This drama was acted before the Court, in 1611, by the King's Players. It was also acted at the Globe and the Black Friars. Scene, Iberia.

**THE KING AND QUEEN'S ENTERTAINMENT AT RICHMOND,** after their Departure from Oxford; in a Masque presented by the most illustrious Prince, Prince Charles (afterwards King Charles II.), Sept. 12th, 1634, 4to. 1636. 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 composed by Simon Hopper, the music by Charles Colman; and the parts of the Captain and Druid were performed by the then Lord Buckhurst, and Edward Sackville.

**THE KING AND THE SUBJECT.** A play by Massinger, produced in 1638, but the title afterwards altered. This play is lost.

**KING FREEWILL.** A tragedy, translated from the French by Francis Bristowe, 1635. In manuscript, in private hands.

**THE KING OF SCOTS.** A tragedy performed before the Court of Queen Elizabeth in 1568. Collier's Annals of the Stage, i. 195.

**THE KING OF SWEDLAND.** A play so called is in the list of those said to have been destroyed by Warburton's servant. It was probably the Gustavus King of Swethland, by Decker, which was entered on the books of the Stationers' Company, June 29th, 1660.

**THE KING'S ENTERTAINMENT AT WELBECK,** in Nottinghamshire, a seat of the Earl of Newcastle, at his going to Scotland in 1633, by Ben Jonson. Fol. 1640.

**THE KING'S MISTRESS.** This play was entered on the books of the Stationers' Company, Sept 9th, 1653; but seems not to have been printed.

**A KNACKE HOW TO KNOWE A KNAVE.** 4to. 1594. Henslowe records a performance of this comedy in 1592. Reprinted by the Roxburghe Club, ed. Collier, 4to. 1851. 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 Edward 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, Athelwold, and Elfrida.

A KNACK HOW TO KNOWE AN HONEST MAN. A pleasant conceited comedie, several times acted. 4to. 1596. The scene lies in Venice, and the piece is not divided into acts. It was entered on the books of the Stationers' Company, Nov. 26, 1596, by Cuthbert Burbye. It was first acted in 1594.

THE KNAVE IN GRAINE; or, Jack Cottington. A play, entered on the books of the Stationers' Company, June 18th, 1639, but probably not printed.

THE KNAVE IN GRAIN NEW VAMPT. A comedy acted with great success "many dayes together" at the Fortune. 4to. 1640, by J. D. The incident of Julio's cheating his drunken guests, is repeated by Kirkman in his English Rogue, part iii. ch. 13; and that of his cheating the countryman of the piece of gold is in the Account of the hard Frost of 1684, 8vo. p. 41. But, contrary to the usual custom, these writers have taken those incidents from the play, instead of the play being founded on their writings. Scene, Venice.

A KNAVE IN PRINT; or, One for Another. A comedy by William Rowley. Entered on the books of the Stationers' Company, Sept. 9th, 1653, but not now known to exist.

KNAVERY IN ALL TRADES; or, the Coffeehouse. 4to. 1664. This comedy was acted by a company of London apprentices in the Christmas holidays, and, as it is said in the title-page, with great applause.

THE KNAVES. A play, in two parts, by William Rowley, acted at Whitehall in 1613 before the Count Palatine and the Lady Elizabeth.

THE KNIGHT IN THE BURNING ROCK. "The history of the Knight in the Burnyng Rock shoven at Whitehall on Shrove-sondaie at night, enacted by the Earle of Warwikes servauntes, furnished in this office with sondrey garmentes and properties," Revels' Accounts, 1578.

THE KNIGHT OF MALTA. By Beaumont and Fletcher, fol. 1647.

THE KNIGHT OF THE BURNING PESTLE. A comedy by Beaumont and Fletcher. 4to. 1613; 1635. From the dedication of the first edition of this play, it appears to have been written in 1611, and not well received when acted on the stage. After the Restoration it was revived with a new prologue, spoken by Nell Gwyn, instead of the old one in prose, which was taken verbatim from that before Lyly's Sapho and Phao. The citizen and his wife introduced on the stage in this play, are probably in imitation of the four gossips, lady-like attired, in Ben Jonson's Staple of News, who remain on the stage during the whole action, and criticise upon each scene. The title-page of the edition of 1635 gives it "as it is now acted by her Majesties Servants at the Private House in Drury Lane, 1635."

**KNIGHTS.** A Masque of Knights was performed at Court in 1578. See a curious notice of it in Cunningham's Revels' Accounts, p. 126.

**THE KNOT OF FOOLS.** A play acted at Whitehall in May, 1613.

**THE LABYRINTH.** A play thus noticed by Pepys, under date of May, 1664,—“there (at the King's Play-house) saw the Labyrinth, the prettiest play, methinks, that ever I saw, there being nothing in it but the odd accidents that fell out by a lady's being bred up in man's apparel, and a man in woman's.”

**LABYRINTHUS.** *Comœdia, habita, A.D. 1622, coram Sereniss. Rege Jacobo, in Academia Cantabrigiensi.* 12mo. 1636. A MS. in the public library at Cambridge ascribes this piece to Hawkesworth, a fellow of Trinity College. A Latin comedy of this name, probably the same piece, was entered on the books of the Stationers' Company, July 17th, 1635. There are copies of it in MS. Douce 315; MS. Cantab. Ee. v. 16; MS. Lambeth 838.

**LADIES A LA MODE.** “To the King's Playhouse, to see a new play, acted but yesterday, a translation out of French by Dryden called the *Ladys à la Mode*; so mean a thing as, when they came to say it would be acted again tomorrow, both he that said it, Beeson, and the pit, fell a-laughing, there being this day not a quarter of the pit full,” Pepys' Diary, Sept. 15th, 1668.

**THE LADIES' MASQUE.** The Masque of Ladies conducted by Lady Hay. This masque was performed at Court early in the year 1618.

**THE LADIES' PRIVILEGE.** A comedy by Hen. Glapthorne, acted at Drury Lane, and twice at Whitehall, before their Majesties. 4to. 1640. Scene, Genoa. Reprinted in the *Old English Drama*.

**THE LADIES' TRIAL.** A tragi-comedy, by John Ford, acted at Drury Lane. 4to. 1639. The scene lies in Genoa, and the prologue is subscribed by Bird; but whether it was written, or only spoken, by him, is not apparent. This play was revived at the Duke's Theatre in 1669.

**LADY ALIMONY; or, the Alimony Lady.** 4to. 1659. Said in the title-page to be duly authorized, daily acted, and frequently followed. This comedy is attributed by Wood to Lodge and Greene.

**LADY BARBARA.** “Lady Barbara shoven on Saint Johns day at night by Sir Robert Lane's men,” Revels' Accounts, 1571.

**THE LADY CONTEMPLATION.** A comedy in two parts, by the Duchess of Newcastle. Fol. 1662. Three scenes in the first, and two in the second part, were written by the Duke.

- THE LADY ERRANT.** A tragi-comedy by W. Cartwright. 8vo. 1651. One scene in this comedy is taken from Aristophanes. The scene lies in Cyprus.
- LADY JANE.** A play, in two parts, by Henry Chettle, in conjunction with Decker, Heywood, Smith, and Webster. Both parts were acted in 1602. Not printed. Malone conjectures that this drama is on the subject of Lady Jane Grey.
- LADY MOTH.** A curious play of the seventeenth century, preserved in manuscript in a private library in Ireland.
- THE LADY OF PLEASURE.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1637. The incident of Kickshaw being with 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 play of the Lucky Chance. Scene, the Strand. This play was licensed in October, 1635, and met with great success on representation.
- THE LADY OF THE MAY.** A Masque, by Sir Philip Sydney. This piece was presented to Queen Elizabeth, in the gardens at Wanstead, in Essex, 1578, and is printed together with some poems at the end of the Arcadia. Reprinted in Nichols' Progresses and Public Processions of Queen Elizabeth, ed. 1823, ii. 94.
- LÆLIA.** A Latin play, acted at Queen's College, Cambridge, in 1590. There is a copy of it in MS. Lambeth, 838.
- THE LAME COMMONWEALTH.** A droll, formed from Beaumont and Fletcher's Beggars Bush, printed in the Wits, or Sport upon Sport, 1672.
- THE LANCASHIRE WITCHES.** A comedy, by Thomas Heywood, acted at the Globe. 4to. 1634. Reprinted, 4to. 1853. The author was assisted by Richard 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 Whetstone, through 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, of Holberstadt, in High Germany, who was a known bastard, and a noted magician, and whose story is related at large by the author, in his Hierarchy of Angels, lib. viii. p. 512.—In the title-page it is called the Late Lancashire Witches; the running-title is, the Witches of Lancashire.
- THE LANCASHIRE WITCHES,** and Teague O'Divelly the Irish Priest. A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1682. Reprinted, 4to. 1853. This play was produced, according to Downes, in the year 1681.
- LANDGARTHA.** A tragi-comedy by Henry Burnell. 4to. 1641, acted at



Dublin in 1639, with great applause. 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 Landgartha. Scene, Suevia, or Suethland.

LANDGARTHA; or, the Amazon Queen of Denmark and Norway. An Entertainment, designed for their Royal Highnesses the Prince and Princess of Denmark, by Joshua Barnes. This piece is still in MS. in the library of Emanuel College, Cambridge. It is on a story from the same history as the former; and the author has noted that it was finished May 29th, 1683, almost a month before the nuptials of their Royal Highnesses.

THE LANDLADY. A droll, founded on the Chances of Beaumont and Fletcher, and printed in the Wits, or Sport upon Sport, 1672.

LASANDER AND CALISTA. Sir Humphrey Mildmay, in his MS. diary, 1634, makes mention of a "new play" so called. See Collier's Annals, ii. 63. Lasander may perhaps be an error for Lysander.

THE LATE MURDER. In Herbert's manuscript diary, under date of September, 1624, mention is made of "a new tragedy called a Late Murther of the Sonn upon the Mother, written by Forde and Webster."

THE LATE REVOLUTION; or, the Happy Change. A tragi-comedy acted throughout the English dominions, in the year 1688. 4to. 1690.

THE LAW AGAINST LOVERS. A tragi-comedy by Sir W. Davenant. Fol. 1673. This play, which met with great success, 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 author; all that Sir William has done being to blend the circumstances of both plays together, so as to form some connection between the plots, and to soften and modernise those passages of the language which appeared obsolete. The scene, Turin.

THE LAW CASE. A play, entered on the books of the Stationers' Company, Nov. 29, 1653, but not printed.

THE LAWS OF CANDY. A tragi-comedy, by Beaumont and Fletcher. Fol. 1647. Scene, Candia.

THE LAWS OF NATURE. A comedy ascribed, by Winstanley and Wood, to Lodge and Greene. This may, by mistake, refer to the Comedye concerninge Thre Lawes of Nature, 1558.

LAW TRICKS; or, Who Would have Thought it? A comedy by John Day, divers times acted by the Children of the Revels. 4to. 1608. Herbert, who licensed this play in March, 1607-8, transposes the two titles.

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.

LEANDER. A Latin play, first acted at the University of Cambridge in 1598, and again in 1602. There are manuscript copies in the University and Emanuel College libraries at Cambridge; in the British Museum, MS. Sloane 1762; and in the Bodleian Library, MS. Rawl. Miscell. 341. The name of William Johnson, perhaps that of the author, occurs on the fly-leaf of the last copy.

KING LEAR. Acted at the Rose Theatre, April 6th, 1593, by the Queen's men and Lord Sussex's together. This is the old play on the subject of Lear, previous to Shakespeare's. The earliest known edition is entitled the True Chronicle History of King Leir, 4to. 1605.

KING LEAR. The full title of this play, in the original edition, 4to. 1608, stands thus: "Mr. William Shakspeare his true Chronicle History of the Life and Death of King Lear and his three Daughters; with the unfortunate Life of Edgar, Sonne and Heire to the Earle of Gloucester, and his sullen and assumed humour of *Tom of Bedlam*. As it was plaid before the King's Majesty at Whitehall uppon S. Stephen's Night in Christmas Hollidaies. By His Majesties Servants, playing usually at the Globe on the Banck Side." 4to. 1608, by N. Butter; 4to. 1655. There are two editions of this play, 4to, 1608, both printed for Nathaniel Butter, one having the publisher's address, and the other without it. It is a singular circumstance that no two copies of the first of these editions, of those few that are known to exist, agree precisely in their readings; but all the known copies of the other edition of 1608 are identical.

KING LEAR. A tragedy by N. Tate, acted at the Duke's Theatre. 4to. 1681. This is an alteration of Shakespeare's King Lear.

LEO ARMENUS. Leo Armenus, sive ludit in humanis divina potentia rebus. A Latin tragedy, preserved in manuscript in the University Library, Cambridge.

THE LEVELLERS LEVELL'D; or, the Independents Conspiracy to root out Monarchy. An interlude, written by Mercurius Pragmaticus. 4to. 1647. The author of this piece was Marchmont Nedham.

THE LIAR. A comedy acted at the King's Playhouse, 4to. 1661. It was afterwards published under the title of the Mistaken Beauty, q. v.

THE LIBERTINE. A tragedy by Thomas Shadwell, acted by their Majesties Servants. 4to. 1676; 1692. This play met with great success, although the author says that its composition scarcely occupied three weeks. Part of Purcell's music to this tragedy is preserved in the British Museum, MS. Addit. 5333.

- THE LIFE OF ARTHUR.** A play by Richard Hathway, written in 1598. He received twenty shillings of Henslowe on April 11th, in that year, "in earnest of a booke cald the Lyfe of Artur king of England, to be delivered one Thursday next following." In another place, it is called the Life and Death of King Arthur.
- LIKE FATHER, LIKE SON.** In 1682 was issued a broadside entitled, "A Prologue by Mrs. Behn to her new Play called, Like Father, Like Son, or the Mistaken Brothers, spoken by Mrs. Butler."
- LIKE QUILTS LIKE.** A play by Chettle and Heywood, mentioned in Henslowe's Diary, ed. Collier, p. 230, under the date of January, 1602-3.
- LIKE UNTO LIKE.** A play acted at the Rose Theatre in 1600.
- LIKE WILL TO LIKE.** An enterlude, intituled, Like Will to Like, quod the Devel to the Colier, very godly and ful of pleasant Mirth. Wherein is declared not onely the Punishment followeth those that will rather followe licentious Living then to esteem and followe good Councel; and what great Benefits and Commodities they receive that apply them unto vertuous Living and good Exercises. Made by Ulpian Fulwel. 4to. Lond. 1568; 1587.
- LINGUA;** or, the Combat of the Tongue and the five Senses for Superiority. A pleasant comedy. 4to. 1607; n.d.; 1617; 1622; 1632; 8vo. 1657; in Dodsley's Collection, 1780. Winstanley attributes it to Anthony Brewer; and tells us, moreover, that, on its being performed once 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 LITTLE FRENCH LAWYER.** A comedy by Beaumont and Fletcher. Fol. 1647. The plot of this play is taken from Gusman de Alfarache; or, the Spanish Rogue; the story of Dinant, Cleremont, and Lamira, being borrow'd from that of Don Lewis de Castro, and Don Roderigo de Montalva. The scene lies in France.
- THE LITTLE THIEF.** Advertised in Bentley's Catalogue of Plays printed for him. Perhaps this was only Fletcher's Night Walker; or, Little Thief. "So to White-Fryars, and saw the Little Thiefe, which is a very merry and pretty play, and the little boy do very well," Pepys' Diary, 1661. The Little Thief also occurs in a list of plays acted at the King's Arms, Norwich, in 1662.
- LOCRINE.** The lamentable Tragedie of Loocrine, the eldest Sonne of King Brutus, discoursing the warres of the Britaines and Hunnes, with their discomfiture; the Britaines victory, with their accidents; and the death of Albanact. No lesse pleasant then profitable. Newly set forth,

overseene, and corrected by W. S. 4to. 1595. This play has been incorrectly attributed to Shakespeare.

**LODOVICK SFORZA, DUKE OF MILLAN.** A tragedy by Robert Gomersal. 12mo. 1632. 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, Milan.

**LOIOLA.** 12mo. 1648. This Latin comedy may be ascribed to Dr. Hacket, and by the prologues appears to have been acted first Feb. 28th, 1622, and afterwards before King James I. March 12th, 1622, at Cambridge. Scene, Amsterdam. This play was written in ridicule of the Jesuits.

**LONDON CHANTICLEERS.** 4to. 1659. This piece is rather an interlude than a play, but it is curious, the characters being London criers.

**THE LONDON CUCKOLDS.** A comedy, by Edward Ravenscroft, acted at the Duke's Theatre. 4to. 1682. This play met with very great success, and was, till the year 1751, frequently presented on our stages; particularly on Lord Mayor's day, in contempt and to the disgrace of the city.

**THE LONDON FLORENTINE.** A play, in two parts, by Henry Chettle, assisted by T. Heywood; acted in 1602. Not now known.

**THE LONDON GENTLEMAN.** A comedy by Edward Howard, entered on the books of the Stationers' Company, Aug. 7, 1667, but not printed.

**THE LONDON MERCHANT.** A play, by John Ford, entered on the books of the Stationers' Company, June 29th, 1660: it was among those said to have been destroyed by Warburton's servant.

**THE LONDON PRODIGAL.** As it was plaide by the King's Majesties Servants. 4to. 1605. This was one of the plays falsely attributed to Shakespeare.

**LONDON'S LOVE TO THE ROYAL PRINCE HENRIE,** meeting him on the River of Thames, at his Returne from Richmonde, with a worthie Fleete of her. Cittizens, on Thursday the last of May, 1610. With a Breife Reporte of the Water Fight and Fireworks. 4to. 1610.

**LONDON'S JUS HONORARIUM,** expressed in sundry Triumphs, Pageants, and Shews, at the Initiation or entrance of the Right Hon. Geo. Whitmore. At the charge and expense of the Right Worshipful the Society of Haberdashers. By Thomas Heywood. 4to. 1631.

**LONDON'S FOUNTAIN OF ARTS AND SCIENCES;** expressed in sundrie Triumphs, Pageants and Shews, at the Initiation of the R. H.

Nich. Raynton, in the Majoralty of the famous and far-renowned City of London. All the Charges and Expense of the Laborious Projects, both by Sea and Land, being the sole Undertaking and Charge of the Right Worshipfull Company of Haberdashers. Written by Thomas Heywood. 4to. 1632.

LONDON IMP.; OR, LONDON MERCATOR; explained in sundry Triumphs, Pageants, and Shows, at the Inauguration of the Right Hon. Ralph Freeman, at the Charge of the Right Worshipful Company of Clothiers. By T. Heywood. 4to. 1633.

LONDINI SPECULUM; OR, LONDON'S MIRROR: exprest in sundry Triumphs, Pageants, and Showes, at the Initiation of the Right Hon. Richard Fenn, into the Majoralty of the famous and farre renowned City of London. All the Charge and Expense of these laborious Projects, both by Water and Land, being the sole Undertaking of the Right Worshipful Company of the Habberdashers. Written by Thos. Heywood. 4to. 1637.

LONDINI STATUS PACATUS; or, London's Peaceable Estate; exprest in sundry Triumphs, Pageants, and Shewes, at the Initiation of the Right Honourable Henry Garaway into the Majoralty of the famous and farre renowned City of London. All the Charge and Expencc of the Laborious Projects, both by Water and Land, being the sole Undertakings of the Right Worshipfull Society of Drapers. Written by Thomas Heywood. 4to. 1639.

LONDON'S TRIUMPH. Robert Titchburn, mayor. At the Expense of the Skinners' Company. By J. B. 4to. 1656.

LONDON'S TRIUMPH. By J. Tatham. 4to. 1657. Celebrated the 29th of October, 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.

LONDON'S TRYUMPH, PRESENTED BY INDUSTRY AND HONOUR: with other delightful scenes appertaining to them: celebrated in honour of the Right Honourable Sir John Ireton, Knight, Lord Mayor of the said City, on the 29th Day of October, 1658, and done at the Cost and Charges of the Worshipfull Company of Clothworkers. By John Tatham. 4to. 1658.

LONDON'S TRIUMPH, celebrated October 29th, 1659, in honour of the much-honoured Thomas Allen, Lord Mayor of the said City, presented and personated by an European, an Egyptian, and a Persian, and done at the Costs and Charges of the ever-to-be honoured Company of Grocers. By J. Tatham. 4to. 1659.

**LONDON'S GLORY:** represented by Time, Truth, and Fame; at the magnificent Triumphs and Entertainment of His Most Sacred Majesty Charles the II., the Dukes of York and Gloucester, the Two Houses of Parliament, Privy Council, Judges, &c., at Guildhall, on Thursday, being the 5th Day of July, 1660, and in the 12th Year of His Majesties most happy Reign. Together with the Order and Management of the whole Day's Business. By J. Tatham. 4to. 1660.

**LONDON'S TRYUMPHS.** Presented in several delightfull Scenes, both on the Water and Land, and celebrated in honour to the deservedly honoured Sir John Frederick, Knight and Baronet, Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Grocers. By John Tatham. 4to. 1661.

**LONDON'S TRIUMPH:** presented in severall delightfull Scenes, both upon the Water and Land; and celebrated in Honour of the truly loyal and known Deserver of Honour, Sir John Robinson, Knt. and Bt., Lord Mayor of the City of London. At the Costs and Charges of the Worshipfull Company of Clothworkers. 4to. 1662.

**LONDINUM TRIUMPHANS;** or, London's Triumph. By John Tatham. 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, 1663.

**LONDON'S TRIUMPHS;** celebrated the 29th of October, 1664; in Honour of the truly Deserver of Honour, Sir John Lawrence, Knight, Lord Maior of the Honourable City of London; and performed at the Costs and Charges of the Worshipful Company of Haberdashers. Written by John Tatham, Gent. 4to. 1664.

**LONDON'S RESURRECTION TO JOY AND TRIUMPH:** expressed in sundry Shews, Shapes, Scenes, Speches, and Songs in Parts, celebrious to the much-meriting Magistrate Sir George Waterman, Knight, Lord Mayor of the City of London. At the peculiar and proper Expenses of the Worshipful Company of Skinners. The King, Queen, and Duke of York, and most of the Nobility being present. Written by Thomas Jordan. 4to. 1671.

**LONDON TRIUMPHANT;** or, the City in Jollity and Splendour; expressed in various Pageants, Shapes, Scenes, Speeches, and Songs: invented and performed for Congratulation and Delight of the well-deserving Sir Robert Hanson, Knight, Lord Mayor of the City of London. At the Costs and Charges of the Worshipful Company of Grocers: His Majesty gracing the Triumphs with his Royal Presence. Written by Thomas Jordan. 4to. 1672.

**LONDON IN ITS SPLENDOUR:** consisting of triumphant Pageants, whereon are represented many Persons richly arrayed, properly habited, and significant to the Design. With several Speeches, and a Song, suitable to the Solemnity. All prepared for the Honour of the prudent Magistrate, Sir William Hooker, Knight, Lord Mayor of the City of London: at the peculiar Expenses of the Worshipful Company of Grocers. As also a description of his Majesties Royal Entertainment at Guildhall, by the City, in a plentiful Feast, and a glorious Banquet. Written by Thomas Jordan. 4to. 1673.

**LONDON'S TRIUMPHS;** express'd in sundry Representations, Pageants, and Shows. Performed on Monday, October 30, 1676, at the Inauguration and Instalment of the Right Hon. Sir Thos. Davies, Lord Mayor of the City of London. By Thomas Jordan. 4to. 1676.

**LONDON'S TRIUMPHS:** illustrated with many magnificent Structures and Pageants; on which are orderly advanced several stately Representations of poetical Deities, sitting and standing in great Splendor, on several Scenes, in proper Shapes. With pertinent Speeches, jocular Songs (sung by the City Musick), and pastoral Dancing. Performed October 29, 1677, for the Celebration, Solemnity, and Inauguration of the Right Hon. Sir Francis Chaplin, Knight, Lord Mayor of the City of London. All the Charges and Expenses of the industrious Designs, being the sole Undertaking of the ancient and Right Worshipful Society of Clothworkers. By Thomas Jordan. 4to. 1677.

**LONDON IN LUSTER:** projecting many bright Beams of Triumph: disposed into several Representations of Scenes and Pageants. Performed with great Splendor on Wednesday, October 29, 1679, at the Initiation and Instalment of the Right Honourable Sir Robert Clayton, Knight, Lord Mayor of the City of London. Dignified with divers delightful Varieties of Presentors, with Speeches, Songs, and Actions, properly and punctually described. All set forth at the proper Cost and Charges of the Worshipful Company of Drapers. Devised and composed by Thomas Jordan, Gent. 4to. 1679.

**LONDON'S GLORY;** or, the Lord Mayor's Show; containing an illustrious Description of the several Triumphant Pageants, on which are represented emblematical Figures, artful Pieces of Architecture, and rural Dancing, with the Speeches spoken in each Pageant: also three new Songs; the first in Praise of the Merchant Taylors; the second, the Protestants' Exhortation; and the third, the plotting Papists' Litany; with their proper Tunes, either to be sung or played. Performed on Friday, October 29, 1680, for the Entertainment of the Right Hon. Sir Patience Warde, Knight, Lord Mayor of the City of London. At the proper Cost and Charges of the Right

Worshipful Company of Merchant Taylors. Invented and composed by Thos. Jordan, Gent. 4to. 1680.

LONDON'S JOY; or, the Lord Mayor's Show: triumphantly exhibited in various Representations, Scenes, and splendid Ornaments, with divers pertinent Figures and Movements. Performed on Saturday, October 29th, 1681, at the Inauguration of the Right Honourable Sir John Moore, Knight, Lord Mayor of the City of London. With the several Speeches and Songs which were spoken on the Pageants in Cheapside, and sung in Guildhall during Dinner. All the Charges and Expenses of the industrious Designs being the sole Undertaking of the Worshipful Company of Grocers. Devised and composed by Thomas Jordan, Gent. 4to. 1681.

LONDON'S ROYAL TRIUMPH FOR THE CITY'S LOYAL MAGISTRATE. In an exact Description of several Scenes and Pageants, adorned with many magnificent Representations. Performed on Wednesday, October, 29, 1684, at the Instalment and Inauguration of the Right Hon. Sir James Smith, Knight, Lord Mayor of London. By Thos. Jordan. 4to. 1684.

LONDON'S ANNUAL TRIUMPH. Performed on Thursday, October 29, 1685, for the Entertainment of the Right Honourable Sir Robert Jeffreys, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Worshipful Company of Ironmongers. Composed by Matt. Taubman. 4to. 1685.

LONDON'S YEARLY JUBILEE. Performed on Friday, October 29, 1686, for the Entertainment of the Right Honourable Sir John Peake, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Right Worshipful the Company of Mercers. Composed by M. Taubman. 4to. 1687.

LONDON'S TRIUMPH; or, the Goldsmith's Jubilee; Oct. 29, 1687: for the Confirmation and Entertainment of Sir John Shorter, &c. By M. Taubman. 4to. 1687.

LONDON'S ANNIVERSARY FESTIVAL. Performed on Monday, Oct. 29, 1688, for the Entertainment of the Rt. Hon. Sir John Chapman, Knt., Lord Mayor of the City of London; being their great Year of Jubilee: with a Panegyric upon the Restoring of the Charter; and a Sonnet provided for the Entertainment of the King. By M. Taubman. 4to. 1688.

LONDON'S GREAT JUBILEE, restored and performed on Tuesday, October the 29th, 1689, for the Entertainment of the Right Honourable Sir Thomas Pilkington, Kt., Lord Mayor of the City of London. Con-



- taining a Description of the several Pageants and Speeches, together with a Song, for the Entertainment of Their Majesties, who, with their Royal Highnesses the Prince and Princess of Denmark, the whole Court, and both Houses of Parliament, honour his Lordship this Year with their Presence. All set forth at the proper Costs and Charges of the Right Worshipful Company of Skinners. By Matthew Taubman. 4to. 1689.
- LONG MEG OF WESTMINSTER.** Acted at the Rose Theatre, by the Lord Admiral's men, Feb. 14, 1595. Not printed. Field, in his *Amends for Ladies*, speaks of the play of Long Meg being acted at the Fortune.
- THE LONGER THOU LIVEST, THE MORE FOOLE THOU ART.** A myrrour very necessarie for Youth, and specially for such as are like to come to dignitie and promotion: as it maye well appeare in the matter folowynge. Newly compiled by W. Wager. Imprinted at London, by Wyllyam How for Richarde Johnes, and are to be solde at his shop under the Lotterie-house. 4to. black letter. No date, but printed either in 1568 or 1569.
- LONGSHANK.** A play first acted at the Rose Theatre, Aug. 29th, 1595. See Henslowe's Diary, p. 55.
- LOOK ABOUT YOU.** A comedy, acted by the Lord High Admiral's servants. 4to. 1600. This is a diverting play, and the plot of it is founded on the English historians of the reign of Henry II.
- LOOKE TO THE LADIE.** A comedy by James Shirley, entered on the books of the Stationers' Company, March 10th, 1639.
- A LOOKING-GLASS FOR LONDON AND ENGLAND.** A tragi-comedy by Thomas Lodge and Robert Greene. 4to. 1594; 1598; 1602; 1617. The plot is founded on the story of Jonah and the Ninevites in sacred history. Henslowe records a performance of it in March, 1591-2.
- LORD CROMWELL.** The Chronicle History of Thomas Lord Cromwell, 4to. 1602; 1613. It is stated on the title-page of the second edition to be "written by W. S.," initials falsely attributed to Shakespeare.
- THE LORD MAYOR'S SHOW:** being a Description of the Solemnity at the Inauguration of the truly loyal and Right Honourable Sir William Prichard, Knt. Lord Mayor of the City of London, &c. &c. Performed, September 30, 1682, with several new loyal Songs and Catches. By Thomas Jordan. 4to. 1682.
- THE LORDS' MASQUE.** A masque by Dr. Thomas Campion, performed on the occasion of the marriage of the Count Palatine and the Princess Elizabeth, 1612-13. It cost no less than £400. The Description, Speeches, and Songs of the Lords' Maske, 4to. 1613.

THE LORD'S SUPPER AND WASHING THE FEET. A comedy, by Bishop Bale, mentioned by himself in the list of his works.

THE LOST LADY. A tragi-comedy by Sir William Barclay. Fol. 1638. This was in the first edition of Dodsley's Collection; but omitted in that of 1780.

THE LOST LOVER; or, the Jealous Husband. A comedy by Mrs. De la Riviere Manley, acted at the Theatre Royal. 4to. 1696.

LOUIS THE ELEVENTH. A play called, "the History of Lewis the eleventh King of France, a trage-comedy," is included in a list of books, preparing for publication by N. Brook, at the end of the *New World of English Words*, 1658. It is also mentioned in a similar list at the end of *Wit and Drollery*, 1661.

LOVE. The Play of Love, an interlude by John Heywood. 4to. London, Printed by William Rastell, 1533.

LOVE A LA MODE. 4to. 1663. This comedy, 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. The author was probably T. Southland, a relative of Sir R. Colbrand, Bart.

LOVE AND A BOTTLE. A comedy by Geo. Farquhar, acted at Drury Lane. 4to. 1699. The part of Mockmode seems to be borrowed from the *Bourgeois Gentilhomme* of Moliere. It seems that, on the production of this play, "the facetious Jo. Haynes composed an epilogue, and spoke it in mourning." The scene is laid at London.

LOVE AND FORTUNE. "A Historie of Lovc and Fortune, shewed before her Majestie at Wyndesor on the Sondaie at night next before newe yeares daie, enacted by the Earle of Derbies servauntes," *Revels' Accounts*, 1582. Perhaps this is the *Rare Triumphs of Love and Fortune*, 4to. 1589, reprinted by the Roxburghe Club, 1851.

LOVE AND FRIENDSHIP. A play by Sir William Killigrew, fol. 1666.

LOVE AND HONOUR. A tragi-comedy by Sir W. Davenant, acted at the Black Friars. 4to. 1649. This play deservedly met with very good success. The scene lies in Savoy. Downes tells us, that it was very richly clothed; the King giving Betterton his coronation suit, in which he acted the part of Prince Alvaro; the Duke of York giving his to Harris, in which he performed Prince Prospero; and Lord Oxford gave his to Price, who acted Leonel. In the folio edition, 1673, are several omissions and alterations.

LOVE AND REVENGE. A tragedy by Elk. Settle, acted at the Duke's Theatre. 4to. 1675. This play is in great measure borrowed from

Heminge'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 piece, very harshly attacks Shadwell, who has answered him as severely in his preface to the Libertine. There is a manuscript copy of this play, dated 1694, in the British Museum, MS. Harl. 6903.

**LOVE AND RICHES RECONCILED.** A masque acted at Lincoln's Inn Fields, annexed to Harris's comedy of Love's a Lottery, and a Woman the Prize, 1699.

**LOVE AND WAR.** A tragedy by Thomas Meriton. This piece was never acted; but it was printed in 4to. 1658.

**LOVE AT FIRST SIGHT.** "Sir W. Pen and I to the Theatre, but it was so full that we could hardly get any room, so we went up to one of the boxes, and there saw Love at First Sight, a play of Mr. Killigrew's, and the first time that hath been acted since before the troubles, and great expectation there was, but I found the play to be a poor thing, and so I perceive every body else do," Pepys' Diary, Nov, 1661.

**LOVE CROWNS THE END.** A pastoral, by John Tatham. 12mo. 1640; 1657. This was acted by, and we suppose, written for, the scholars of Bingham in Nottinghamshire, in the year 1632. It was printed at the end of a volume, called Fancies Theatre, is very short, and not divided into acts. Prefixed to the volume are no less than thirteen copies of verses, by Brome, Nabbes, &c. Scene, a grove, wherein is Lover's Valley. In the edition of 1657, it is called a tragi-comedy.

**LOVE DESPISED.** "Thence to the Duke of York's House, and there saw Cupid's Revenge under the new name of Love Despised," Pepys' Diary, August, 1668.

**LOVE FOR LOVE.** A comedy by W. Congreve. 4to. 1695. The music to this comedy was composed by Eccles. It was performed at Lincoln's Inn Fields.

**LOVE FOR MONEY; or, the Boarding-School.** A comedy by Tho. Durfey, acted at the Theatre Royal. 4to. 1691; 1696. Scene, Chelsea, by the river's side.

**LOVE FREED FROM IGNORANCE AND FOLLY.** A masque by Ben Jonson, acted before the Queen, Christmas, 1610. Fol. 1616; 1640. A curious account of the cost of this entertainment is printed in Cunningham's Life of Inigo Jones, p. 10.

**LOVE HATH FOUND OUT HIS EYES.** A play, by Thomas Jordan, entered on the books of the Stationers' Company, June 29th, 1660. It was among those said to have been destroyed by Warburton's servant.

- LOVE IN A MAZE.** A comedy acted at the King's Theatre about 1662, mentioned by Downes, p. 25; and several times by Pepys. This was no doubt a revival of Shirley's play of the Changes, with probably a few alterations.
- LOVE IN A NUNNERY.** Dryden's play of the Assiguation, 1673, is mentioned under this title only, in the Key to the Rehearsal, 1704.
- LOVE IN A TUB.** Etherege's comedy of the Comical Revenge, 1669, is several times alluded to by Pepys under this, its second title.
- LOVE IN A WOOD; or, St. James's Park.** A comedy by W. Wycherley, acted at the Theatre Royal. 4to. 1672; 1694; 1711.
- LOVE IN ITS EXTASY; or, the Large Prerogative.** A dramatic pastoral by William Peaps. 4to. 1649. This piece was composed by the author when a student at Eton, being then not seventeen years of age, but was never acted, and not printed till many years after. Scene, Lelyhæus.
- LOVE IN THE DARK; or, the Man of Business.** A comedy by Sir Fra. Fane, acted at the Theatre Royal. 4to. 1675. This is a busy and entertaining comedy, yet is the plot borrowed from various novels: the affair of Count Sforza and Parthelia being from Scarron's Invisible Mistress; the affair of Bellinganna, Cornanto's wife, sending Scrutinio to Trivultio to check him for making love to her, from Boccaccio, Day iii. 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. Hircanio's wife catching him with Bellinganna, is built on the story of Socrates and his wife Mirto, in the Loves of great Men, p. 59; and Trivultio's seeming to beat Bellinganna, is grounded on Boccaccio, vii. 7. The scene lies in Venice. From the character of Intrigo, Mrs. Centlivre seems to have borrowed the hint of her Marplot.
- LOVE LIES A BLEEDING.** A play acted at Court in May, 1613.
- LOVE LOST IN THE DARK; or, the Drunken Couple.** This is a droll, taken from Massinger, printed in the Muse of Newmarket, 4to. 1680.
- THE LOVE OF A GRECIAN LADY.** Acted at the Rose Theatre, Oct. 4th, 1594. Not printed.
- THE LOVE OF KING DAVID AND FAIR BETHSABE.** With the Tragedie of Ahsalon. As it hath ben divers Times plaied on the Stage. Written by George Peele. 4to. 1599. Hawkins, who accurately republished this play in his Origin of the Drama, 1773, observes, that it abounds in luxuriant descriptions and fine imagery, and that the author's genius seems to have been kindled by reading the Prophets and the Song of Solomon. It is certainly a drama of considerable merit, and is of course included in Peele's Works, ed. Dyce, ii. 5.

- LOVE PARTS FRIENDSHIP.** A play by Henry Chettle, assisted by Wentworth Smith. Acted in 1602. Not now known.
- LOVE PREVENTED.** A play by Henry Porter. Acted in 1598. Not printed.
- LOVE RESTOR'D,** in a masque at Court. Acted by gentlemen the King's servants, 1610-11. By Ben. Jonson. Folio, 1616; 1640.
- THE LOVER'S CURE.** According to Whincop, Chaves' comedy of the Cares of Love was so called. Chetwood and Baker give it under the same title, with the date of 1700. The Cares of Love, or a Night's Adventure, was published in 1705, without any indications of its having appeared earlier, or under a different title. The author speaks of it, in a dedication to Sir William Read, as "my first dramatic essay."
- THE LOVER'S LUCK.** A comedy by Thomas Dilke. 4to. 1696. This was acted at Little Lincoln's Inn Fields with general applause. Scene, London.
- THE LOVERS' MELANCHOLY.** A tragi-comedy by John Ford, acted at Black Friars and the Globe. 4to. 1629. This play is highly commended in four copies of verses by friends of the author; in reference to which, the following lines occur in one copy in a contemporary handwriting,—
- Jack Ford, these youngsters shew, methinks, great folly,  
In commending thy Lovers' Melancholy.
- THE LOVERS OF LOODGATE.** A play, among those said to have been destroyed by Warburton's servant.
- THE LOVER'S PROGRESS.** A tragi-comedy, by Beaumont and Fletcher. Fol. 1647. The plot of this play, which is but an indifferent one, is founded on a French romance, called Lisander and Calista, written by Daudiguier; and the scene is laid in France.
- LOVE'S ADVENTURES.** A comedy, in two parts, by the Duchess of Newcastle. Fol. 1662.
- LOVE'S AFTERGAME.** This play, which was also called the Proxy, was acted at Salisbury Court in the years 1634 and 1635.
- LOVE'S A JEST.** A comedy by P. Motteux. 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.
- LOVE'S A LOTTERY, AND A WOMAN THE PRIZE.** A comedy by Joseph Harris, acted at Lincoln's Inn Fields. 4to. 1699. The scene, London.

LOVE'S CHANGELING CHANGED. An old English play, preserved in a MS. of the seventeenth century in a private library in Ireland.

LOVE'S CRUELTY. A tragedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1640. Licensed in November, 1631. The concealment of Hippolito and Clariana's adultery from her servant, through the contrivance of her husband Bellamonte, is taken from Q. Margaret's Novels, Day 4, Nov. 6, and Cynthio's Hecatombithi, Dec. 3, Nov. 6. Scene, Ferrara.

LOVE'S CURE; or, the Martial Maid. A comedy by Beaumont and Fletcher. Fol. 1647. The scene, Seville.

LOVE'S DOMINION. A dramatic piece, by Richard Flecknoe. 12mo. 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 in Amathaute, in Cyprus.

LOVE'S HOSPITAL. Love's Hospital, as it was acted before the King and Queen's Majestyes by the students of St. Jo. Baptist's College in Oxon., August 29th, 1636; by George Wilde, L.L.B. Scene, Naples. A manuscript preserved in the British Museum, MS. Addit. 14,047.

THE LOVE-SICK COURT; or, the Ambitious Politique. A comedy by Richard Brome. 8vo. 1658. The scene lies in Thessaly.

THE LOVE-SICK KING. An English Tragical history, with the Life and Death of Cartesmunda, 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 King Ethelred and Alfred, and which may be seen in the writers on the English affairs of that time. The scene lies in England.

THE LOVE-SICK MAID; or, the Honour of Young Ladies. A comedy by Richard Brome. Entered on the books of the Stationers' Company, Sept. 9th, 1653; but not printed. It was acted at Court, by John Heminge's Company, in 1629. The date of its license, by Sir Henry Herbert, is February, 1628-9.

LOVE'S KINGDOM. A pastoral tragi-comedy, by Richard Flecknoe. 12mo; 1664; 1674. Not as it was acted at the Theatre near Lincoln's Inn, but as it was written and since corrected, with a Short Treatise of the English Stage, &c. Scene, Cyprus. This is little more than Love's Dominion, altered by its author, with the addition of a new title.

LOVE'S LABOUR'S LOST. A comedy by Shakespeare. Acted at the Black Friars and the Globe, 4to. 1598; 1631; fol. 1623.

LOVE'S LABOUR'S WON. Meres mentions a play, under this title, as

written by Shakespeare. It is, however, supposed to be no other than All's Well that Ends Well.

LOVE'S LABYRINTH; or, the Royal Shepherdess. A tragi-comedy by Thos. Ford. 8vo. 1660. It is uncertain whether this play was ever acted or not. Part of it is borrowed from Gomersal's tragedy of Sforza Duke of Milan. Scene in Arcadia.

LOVE'S LAST SHIFT; or, the Fool in Fashion. A comedy by C. Cibber, acted at the Theatre Royal. 4to. 1696. This was the first attempt Cibber made as an author.

LOVE'S LOAD-STONE. The play of Pathomachia, 4to. 1630, is termed Love's Load-stone in its running-title. See Langbaine, p. 544.

LOVE'S MARTYR; or, Wit above Crowns. A play, by Mrs. Anne Wharton. Entered on the books of the Stationers' Company, Feb. 3rd, 1685; but probably not printed. The authoress, in her dedication, says that this play "never deserved nor was ever designed to be public." In manuscript, in private hands.

LOVE'S MASTERPIECE. A comedy, by Thomas Heywood. Entered on the books of the Stationers' Company, May 22nd, 1640; but, perhaps, never printed.

LOVE'S METAMORPHOSIS. Love's Metamorphosis. A wittie and courtly Pastorall, written by Mr. John Lyllie. First playd by the children of Paules, and now by the children of the Chappell. London: printed by William Wood, dwelling at the West end of Paules, at the signe of Time, 4to. 1601. Mr. Collier inclines to think this "was probably the work of Lyly at an advanced period of life, and it has not the recommendation of the ordinary, though affected graces of his style."

LOVE'S MISTRESS; or, the Queen's Masque. By Thomas Heywood. 4to. 1636; 1640. This play was three times presented before both their Majesties, within the space of eight days, in the presence of several foreign ambassadors, besides being publicly acted at the Phoenix, in Drury 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 birthday, Mr. Inigo Jones gave an extraordinary 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. Reprinted in the Old English Drama.

THE LOVES OF MARS AND VENUS. A play, set to music, in three

acts, by P. Motteux. Acted at Little Lincoln's Inn Fields. 4to. 1696. The author in his preface owns the story to be from Ovid, and that he has introduced a dance of Cyclops which bears a resemblance to, yet is very different from, 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 Finger, and the second and third acts by Eccles. It was written to be inserted in Ravenscroft's *Anatomist*.

LOVE'S PILGRIMAGE. A comedy by Beaumont and Fletcher. Fol. 1647. The foundation of this play is laid on a novel of Cervantes, called the *Two Damsels*. The scene in the first act between Diego, the host of Ossuna, and Lazaro his ostler, is borrowed from Ben Jonson's *New Inn*.

LOVE'S QUARREL. "Creed and I to Salsbury Court, and there saw Love's Quarrell acted the first time, but I do not like the design nor words," Pepys' Diary, April 6th, 1661.

LOVE'S RIDDLE. A pastoral comedy, by Abraham Cowley. 12mo. 1638. This piece was written by Cowley at a very early period of life. Scene, Sicily.

LOVE'S SACRIFICE. A tragedy by John Forde, acted at the Phoenix, Drury Lane. 4to. 1633. This play was well received, and has a complimentary copy of verses prefixed to it by James Shirley. The scene lies in Pavia. The author dedicates it "to my truest friend, my worthiest kinsman, John Ford of Grayes Inne, esquire."

LOVE'S TRIUMPH THRO' CALLIPOLIS. Performed in a Masque at Court, at Christmas, 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. 1640.

LOVE'S TRIUMPH; or, the Royal Union. A tragedy by Edward Cooke. 4to. 1678. This play is written in heroic verse. The plot is from the celebrated romance of *Cassandra*, part v. book 4, and the scene placed in the Palace of Roxana at Babylon. It never appeared on the stage.

LOVE'S VICTORY. A tragi-comedy by William Chamberlaine. 4to. 1658. This play was written during the period of the civil wars.

LOVE'S VICTORY. A pastoral drama under this title exists in manuscript in private hands, and copious extracts from it were printed in 4to. 1853. There is a play recorded under this title as having been written by Shirley, which may possibly be the same production.

LOVE'S WELCOME. By Ben Jonson. Fol. 1640. This is farther entitled, the King and Queen's Entertainment at Bolsover, at the Earl of Newcastle's, the 30th of July, 1634.



**LOVE TRICKS.** Shirley's *School of Complements* was published in 1667 under the title of, *Love Tricks, or the School of Complements*, as it is now acted by his Royal Highnesse the Duke of York's servants at the Theatre in Little Lincoln's Inne Fields. Licensed May 24th, 1667. This is probably the same play which is mentioned in Herbert's manuscript Diary, under the date of February 11th, 1625,—“for the Cock-pit Company, a new play called *Love Tricks with Compliments*.”

**LOVE TRIUMPHANT**; or, *Nature will prevail*. A tragi-comedy by J. Dryden. Acted at the Theatre Royal. 4to. 1694. This piece was the last that Dryden wrote for the stage; but met with no success. 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.

**LOVE WILL FIND OUT THE WAY.** A comedy by T. B. 4to. 1661. This is only Shirley's *Constant Maid*, with a new title.

**LOVE WITHOUT INTEREST**; or, *the Man too hard for the Master*. 4to. 1699. Who was the author of this comedy is unknown; but the dedication is subscribed by Penkethman, and is directed to six lords, six knights, and twenty-four esquires; yet, notwithstanding this splendid patronage, it met with very little success on its appearance at the Theatre Royal.

**THE LOVING ENEMIES.** A comedy, by Lawrence Maidwell, acted at the Duke of York's Theatre, 4to. 1680. The epilogue of this play was written by Shadwell. Scene, Florence.

**THE LOYAL BROTHER**; or, *the Persian Prince*. A tragedy by Thomas 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 at Ispahan in Persia.

**THE LOYAL CITIZENS.** A droll, formed out of the play of *Philaster*, and printed in the *Wits, or Sport upon Sport*, 1672.

**THE LOYAL GENERAL.** A tragedy by N. Tate. 4to. 1680. Acted at the Duke's Theatre.

**THE LOYAL LOVERS.** A tragi-comedy by Cosmo Manuche. 4to. 1652. The old committee-men and their informers are satirised in this play.

**THE LOYAL SUBJECT.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647. This play was licensed in 1618. It was revived before the Court in 1633. The scene lies at Moscow.

**LOYALTY AND BEAUTY.** “The history of Loyaltie and Bewtie shewen at Whitehall on Shrove Monday at night, enacted by the children of the Quecnes Majesties Chappell,” *Revels' Accounts*, 1578.

**LUCIUS JUNIUS BRUTUS, Father of his Country.** A tragedy by Nathaniel Lee, acted at the Duke's Theatre. 4to. 1681. The plot of it is partly from the real histories of Florus, Livy, Diouysius Halicarnassus, &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. Gildon, in his preface to the Patriot, says that this play was forbid, after the third day's acting, by Lord Chamberlain Arlington, as an antimonarchical play.

**THE LUCKY CHANCE; or, An Alderman's Bargain.** A comedy by Mrs. Behn, acted by their Majesties Servants. 4to. 1687. The plot of this play is for the most part original, excepting only the incident of Gayman's taking Lady Fullbank for the devil, which is copied from Kickshaw and Aretina in the Lady of Pleasure, by Shirley. The scene, London.

**LUD.** A play of King Lud is noticed by Henslowe under the date of January 18th, 1593. See his Diary, p. 32.

**LUDUS FILIORUM ISRAELIS.** A Latin play, represented by the Guild of Corpus Christi, at Cambridge, on that festival, in the year 1355.

**LUMINALIA; or, the Festival of Light.** 4to. 1637. Presented in a masque at Court, by the Queen's Majesty and her ladies, on Shrove Tuesday night, 1637. At her Majesty's command, Inigo Jones, who was 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. This piece is ascribed, by Winstanley and Wood, to Thomas Lodge and Robert Greene.

**LUSIUNCULA.** A Latin play, which is said to be constructed on the same story as that used in the tragedy of Macbeth.

**LUST'S DOMINION; or, the Lascivious Queen.** 12mo. 1657; 1661. This tragedy has been often wrongly ascribed to Marlowe, but it was certainly not written until after the death of that writer.

**LUSTY JUVENTUS.** An Enterlude called Lusty Juventus, lyvely describing the Frailtie of Youth: of Nature prone to Vyce: by Grace and good Councell traynable to Vertue. 4to. Black letter. The following is the printer's colophon:—"Finis, quod R. Wever. Imprinted at London in Paule's Churche-yard, by Abraham Vele, at the Synge of the Lambe." There is another edition, "imprynted at London in Lothbury over agaynst Sainct Margarits Church by Wyllyam Copland." It was also licensed to John King in 1560-1. Reprinted in Hawkins' English Drama, 1773.

**LUSTY LONDON.** An interlude by George Puddenham; mentioned in his Arte of English Poesie, 1589, but never published.

MACBETH. A tragedy by Shakespeare. Folio, 1623.

MACBETH. A tragedy with all the alterations, amendments, additions, and new songs. Acted at the Duke's Theatre. 4to. 1674; 1687; 1695; 1710. This alteration was made by Sir William Davenant. Downes the prompter says, that Nat Lee having an inclination to turn actor, had the part of Duncan assigned to him on this revival, but did not succeed in it. His name, however, stands against the character in the printed copy. It was performed with great splendour. The admirable music by Locke is still retained and used in the performance of the unaltered tragedy.

MACHIAVEL. A play acted at the Rose Theatre in 1591. Some years afterwards, in 1613, Daborne was in treaty with Henslowe to write for him a play called Machiavel and the Devil. See Henslowe's Diary, ed. Collier, p. 22.

MACHIAVELLUS. A Latin drama by D. Wiburne, acted at Cambridge in 1597. There is a copy of it in MS. Douce 234, transcribed in the year 1600.

THE MACK. A play produced by Henslowe's company on February 21st, 1594, probably on the game of cards so called.

MADAM FICKLE; or, the Witty False One. A comedy by Thomas Durfey, acted at the Duke's Theatre. 4to. 1677. Licensed in November, 1676. The character of Sir Arthur Old-Love is a 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 Lemard and Pimpwell, in the Walks of Islington and Hogsdon. There are also several hints in it borrowed from Marston's Parasitaster. The scene is laid in Covent Garden.

THE MADCAP. A drama which is thus mentioned in Herbert's Diary, under the date of May 3rd, 1624,—“for the Prince's Company a new play called the Madcap, written by Barnes.”

A MAD COUPLE WELL MATCH'D. A comedy, by Richard Brome. 8vo. 1653. In a list of plays, belonging to the Cock-pit company in 1639, mention is made of one termed a Mad Couple Well Met, which may be the same play.

THE MAD LOVER. A tragi-comedy by Beaumont and Fletcher. Fol. 1647. This play is commended by Sir Aston Cokain, in his copy of verses on Fletcher's plays. The scene lies at Paphos. The plot of Cleanthe's suborning the priestess to give a false oracle, in favour of her brother Syphax, is borrowed from the story of Mundus and Paulina, in Josephus, xviii. 4.

- THE MADMAN'S MORRIS. A play written by Robert Wilson in conjunction with Decker and Drayton. Acted in 1598. Not printed.
- MADOR. The History of Mador King of Britain. By Francis Beaumont. Entered on the books of the Stationers' Company, June 29th, 1660; but not printed.
- MAD TOM OF BEDLAM; or, the Distressed Lovers, with the Comical Humours of Squire Numskull. A droll by Thomas Dogget. Not printed.
- THE MAD WOOING, "or a way to win and tame a shrew, being the course a gentleman took to gain a young lady with a great fortune, on whom, by reason of her frowardness, none before would venture." This droll, extracted from the Taming of the Shrew, is printed in the Theatre of Ingenuity, 1698.
- A MAD WORLD MY MASTERS. A comedy by Thomas Middleton. Acted by the Children of Paul's. 4to. 1608; 1640. The following is an exact copy of the title-page of ed. 1608,—“A Mad World my Masters, as it hath bin lately in Action by the Children of Panles, composed by T. M., London, printed by H. B. for Walter Burre, and are to be sold in Paules Church-yard, at the signe of the Crane, 1608.” The title of ed. 1640 gives it “as it hath bin often acted at the Private House in Salisbury Court by her Majesties servants.”
- THE MAGNETICK LADY; or, Humours Reconcil'd. A comedy by Ben. Jonson. Fol. 1640. It was licensed in October, 1632.
- MAGNIFICENCE. An interlude by John Skelton, printed in folio about 1533, and written some time after the year 1515. Reprinted in Skelton's Works, ed. Dyce, i. 225.
- MAHOMET. A play acted by Henslowe's company, the first notice of which occurs in his Diary, under the date of August, 1594.
- THE MAIDEN'S HOLYDAY. A comedy by Christopher Marlowe and John Day. Entered on the books of the Stationers' Company, April 8th, 1654. It was among those destroyed by Warburton's servant, in the list of which it is assigned to Marlowe only.
- THE MAIDEN QUEEN. “To the King's House, to see the Maiden Queene, a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again by man or woman,” Pepys' Diary, March, 1667. This was published under the title of the Secret Love, 1668.
- A MAIDENHEAD WELL LOST. A comedy, by Thomas Heywood. 4to

1634. Langbaine calls this a pleasant comedy, and says that it was acted in Drury Lane with much applause.

**THE MAID IN THE MILL.** A comedy by Beaumont and Fletcher. Fol. 1647. This is an excellent play, and was one of those which, after the Restoration, were revived at the Duke of York's Theatre. Scene, Spain. It was produced in 1623.

**THE MAID OF HONOUR.** A tragi-comedy by Phil. Massinger, acted at the Phoenix, Drury Lane. 4to. 1632; 1638. This play, which has considerable merit, met with great applause, and has a copy of verses by Sir Aston Cokain prefixed.

**THE MAID OF THE MILL.** A play, by J. Fletcher, assisted by Rowley, acted at the Globe Theatre, 1623. Malone seems to think this was the Maid's Tragedy; but is it not more likely to be the same as is printed by the title of the Maid in the Mill? It is mentioned in Herbert's Diary under the date of August 29th, 1623,—“for the King's players, a new comedy called the Maid of the Mill, written by Fletcher and Rowley.”

**THE MAID'S LAST PRAYER; or, Any Rather than Fail.** A comedy by Thomas Southern, acted at the Theatre Royal. 4to. 1693. Scene, London. There is a song, by Congreve, in this play.

**THE MAID'S METAMORPHOSIS.** A comedy attributed to John Lyly. 4to. 1600. This play was frequently acted by the Children of Paul's.

**THE MAID'S REVENGE.** A tragedy by Shirley. Acted at the Private House, Drury Lane. 4to. 1639. Licensed in 1626. The plot is taken from Reynolds's God's Revenge against Murder, ii. 7, and the scene lies at Lisbon. In the dedication, to H. Osborne, this is said to have been the second play that Shirley wrote.

**THE MAID'S TRAGEDY.** By Beaumont and Fletcher. Acted at the Black Friars. 4to. 1619; 1622; 1630; 1638; 1641; 1650; 1661. It was acted at Court in 1613. Scene, Rhodes.

**THE MAID'S TRAGEDY.** An alteration of Beaumont and Fletcher by Edm. Waller, 1690. In this play the catastrophe is rendered fortunate. Fenton observes that Langbaine mistook in affirming that King Charles the Second would not suffer this play to appear on the stage; being assured by Southern, that in the latter end of that reign he had seen it acted at the Theatre Royal, as originally written, but never with Waller's alterations. It was not published separately, but in “the Second Part of Mr. Waller's Poems containing his Alteration of the Maid's Tragedy, and whatever of his is yet unprinted,” 8vo, 1690.

**MALCOLM KING OF SCOTS.** A play by Charles Massey, acted in 1602. Not printed.

- THE MALCONTENT.** A tragi-comedy by John Marston, acted by the King's servants. 4to. 1604. Of this play there are two editions in the same year. To one of the copies are added an induction, a new character, and other particulars, by John Webster. It is dedicated, in the warmest and most complimentary manner possible, to Ben Jonson.
- THE MALL;** or, the Modish Lovers. A comedy by J. D., acted at the Theatre Royal. 4to. 1674. This play has been ascribed to Dryden; but its style and manner bear little resemblance to those of that author.
- MALVOLIO.** A play acted at Court early in the year 1623. It was perhaps Shakespeare's comedy of Twelfth Night.
- MAMAMOUCHI;** or, the Citizen turn'd Gentleman. A comedy by Edw. Ravenscroft. 4to. 1675. This play is wholly borrowed, and that even without the least acknowledgment of the theft, from the Mons. Pourceaugnac and the Bourgeois Gentilhomme of Moliere.
- MAMILLIA.** A play acted at Whitehall in 1573. "Mamillia, playde by therle of Leicesters servauntes on Innosentes daye at nighte there," Revels' Accounts.
- MANHOOD AND WISDOME:** a Masque of muche Instructione. Anonymous. 4to. 1563. For this date and description we have only Chetwood's authority, which is never to be trusted. The piece was so rare above an hundred years ago, that it appears never to have been seen by Kirkman.
- MANKIND.** A curious moral play of the sixteenth century, in MS. See an account of it in Collier's Hist. Dram. Poet., ii. 293.
- THE MAN OF MODE;** or, Sir Fopling Flutter. A comedy by Sir George Etherege, acted at the Duke's Theatre. 4to. 1676; 1684; 1693. Dryden wrote an epilogue to this play.
- THE MAN OF NEWMARKET.** A comedy by the Hon. Edward Howard, acted at the Theatre Royal. 4to. 1678. Scene, London. This play is preceded by a curious induction, in which the Prologue enters "at one door, and just as he addresses to speak, enter Shatteril and Haines at t'other." It was licensed in April, 1678.
- THE MAN'S THE MASTER.** A comedy by Sir W. Davenant. 4to. 1669. This was the last play its 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, ou Le Maitre Valet, and L'Heritier Ridicule. The scenc is laid in Madrid, and throughout the whole in one house.
- MAN'S WIT.** A moral play of the sixteenth century, mentioned in Greene's Groatsworth of Wit, 1592.

**THE MAN TOO HARD FOR THE MASTER.** A comedy mentioned in the British Theatre. It is the second title of *Love Without Interest*, 1699.

**MARCELIA**; or, the Treacherous Friend. A tragi-comedy by Mrs. Frances Boothby, acted at the Theatre Royal. 4to. 1670. The scene lies in France.

**MARCIANO**; or, the Discovery. A tragi-comedy. Edinburgh, 4to. 1663. This piece, we find by the *Mercurius Publicus*, No. 2, January 15, 1662, was written by Mr. William Clerke, and is said, in the title-page, to have been 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, of which the author was one. The scene of this play is laid in Florence.

**MARCUS GEMINUS.** A Latin comedy, acted in Christchurch Hall, Oxford, before Queen Elizabeth, in 1566.

**MARCUS TULLIUS CICERO**, that famous Roman Orator, his Tragedy. 4to. 1651, printed in double columns. It is uncertain whether this play was ever acted or not, but it is written in imitation of Ben Jonson's *Catiline*. The scene lies at Rome; and the story may be found in Plutarch's *Life of Cicero*, &c. Phillips and Winstanley ascribe this play to Fulk Greville, Lord Brook; but without authority.

**MARIAM, THE FAIR QUEEN OF JEWRY.** A tragedy by Lady Elizabeth Carew. 4to. 1613. This piece is written in alternate rhymes, and with a chorus composed of *settines*, or stanzas of six lines, the four first of which are interwoven, or rhyme alternately, the two last rhyming to each other, and forming a couplet in *bass*.

**MARIUS AND SYLLA.** See the *Wounds of Civil War*, by T. Lodge, published in 1594.

**MARRIAGE A-LA-MODE.** A comedy by J. Dryden, acted at the Theatre Royal. 4to. 1673; 1691; 1693. The serious part of this drama is apparently founded on the story of *Sesostris* and *Timareta*, in the *Grand Cyrus*, ix. 3; the characters of *Palamede* and *Rhodophil*, from the history of *Timantes* and *Parthenia*, in the same romance, vi. 1; the character of *Doralicé*, 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'Ouville*, i. 3.

**THE MARRIAGE BROAKER**; or, the *Pander*. A comedy by M. W. 12mo. 1662. The plot of this piece, which is one among the *Ternary* of Plays, is taken from the English chronicles in the reign of *Sebert*, King of the West Saxons. The scene lies in London.

**THE MARRIAGE-HATER MATCH'D.** A comedy by T. Durfey, acted

at the Theatre Royal. 4to. 1692. The admirable performance of a part in this play occasioned Dogget to be taken notice of as an actor of merit. It appears to have been acted six nights successively. See Motteux's Gentleman's Journal, Feb. 1691-2. The scene in the Park near Kensington. The time is thirty hours.

**THE MARRIAGE OF MIND AND MEASURE.** "A Morall of the Marryage of Mynde and Measure shewen at Richmond on the Sondaie next after New yeres daie, enacted by the Children of Pawles," Revels' Accounts, 1579.

**THE MARRIAGE NIGHT.** A tragedy by H. Lord Visc. Falkland. 4to. 1664. This play contains a great share of wit and satire, yet it is uncertain whether it was ever acted or not. It was published in the original edition of Dodsley's Collection; but omitted in that of 1780. Scene, Castile.

**THE MARRIAGE OF OCEANUS AND BRITANNIA.** An Allegorical Fiction, really declaring England's riches, glory, and puissance by sea; to be represented in music, dances, and proper scenes; invented, written, and composed by Richard Flecknoe. 12mo. 1659.

**THE MARRIAGE OF THE THAMES AND THE RHINE.** A masque of the Inner Temple and Gray's Inn, devised by Sir Francis Bacon in 1613, on the marriage of the Prince Palatine and the Princess Elizabeth. When it was first proposed to be performed, the king was so weary and sleepy, he refused to see it.

**THE MARRIAGE OF WIT AND SCIENCE.** A newe and pleasaunt Enterlude, intituled, the Mariage of Witte and Science. Imprinted at London, in Flete-stret, neare unto Saint Dunstan's Church, by Thomas Marshe. Printed about 1570. The Players' names,—Nature, Witte, Will, Studie, Diligence, Instruction, Science, Reason, Experience, Recreation, Shame, Idelines, Ignoraunce, Tediousnes, with three other Women Singers.

**THE MARRIAGE OF WIT AND WISDOM.** The Contract of a Mariage betweene Wit and Wisdome, very frutefull and mixed full of pleasant mirth as well for the beholders as the readers or hearers, never before imprinted, 1579. No early printed copy of this interlude is known to exist, but a contemporary manuscript of it, bearing the above title, was printed for the Shakespeare Society, 8vo. 1846.

**THE MARRIED BEAU;** or, the Curious Impertinent. A comedy by J. Crowne, acted at the Theatre Royal. 4to. 1694. This play was esteemed a good one, and was frequently acted with general approbation. The story of it is taken from Don Quixote, and the scene lies in Covent Garden.

**MARRY ANDREY.** "To Bartholomew Fair, and there did see a ridiculous



obscene little stage-play called *Marry Andrey*, a foolish thing, but seen by every body," *Pepys' Diary*, 1668. This is supposed to mean *Merry Andrew*.

**THE MARSHAL OF LUXEMBOURG, UPON HIS DEATH-BED.** A tragi-comedy done out of French, 12mo. Said in the title-page to be printed at Collen, 1695; and reprinted in 1710, with a frontispiece.

**MARSHAL OSRICK.** A play, by Thomas Heywood, acted in 1602. Not printed. In this piece Heywood had the assistance of Wentworth Smith.

**THE MARTIAL QUEEN.** A tragedy by R. Carleton, 1675, the original manuscript of which is in the possession of F. W. Fairholt, F.S.A. Lord Bruce, and four ladies of his family, performed some of the principal parts in this drama. There is also a manuscript copy of this play in the Bodleian Library, MS. Rawl. Poet. 126.

**MARTIN SWART.** A play, called the *Life and Death of Martin Swart*, is mentioned by Henslowe, under the date of 1597.

**THE MARTYR'D SOLDIER.** A tragedy by Henry Shirley, acted at Drury Lane. 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. The title-page states it to have been "sundry times acted with a generall applause at the Private House in Drury-lane, and at other publicke theaters." Dedicated to Sir Kenelm Digby by John Kirke. In some copies the dedication is signed by Kirke's initials only. This is the only play by Henry Shirley that was printed, but he was the author of at least four others, entered on the books of the Stationers' Company in 1653. The author of the preface to the *Martyr'd Soldier* speaks of it as "not the meanest of his labours."

**MARY MAGDALEN.** An old English mystery, a manuscript, transcribed in the year 1512, is in the Bodleian Library, MS. Digby 133. Printed, 4to. Edinb. 1835.

**MARY MAGDALEN.** A New Enterlude, never before this Tyme imprinted, entreating of the Life and Repentaunce of Marie Magdalene: not only godlie, learned, and fruitefull, but also well furnished with pleasaunt myrth and pastime, very delectable for those which shall heare or reade the same. Made by the learned clarke, Lewis Wager. Imprinted at London, by John Charlewood, dwelling in Barbican, at the signe of the Halfe Eagle and the Key, anno 1567. There was a masque on the subject of *Mary Magdalen* acted at Court temp. Jac. I.

**MASQUERADE DU CIEL.** A Masque, presented to the great Queen of the little World. A celestial map, representing the true site and motions

of the heavenly bodies, through the years 1639, 1640, &c. by J. Sadler. 4to. 1640.

THE MASSACRE OF PARIS, with the Death of the Duke of Guise. A tragedy by Christopher Marlowe. 8vo, without date, printed at London by E. A. for Edward White.

THE MASSACRE OF PARIS. A tragedy, by Nat. Lee, acted at the Theatre Royal. 4to. 1690. The plot of this play is founded on the 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.

MASSANIELLO. The Famous History of the Rise and Fall of Massaniello, in two parts. By Thomas Durfey. 4to. 1700; second part, 1699. This is on the same story as the Rebellion of Naples, and partly borrowed from it. Both parts were really printed in 1699, although one of them bears the date of 1700.

MASTER ANTHONY. A comedy by the Earl of Orrery. 4to. 1690. Though this piece bears the above date, yet it appears to have been acted many years before, at the Duke's Theatre, in Lincoln's Inn Fields, by having the names of Mr. Angel and Mrs. Long in the drama, who had at that time been dead some years. It had no success.

MASTER TURBULENT; or, the Melancholics. 4to. 1682. The scene of this comedy is laid in Moorfields.

A MATCH AT MIDNIGHT. A comedy by William Rowley, acted by the Children of the Revels. 4to. 1633. In Dodsley's Collection. Part of the plot of this pleasant comedy, viz. the design of Jarvis's hiding Bloodhound under the widow's bed, is the same as an old story in the English Rogue, part 4, chap. 19.

MATCH ME IN LONDON. A tragi-comedy by Thomas Decker. Presented first at the Bull, in St. John's Street, and afterwards at the Private House, in Drury Lane, called the Phœnix. 4to. 1631. Scene, Spain. This play is thus mentioned in Herbert's Diary, under the date of August 21st, 1623,—“for the Lady Elizabeth's Servants at the Cock-pit, an old play called Match Me in London, which had been formerly allowed by Sir George Bucke.”

A MATCH OR NO MATCH. This play is thus mentioned in Herbert's Diary, under the date of April 6th, 1624,—“for the Fortune a new Comedy called a Match or no Match, written by Mr. Rowlye.”

MATILDA. An old play, mentioned in Jacob's Political Register. No further information respecting it has been recovered.

THE MATRIMONIAL TROUBLE, in two parts, by the Duchess of Newcastle. Fol. 1662, The first of these is a comedy, the second a tragicomedy.

THE MAWE. A play of this name, no doubt on the subject of the game at cards so called, is recorded in Henslowe's list, as having been acted on Dec. 14th, 1594. Not now known.

MAY DAY. A witty comedy, by George Chapman, sundry times acted at the Black Friars. 4to. 1611. Reprinted in Dilke's Old Plays.

THE MAY LORD. A pastoral by Ben. Jonson, mentioned in the Conversations with Drummond, p. 27. No copy of it is known to exist.

THE MAYOR OF QUINBOROUGH. A comedy, by Thomas Middleton, acted at the Black Friars, 4to. 1661. In some copies of the title-page of this edition, it is called a tragedy. The plot is taken from Stow, Speed, &c., in the reign of Vortiger; and the author has introduced into the piece several dumb shows, the explanation of which he puts into the mouth of Rainulph, monk of Chester, whose Polychronicon he has closely followed.

MEASURE FOR MEASURE. A play, by William Shakespeare. Fol. 1623. No quarto edition. It was acted at Court in December, 1604.

MEASURE FOR MEASURE; or, Beauty the Best Advocate. A comedy by Charles Gildon, acted at Lincoln's Inn Fields. 4to. 1700. An indifferent alteration of Shakespeare's Measure for Measure. It is said, on the title-page, to have been "written originally by Mr. Shakespear, and now very much alter'd, with additions of several entertainments of musick." The prologue was written by Oldmixon, and spoken by Betterton. The epilogue was also by the same writer.

MEDEA, a tragedie, translated from Seneca, a manuscript in the British Museum, MS. Sloane 911. It differs from Sherburne's version, but was probably made about the same period.

MEDEA. A tragedy, by Sir Edward Sherburne. 8vo. 1648; 1701. This is also a translation from Seneca, with annotations; but it was never intended for the stage.

MEDEA. A tragedy by John Studly. 8vo. 1563; 4to. 1581. This is a translation from Seneca.

MEDEA. A Latin tragedy, by Thomas Hobbes, 1602. This was also probably a translation from Seneca.

A MEDICINE FOR A CURST WIFE. A play, by Thomas Decker, acted in 1602. Not printed.

THE MELANCHOLY KNIGHT. A play by Samuel Rowlands, entered on the books of the Stationers' Company, December 2nd, 1615.

MELANTHE. Fabula Pastoralis, acta cum Jacobus, Magnæ Brit. Franc. et Hiberniæ Rex, Cantabrigiam suam nuper inviserat, ibidemque musarum atque animi gratia dies quinque commoraretur. Egerunt Alumni Coll. San. et individuae Trinitatis Cantabrigiæ, 4to. 1615. This play, written by Brookes, of Trinity College, was acted before King James I., Friday, the 10th of March, 1614-5. A person who was present says, it was excellently written, and as well acted, which gave great contentment, as well to the king as to the rest.

MELEAGER. A tragedy in Latin, by William Gager, acted at Christchurch College, Oxford, before Lord Leicester, Sir Philip Sydney, and other distinguished persons, in 1581, "giving great delight," as Wood tells us. 4to. 1592.

MENÆCHMI. A comedy by W. W. 4to. 1595. This is only a translation from Plautus, and is, in some places, a pretty strict one; though in not a few the author is only imitated, and in many abridged. The translator has been supposed to be William Warner. From this play the plot of the Comedy of Errors is borrowed. It is reprinted in Six Old Plays, published by J. Nichols, 8vo. 1779, vol. i. In the running-title it is called *Menechmus*.

THE MEN OF GOTHAM. A Merriment much applauded, by William Kempe. See a Knack How to Know a Knave, 1594.

THE MERCHANT OF EMDEN. Mentioned by Henslowe as having been acted July 30th, 1594. Not printed.

THE MERCHANT OF VENICE. A comedy by William Shakespeare. 4to. Printed by J. Roberts, 1600; 4to. Printed by I. R. for Thomas Heyes, 1600; 4to. 1637; 4to. 1652.

THE MERCHANT'S SACRIFICE. A play mentioned originally in Warburton's list, but the title of it was afterwards cancelled. It may have been the original title of Marmion's play of the Crafty Merchant.

MERCURIUS BRITANNICUS; or, the English Intelligencer. A tragedy, acted at Paris with great applause. 4to. 1641. Prefixed is a Latin version of it. 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 King Charles I. It was written by Richard Braithwait. Scene, Smyrna.

MERCURY VINDICATED FROM THE ALCHEMISTS AT COURT, by gentlemen the King's servants, performed on Twelfth Night, 1615. By Ben Jonson. Fol. 1616; 1640.

MERRY. The tragedy of Merry, or the Tragedy of Thomas Merry, by Haughton and Daye, written in 1599.

THE MERRY DEVIL OF EDMONTON. A comedy acted at the Globe. 4to. 1608; 1617; 1626; 1631; 1655; 1780. This comedy is attributed by Kirkman to Shakespeare, but on what foundation we know not; as there do not appear in the piece itself any marks that tend to the confirmation of such a suggestion. Coxeter takes notice of an old MS. of this play that he had seen, which stated 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. This comedy, in the original entry on the Stationers' books in 1608, by Joseph Hunt and Thomas Archer, is said to have been written by T. B., which letters were perhaps placed for Tony or Anthony Brewer. The same letters are prefixed to that author's Country Girl. These initials show that this piece belongs neither to Shakespeare nor Drayton. H. Moseley, indeed, entered it on the Stationers' books, September 9th, 1653, as the production of the former; but that statement is of no authority. The Merry Devil of Edmonton is mentioned in the Blacke Booke, 1604, as if it were then a popular comedy.

THE MERRY MILKMAID OF ISLINGTON, or the Rambling Gallants Defeated. This is one of the drolls printed in the Muse of Newmarket, 4to. 1680. The comedy of the Two Merry Milkmaids, 1620, is sometimes alluded to as that of the Merry Milkmaids.

THE MERRY WIVES OF WINDSOR. A comedy by Shakespeare. Acted by the Lord Chamberlain's Servants. An imperfect copy of it, or perhaps a rough sketch, was printed in 1602, and again in 1619. The genuine play was first printed in the folio edition of 1623, reprinted in 4to. 1630.

MESSALINA THE ROMAN EMPERESSE, her Tragedy. By Nat. Richards. Acted by His Majesty's Company of Revels with general applause. 12mo. 1640. The plot of this play is from Suetonius, Pliny, Juvenal, and other authors who have written on the vicious character of that woman. It is ushered in by six copies of verses. Scene, Rome. This is one of the few early plays containing a list of the actors, with the parts that they undertook.

THE METAMORPHOSED GIPSIES. A masque by Ben Jonson, presented three times before James the First, 1621, fol. 1641. A manuscript copy, supposed to be in the author's autograph, was in the Heber collection, No. 603.

METROPOLIS CORONATA, the Triumphes of Ancient Drapery; or, Rich Cloathing of England: in a Second Yeeres Performance. In Honour of the Advancement of Sir John Jolles, Knight, to the high Office of Lord

Maioꝛ of London, and taking his Oath for the same Authoritie, on Monday, being the 30 Day of October, 1615. Performed in heartie Affection to him, and at the bountifull Charges of his worthie Brethren the truly honourable Society of Drapers; the first that received such Dignitie in this Cittie. Devised and written by Anthony Munday, Citizen and Draper of London. 4to. 1615.

**MICHAELMAS TERME.** A comedy by Thomas Middleton. 4to. 1607; 1630; 1680. This play was sundry times acted by the Children of Paul's. It was entered on the registers of the Stationers' Company, May 15th, 1607.

**MICROCOSMUS.** A Latin tragedy composed by Thomas Arthur, of St. John's College, Cambridge, in the sixteenth century.

**MICROCOSMUS.** A moral masque, by Thomas Nabbes. Acted at Salisbury Court. 4to. 1637. This has two copies of verses prefixed, by Richard Brome and W. Cufaude. It is reprinted in Dodsley's Collection, 1780.

**MIDAS.** A comedy by John Lyly. Plaied before the Queenes Majestie, upon Twelſe Day at Night, by the Children of Paules. 4to. 1592; 12mo. 1632. The story of this play is related at large by Apuleius in his Golden Ass.

**THE MIDDLE-TEMPLE AND LINCOLN'S INN MASQUE.** A masque of the two Honourable Houses, or Inns of Court, the Middle Temple, and Lincoln's Inn; presented before the King at Whitehall, on Shrove-Monday at night, Feb. 15, 1613, by Geo. Chapman. 4to. no date. 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. From Dugdale's *Origines Juridiciales*, p. 346, we learn that this masque cost the Society of Lincoln's Inn no less than £2400.

**A MIDSUMMER NIGHT'S DREAM.** A comedy by Shakespeare. Acted by the Lord Chamberlain's Servants. 4to. imprinted for Thomas Fisher, 1600; 4to., printed by James Roberts, 1600. Folio, 1623.

**THE MILLER.** A play by Robert Lee, acted in 1598.

**MINDS.** Comœdia, a worke, in rhyme, conteyning an interlude of Myndes, witnessing man's fall from God and Cryst, set forth by H. N., and by him newly perused and amended, translated out of base Almayne into Englysh. By Henry Nicholas, printed abroad about 1550. 12mo.

**MIND, WILL, AND UNDERSTANDING.** An ancient moral-play, a large fragment of which is preserved in the Bodleian Library, MS. Digby 133, and a complete copy in the Macro MS. The imperfect copy was printed,

4to. Edinb. 1835; and the remainder from a manuscript in the Macro collection, 4to. Edinb. 1837.

**MINERVA'S SACRIFICE**; or, the Forc'd Lady. A tragedy by Philip Massinger; entered on the books of the Stationers' Company, Sept. 9th, 1653, and was among those destroyed by Warburton's servant. It was licensed in 1629.

**MINERVA'S TRIUMPH**; or, Grammar and Rhetoric, in all the Parts of them, personated by Youth in Dramatic Scenes, 8vo. 1680. This is the title of the second edition of Shaw's Words Made Visible, q. v.

**MIRZA**. A Tragedie really acted at Persia in the last age, illustrated with historical Annotations, 8vo. no date. Written by Robert Baron. The story of this play is the same as that which Denham made the groundwork of his Sophy, and which may be found in Sir Thomas Herbert's Travels; yet Baron has handled it in a different manner from that author, having finished three complete 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 Jounson's Catiline 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 Emirhamze Mirza is an evident copy of that of Sylla in Catiline. It is, however, a good play, and is commended by five copies of verses by his Cambridge friends, but it does not seem to have been acted.

**THE MISER**. A comedy by Thomas Shadwell. 4to. 1672; 1691. 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 MISERIES OF INFORCED MARRIAGE**. By George Wilkins. 4to. 1607; 1611; 1629; 1637; in Dodsley's Collection, 1780. This play was entered on the registers of the Stationers' Company, July 31st, 1607.

**THE MISERY OF CIVIL WAR**. Crowne's tragedy or alteration of the Second Part of Henry the Sixth was originally published in 1680 under the title of, "The Misery of Civil War, a Tragedy, as it is acted at the Duke's Theatre by His Royal Highnesses Servants."

**THE MISFORTUNES OF ARTHUR**, Uther Pendragon's Sonne, reduced into tragical notes by Thomas Hughes, one of the Societie of Graye's Inn. And here set down as it past from under his hands, and as it was presented, excepting certain wordes and lines, where some of the actors either helped their memories by brief omission, or fitted their acting by alteration. With

a note at the end of such speeches as were penned by others in lue of some of these hereafter following. This dramatic piece has the following general title :—“ *Certaine Devises and Shewes presented Her Majestie by the Gentlemen of Graye’s Inne, at her Highnesse Court in Greenwich, the twenty-eighth day of Februarie, in the thirtieth yeare of Her Majestie’s most happy raigne. At London.*” Printed by Robert Robinson. 12mo. 1587. It is reprinted in Collier’s Supplement to Dodsley. The original is beautifully printed in black letter, and has many cancels, consisting of single words, half lines, and entire speeches. These were reprinted and pasted over the cancelled passages; a practice, we believe, very rarely seen.

**MISOGONUS.** A curious MS. play, dated 1577, but written many years previously, in the Devonshire Collection. Written by Thomas Richards. See an account of it in Collier’s *Hist. Dram. Poet.*, ii. 464.

**MISTAKEN BEAUTY;** or, the Lyar. A comedy acted at the Theatre Royal. 4to. 1685. This is little more than a translation of the *Menteur* of Corneille; which, says Dryden, though cried up in France, when it came ou the English stage, though well translated, and the part of Dorant (by Hart) acted with so much advantage as it had never received in its own country, yet it met with no great success.

**THE MISTAKEN HUSBAND.** A comedy by a person of quality, acted at the Theatre Royal. 4to. 1675. This play is founded on the *Amphytrion* of Plautus, and is extremely farcical. It is not, however, Dryden’s, as has been said, being only adopted by him, and enriched with one good scene from his hand. The name of the real author is unknown.

**THE MISTAKES;** or, the False Report. A tragi-comedy by Joseph Harris. 4to. 1691. 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.

**MISTRISS PARLIAMENT HER GOSSIPING,** Full of mirth, merry tales, chat, and other pleasant discours, between Mistress Statute, Justice, Truth, and Mistress Parliament, Ordinance, Synod; Mrs. England being Moderator. By Mercurius Melancholicus. Printed in the year of the downfall of the Sectaries, 1648. 4to.

**MITHRIDATES, KING OF PONTUS.** A tragedy, by Nath. Lee, acted at the Theatre Royal. 4to. 1678; 1693. This play is founded on history, for which see Appian, Florus, and Plutarch. The scene lies in Sinope. The epilogue was written by Dryden.

**THE MOCK DUELLIST;** or, the French Valet. A comedy by P. B. 4to. 1675. This play was acted at the Theatre Royal with some success, and



is, in consequence of the letters affixed to it, attributed by Langbaine and Jacob to Peter Belon. Scene, Covent Garden.

**THE MOCK MARRIAGE.** A comedy by Thomas Scott, acted at Dorset Garden Theatre. 4to. 1696. Scene, London.

**MOCK POMPEY.** This seems to have been a droll. It is mentioned as a rhyming farce, with Simpleton the Smith, in Notes and Observations on the Empress of Morocco, 1674, p. 23.

**THE MOCK TEMPEST; or, the Enchanted Castle.** By Thomas Duffet. 4to. 1675. This piece was acted at the Theatre Royal, 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, attracted 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 although 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. Dryden says of this piece:—

The dullest scribblers some admirers found,  
And the Mock Tempest was a while renown'd:  
But this low stuff the town at last despis'd,  
And scorn'd the folly that they once had priz'd.

The scene is in London. In the half-title to the play it is called the New Tempest, or the Enchanted Castle. Prospero is called, "a duke, head-keeper of the Enchanted Castle."

**MOCK THYESTES.** A farce, by John Wright. 12mo. 1674. This is a burlesque. Thyestes, instead of returning with his three children, comes back with three cats in a bag.

**MONARCHICAL IMAGE; or, Nebuchadnezzar's Dream.** A dramatical poem, by Robert Fleming. 8vo. 1691. Printed with other pieces, in a volume, entitled, "The Mirror of Divine Love unveiled, in a Poetical Paraphrase of the high and mysterious Song of Solomon."

**MONEY IS AN ASS.** A comedy by Thomas 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 style, that it is older than the date of its publication.

**MONSIEUR D'OLIVE.** A comedy by George Chapman. 4to. Printed by T. C. for William Holmes, and are to be sold at his Shop in Saint Dun-

stons Church-yard in Fleete-streete, 1606. This play was esteemed a good one, and met with success. It was acted by her Majestie's children at Black Friars. Reprinted in Dilke's Old Plays.

**MONSIEUR THOMAS.** A comedy by John Fletcher. Acted at the Black Friars. 4to. 1639. In this comedy, the author was unassisted by his friend Beaumont, who probably was dead before the writing of it, or by any other person; but it was not published till after his death, by Richard Brome, who dedicated it to Charles Cotton, as a great admirer of the author's works; and added a copy of verses.

**THE MONTACUTE MASQUE.** The Device of a Masque for the Right Hon. Viscount Montacute, pronounced on account of the marriage of his soune and heire to the daughter of Sir W. Dormer; and the marriage of the son and heire of Sir W. Dormer to the daughter of Lord Montacute. By George Gascoigne. See Gascoigne's Works, ed. 1587, p. 43.

**THE MONUMENT OF HONOUR,** at the Confirmation of the right worthy Brother John Goare, in his high Office of His Majesty's Lieutenant over his royal Chamber, at the Charge and Expense of the right worthy and worshipfull Fraternity of eminent Merchant Taylors. Invented and written by John Webster, taylor. 4to. 1624.

**MOORE'S MASQUE.** Mr. Moore's revells nere East-gate in Oxon., 1636, MS. "Then came in the antimasque, being six Moores, Mr. Moore himsele being one," *ibid.* "The second night, being the last publique night, had the same speeches, onely a new epilogue," *ibid.* "The third night, being private for gentlewomen, had onely a new prologue," *ibid.*

**MOORS.** "On Twelwe Night, 1605, the Queen's Majesties Maske of Moures, with alevn laydies of honnour to accompayney her majestie, which cam in great showes of devises which thay satt in with exselent musike," *Revels' Accounts*, edited by P. Cunningham, who informs us that this entry refers to Ben Jonson's masque of Blackness, q. v.

**MORE DISSEMBLERS BESIDES WOMEN.** A comedy by Thomas Middleton. 8vo. 1657. Scene, Milan. It is thus mentioned in Herbert's Diary, under the date of October 17th, 1623,—“for the King's company, an old play called More Dissemblers besides Women, allowed by Sir George Bucke, and being free from alterations, was allowed by me.”

**THE MORNING RAMBLE.** 4to. 1673. The scene in London. This is a good comedy; and, ascribed by Downes, to Nevil Payne. The title-pages of this comedy differ, in some there being no second title, while others are entitled,—The Morning Ramble, or the Town Humours, a Comedy acted at the Duke's Theatre, 1673.

**MORS.** A Latin comedy by William Drury, 12mo. 1628. Printed at Douay, in the *Dramatica Poemata*.

**MORTIMER'S FALL.** A tragedy by Ben Jonson. Fol. 1640. This piece is to be found among Jonson's works; but is no more than a fragment, just begun, and left imperfect by means of the author's death.

**MORTIMER.** A play acted by Henslowe's company in 1602.

**MOTHER BOMBIE.** A comedy by John Lyly, M.A. 4to. 1594; 4to. 1598; 12mo. 1632. Acted by the Children of Paul's.

**MOTHER REDCAP.** A play by Drayton and Munday, mentioned in Henslowe's Diary, under the date of December, 1597.

**MOTHER SHIPTON, HER LIFE.** A comedy by Thomas Thomson. 4to. No date, but printed about 1668. This play, it is said, was acted nine days successively, with great applause; yet what merit it has can by no means be called its own; all the characters, excepting those which relate to Mother Shipton, being stolen from Massinger's *City Madam*, and Middleton's *Chaste Maid in Cheapside*.

**THE MOTIVES.** Wood in his list of Ben Jonson's writings, mentions a comedy with this title, as having been printed in 8vo. 1622; but we do not find that any one has ever met with such a play.

**THE MOUNTEBANKS' MASQUE.** The first antimasque of mountebanks, as it was performed at the Court, 16 Feb. 1617-18, MS. Addit. Brit. Mus. 5956. Printed in the second part of the *Gesta Grayorum* in Nichols' *Progr. of Eliz.*, vol. 3, p. 332, ed. 1823. In the manuscript, the "last song" altogether differs, and at the end is added a number of paradoxes which "were read at Gray's Inn, but left out at Court to avoid tediousness," most of which are included in the printed list. Extracts from this masque are printed in some of the later editions of the *Overbury Characters*. The Duke of Devonshire also has an early manuscript copy of it, which was printed by Mr. Collier, 8vo. 1848.

**THE MOURNING BRIDE.** A tragedy by W. Congreve, acted at Lincoln's Inn Fields. 4to. 1697. This play met with great success. Scene, Granada.

**MUCEDORUS.** A most pleasant Comedy of Mucedorus, the King's Sonne of Valentia, and Amadine, the King's Daughter of Arragon. With the merry Conceits of Mouse. Amplified with new additions, as it was acted before the King's Majesty at Whitehall, on Shrove-Sunday Night. By his Highnesse servants, usually playing at the Globe: very delectable and full of conceited mirth. 4to. 1598; 1613; 1615; 1619; 1629; 1634; 1639; 1668. There is also an edition without date. This piece

is, in some of the old catalogues, erroneously said to be Shakespeare's. 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.

**MUCH ADO ABOUT NOTHING.** A comedy by Shakespeare. Acted by the Lord Chamberlain's servants. 4to. 1600, printed by V. S. for Andrew Wise and William Aspley.

**THE MULBERRY GARDEN.** A comedy, by Sir Charles Sedley, acted at Drury Lane. 4to. 1668; 4to. 1675. This was esteemed a very good comedy, and met with much success. There appears, however, an evident similarity of Sir John Everyoung and Sir Samuel Forecast to the Sgauerelle and Ariste of Moliere's *Ecole des Maris*. Pepys gives an interesting account of it under the date of May 18th, 1668. Scene, the Mulberry Garden, near Saint James's.

**MULLEASSES.** An Excellent Tragedy of Mulleasses the Turke, and Borgias, Governour of Florence, as it hath beene diverse times acted by the Children of his Majesties Revels, 4to. 1632. This is only the second edition of Mason's tragedy of the Turk, originally published in 1610.

**MULMUTIUS DONWALLOW.** A play by William Rankins, purchased by the Lord Admiral's company of actors, October, 1598. See Henslowe's Diary, p. 135.

**MULY MOLOCCO.** A play acted by the Lord Strange's company in February, 1591. It is mentioned several times in Henslowe's Diary under the corrupted titles of Mulomorco, Mulamulluco, Mulomuloco, Mulamuloco, &c. Malone suggests that it was the play of the Battle of Alcazar, printed in 1594.

**MUNDUS PLUMBEUS.** A Latin tragedy composed by Thomas Arthur of St. John's College, Cambridge, in the sixteenth century.

**MURDEROUS MICHAEL.** "The history of Murderous Michael shewen at Whitehall on Shrovetuesdaie at night, enacted by the Lord Chamberleyne's scrvauntes," Revels' Accounts, 1578.

**THE MUSE OF NEWMARKET.** 4to. 1680. This is only an assemblage of three drolls acted at Newmarket.

**THE MUSES LOOKING-GLASS.** A comedy by Thomas Randolph. 4to. 1638; 12mo. 1668; in Dodsley's Collection. Scene, London, near the Blackfriars.

**MUSIC;** or, a Parley of Instruments. 4to. 1676. This little piece is no more than the composition of some master of music, for the use of his scholars at a ball.

**MUSTAPHA.** A tragedy by Fulk Greville, Lord Brooke. Fol. 1633. As this play is built on the same foundation with the following one, it will be needless to refer to any other authorities than are there mentioned. There is an earlier edition of it in 4to. 1609; 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, the Son of Solyman the Magnificent.** A tragedy by Roger, Earl of Orrery. Fol. 1668; 1669; 1672, and 1690; 8vo. 1739. The scene of this play is laid in Hungary, and the foundation of the story is on historical facts; for which see Thuanus, lib. xii., Knolles's Turkish History, &c. Old manuscript transcripts of this play are common. It was first acted in 1665.

**MUTIUS SCÆVOLA.** "The historye of Mutius Scevola shoven at Hampton Court on Twelf daie at night, enacted by the Children of Windsore and the Chappell," Revels' Accounts, 1576.

**NARCISSUS.** "Narcissus shoven on Twelfe daye at nighte by the Children of the Chappell," Revels' Accounts, 1571. A play so called is alluded to in Heywood's Apology for Actors, 1610.

**NATURAL MAGIC.** A farce written in imitation of part of a French comedy of one act, after the Italian manner; being the fifth dramatic piece in the Novelty, by P. Motteux, 1697. The scene is laid in a country house.

**NATURE.** A goodly interlude of Nature, compyled by Mayster Henry Medwall, Chapleyn to the Right Reverent Father in God, Johan Morton, somtyme Cardynall and Archbyshop of Canterbury. Fol. No date, but printed about 1520. It was written sometime before the year 1500, and is in two parts.

**THE NATURE OF THE FOUR ELEMENTS.** A new interlude and a mery, of the Nature of the iiij. Elements, declarynge many proper poyntes of phylosophy naturall, and of dyvers straunge landys, and of dyvers straunge effectes and causis; whiche interlude yf the hole matter be playd wyl conteyne the space of an hour and a halfe; but yf ye lyst ye may leve out muche of the sad mater, as the messengers parte, and some of naturys parte, and some of experyens parte, and yet the matter wyl depende conveniently, and than it wyl not be paste thre quarters of an hour of length. 4to. no date. Reprinted by the Percy Society, 1848. Wood assigns the authorship of this piece to Rastall.

**NATURE'S THREE DAUGHTERS, BEAUTY, LOVE, AND WIT.** A comedy in two parts, by the Duchess of Newcastle. Fol. 1662.

NAUFRAGIUM JOCLARE. Comœdia, publice coram Academicis, acta in Collegio S. S. et individnæ Trinitatis, 4tas Nonas Feb. An. Dom. 1638. Authore Abrahamo Cowley. 12mo. 1638. Scene, Dunkirk.

NEBUCHADNEZZAR. A play first acted by the Lord Admiral's players in December, 1596. See Henslowe's Diary, ed. Collier, p. 83.

NECROMANTES. Necromantes, or the Two Snpposed Heads, a comical invention by William Percy, acted by the Children of Paul's. In manuscript, in private hands, written about 1602.

NECROMANTIA. A dialog of the Poete Lucyan between Menippus and Philonides, for his Fantesye, faynyd for a mery Pastyme, and furst by him compiled in the Greke Tongue, and after translated oute of Greke into Laten, and oute of Laten into Englysh, for the erudicion of them which be disposed to lerne the Tonges. Imprynted by John Bastel. Fol. No date. As the author, whoever he was, has reduced this dialogue into English verse after the manner of an interlude, we have not hesitated to class it among dramatic performances. If Rastall was only the printer of it, which may be doubted, we might fairly enough ascribe it to the festive genius of his brother-in-law, Sir Thos. More.

NECTAR ET AMBROSIA. A Latin tragedy, by Edmund Campion.

NEGLECTED VIRTUE; or, the Unhappy Conqueror. A play, acted at the Theatre Royal. 4to. 1696. This play was published by Horden the player, into whose hands it was pnt, and who wrote the prologue to it, as did Motteux the epilogue; yet it had very little success. The comic under-plot is borrowed from the Pilgrim. Scene, the capital city of Parthia.

NEPTUNE'S TRIUMPH FOR THE RETURN OF ALBION. A masque, by Ben. Jonson, performed at Court, at Christmas, 1623, and on January the 9th, 1624. Folio, 1640.

NERO, EMPEROR OF ROME, his tragedy, by Nath. Lee. Acted at the Theatre Royal. 4to. 1675. This tragedy is written in a mixed style, chiefly in rhyme, but having a little both in prose and blank verse. The author has taken no pains to adhere to historical truth. Scene, Rome.

NERO, THE TRAGEDY OF. 4to. 1624; 1633. Licensed on May 15th, 1624. This play is, in the title-page, called "Nero newly written," because it was written after that of Claudius Tiberius Nero, which Kirkman has by mistake called Nero's Life and Death.

NERO. In a review (in the British Critic, Sept. 1793) of Nash's edition of Hndibras, it is mentioned that the editor had access to Butler's commonplace book, in which was part of an unfinished tragedy, under this title.

- NERO.** A Latin tragedy by Matthew Gwinne, M.D., fellow of St. John's College, Oxford. 4to. 1603; 8vo. 1639.
- THE NEW ACADEMY;** or, the New Exchange. A comedy, by Richard Brome. 8vo. 1658.
- THE NEW ATHENIAN COMEDY.** By Elkanah Settle. 4to. 1693: containing the Politics, Economics, Tactics, Cryptics, Apocalypitics, Stypitics, Sceptics, Pneumatics, Theologies, Poetics, Mathematics, Sophistics, 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 piece of banter on the Athenian Society. Scene, Smith's Coffee-house, Stocks Market.
- THE NEW BRAWL.** The New Brawle, or Turnmill-street against Rosemary Lane, being a mock Comedy, 8vo. 1654. This is a mere dialogue, with prologue and epilogue, not intended for representation.
- A NEW BULL BAYTING;** or, a Match Play'd at the Town Bull of Ely, by twelve Mungrells, viz. four English, four Irish, four Scotch Doggs, John Lilburn, Richard Overton, Thomas Prince, and William Walwyn, to Stave and Nose. With his last Will and Testament, and several Legacies bequeathed to the Juncto, the Council of State, and Army. 4to. 1649.
- NEWE CUSTOM.** An interlude. 4to. 1573. The full title of it is as follows: "A new Enterlude, no lesse wittie than pleasant, intituled New Custome; devised of late, and for diverse Causes nowe set forthe. Never before this Tyme imprinted." The dramatis personæ, which are eleven in number, are in the title-page, and so disposed therein, "that Fowre 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 black letter, and is written in English hexameter rhymes, being only three acts. Reprinted in Dodsley's Collection.
- THE NEW INN;** or, the Light Heart. A comedy, as it was never acted, but most negligently played by some, the King's Servants; and more squeamishly beheld and censured by others, the King's Subjects, 1629. Now at last set at liberty to the Readers, his Majesty's Servants and Subjects, to be judged of. 8vo. 1631. A comedy by Ben Jonson.
- NEW MARKET FAYRE;** or, A Parliamentary Outcry of State Commodities, set to sale. A tragi-comedy, Part I., Printed at You May Go Look. 4to. 1649. Scene, Westminster.
- NEW MARKET FAYRE;** or, Mrs. Parliament's New Figaries. A tragi-comedy, Part II. Written (as the title says) by the Man in the Moon and printed at You May Go Look. These two satirical plays, each of which consists of little more than one scene, were written by some loyalist.

**A NEW TRICK TO CHEAT THE DEVIL.** A comedy by R. Davenport. 4to. 1639. This play met with good success. The scene lies in London. Slightall's instructions to the gentlemen (Act 1, Scene 2) are borrowed from Ovid *de Arte Amandi*, lib. ii.; 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 Ravenscroft, in his *London Cuckolds*.

**A NEW WAY TO PAY OLD DEBTS.** A comedy by P. Massinger, acted at the Phoenix, Drury Lane. 4to. 1633. This play is very deservedly commended in two copies of verses by Sir Henry Moody and Sir Thomas Jay; it is one of the best of the old comedies.

**A NEW WONDER—A Woman Never Vext.** A comedy, by W. Rowley. 4to. 1632. This is a diverting play, and met with success. The circumstance of the widow's finding in the inside of a fish the ring which she had dropped in crossing the Thames, seems borrowed from Herodotus' story of Polycrates, in his *Thalia*. A similar story, however, is told by Fuller, in his *Worthies*, of one Anderson, of Newcastle. Reprinted in Dilke's *Old Plays*.

**NEWS FROM PLYMOUTH.** A comedy by Sir W. Davenant. Fol. 1673. Scene, Plymouth. This play was performed with good success, at the Globe Theatre. It was licensed on August 1st, 1635. The scene was originally laid at Portsmouth.

**NEWS FROM THE NEW WORLD DISCOVER'D IN THE MOON.** A Masque, by Ben Jonson. Fol. 1640. Presented at Court before King James I., January, 1620-1.

**NEWS OUT OF THE WEST; or, the Character of a Mountebank.** 4to. 1647. This is a kind of interlude.

**THE NEW WORLD'S TRAGEDY.** A play acted at the Rose Theatre in the year 1595.

**THE NICE VALOUR; or, the Passionate Madman.** A comedy by Beaumont and Fletcher. Folio, 1647. Scene, Genoa.

**NICE WANTON.** A Preaty Interlude called *Nice Wanton*, 1560, 4to, Imprinted in London in Paules Church-yard, at the Sygne of the Swane, by John Kyng.

**NICOMEDE.** A tragi-comedy by John Dancer, acted at the Theatre Royal in Dublin. Printed at London, in 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, the several beauties of which he has enumerated in



an Examen. The story is from Justin, book xxxiv., chapter the last; and the scene is laid at Nicomedia.

**THE NIGHT WALKER**; or, the Little Thief. A comedy by John Fletcher. Acted at Drury Lane. 4to. 1640; 4to. 1661. Acted at Court in 1633. Scene, London.

**THE NIGRAMANSIR**, a morall Enterlude and a pithie, written by Maister Skelton, laureate, and plaid before the King and other estatys, at Woodstoke, on Palme Sunday. It was printed by Wynkin de Worde, in a thin quarto, in the year 1504. It must have been presented before King Henry VII. at the royal manor or palace at Woodstock, in Oxfordshire, now destroyed. The characters are, a Necromancer, the Devil, a Notary Public, Simonie, and Philargyria or Avarice. It is partly a satire on some abuses in the church; yet not without a due regard to decency, and an apparent respect for the dignity of the audience. The story, or plot, is the trial of Simony and Avarice: the Devil is the judge, and the Notary Public acts as an assessor or scribe. The prisoners, as we may suppose, are found guilty, and ordered into hell immediately.

**NINEVEH'S REPENTANCE**. This tragi-comedy is no where mentioned, except in the Catalogue annexed to the Careless Shepherdess, 1656.

**NINUS AND SEMIRAMIS**. The tragedie of Ninus and Semiramis, the first Monarchs of the World. This play was entered on the books of the Stationers' Company, May 10th, 1595, by John Hardye; but no copy of it exists. It is alluded to in Heywood's Apology for Actors, 1610.

**NOAH'S ARK**. An ancient mystery so called, acted at Newcastle by the company of the shipwrights, is printed in Bourne's History of Newcastle upon Tyne, 1736, p. 139.

**NOAH'S FLOOD**. In 1662, a license was granted to "George Bayley, of Loudon, musitioner, to make show of a play called Noah's Flood."

**NOAH'S FLOOD**; or, the Destruction of the World. An Opera by Edward Ecclestone. 4to. 1679.

**THE NOBLE BONDMAN**. This play is mentioned in Herbert's Diary under the date of December 3rd, 1623,—“for the Queen of Bohemia's Company, the Noble Bondman, written by Philip Massinger, gentleman; this was allowed to be printed on March 12th, 1624.” This tragedy was printed under the title of the Bondman, q. v.

**THE NOBLE CHOICE**; or, the Orator. A tragi-comedy by Philip Massinger, entered on the books of the Stationers' Company, Sept. 9th, 1653; but not printed. It was one of those destroyed by Warburton's servant.

**THE NOBLE GENTLEMAN**. A comedy by Beaumont and Fletcher. Fol. 1647. Licensed on February 3rd, 1625-6. Scene, France.

THE NOBLE INGRATITUDE. A pastoral tragi-comedy, by Sir William Lower. 12mo. 1659; 1661. This is a translation from the French of M. Quinault. Scene, in the forest of Argier. Printed at the Hague.

THE NOBLEMAN. A tragi-comedy by Cyril Tourneur. This play was entered on the books of the Stationers' Company, Feb. 15, 1611. It was never printed, but is in the list of those said to have been destroyed by Warburton's servant.

THE NOBLE RAVISHERS, a Play, was entered on the books of the Stationers' Company, Nov. 29th, 1653; but not printed

THE NOBLE SOLDIER; or, a Contract Broken Justly Revenged. A tragedy by Samuel Rowley. 4to. 1634. This piece was not published till after the author's decease, though, according to the editor's (printer's) preface, it had met with success in the representation. The running-title of this play is, *The Noble Spanish Soldier*; and Nicholas Vavasour, the publisher, on the 9th of December, 1633, entered it under that title as written by Thomas Decker.

THE NOBLE STRANGER. A comedy by Lewis Sharpe, acted at the Private House in Salisbury Court. 4to. 1640. Langbaine gives this play a good character.

THE NOBLE TRYAL. A tragi-comedy by Henry Glapthorne. Entered on the books of the Stationers' Company, June 29th, 1660; but not printed. This was one of the MSS. which were sacrificed by Warburton's servant.

NOBODY AND SOMEBODY, with the true Chronical Historie of Elydure, who was fortunately three several times crowned Kinge of England. Acted by the Queen's Servants. 4to. No date. This play is not divided into acts. The story is taken from our English chronicles.

THE NONESUCH. A comedy by William Rowley, entered on the books of the Stationers' Company, June 29th, 1660; and among those destroyed by Warburton's servant.

THE NONPAREILLES. Davenant's play of Love and Honour was at one time called the Nonpareilles, or the Matchless Maids.

THE NORTHERN CASTLE. "To the King's Playhouse to see the Northerne Castle, which I think I never did see before. Knipp acted in it, and did her part very extraordinary well; but the play is but a mean, sorry play; but the house very full of gallants; it seems it hath not been acted a good while," Pepys' Diary, September, 1667.

THE NORTHERN LASS; or, A Nest of Fools. A comedy by Richard Brome, acted at the Globe and Black Friars, 4to. 1632. This is one of the best of this author's pieces; it met with good applause in the repre-

sentation, and is commended by his contemporary, 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 Daniel Purcell, it was again reprinted in 4to. 1706. It has six copies of complimentary verses prefixed to it.

**NORTHWARD HOE.** A comedy, sundry times acted by the Children of Paul's; by Thomas Decker and John Webster. 4to. 1607. A part of the plot, that of Greenshield and Featherstone's pretending to Mayberry that they have both seen 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.

**NOTHING IMPOSSIBLE TO LOVE.** A tragi-comedy with this title was entered on the books of the Stationers' Company, June 29th, 1660, and ascribed to Sir Robert Le Greece (Le Grys); but no printed copy of it is known. The MS. was one of those said to have been destroyed by Warburton's servant.

**NOTTOLA.** A Latin comedy in five acts, "cujus scena est in civitate Ferrariensi." A manuscript of the seventeenth century, in the Douce collection, No. 47.

**THE NOVELLA.** A comedy by Richard Brome. Acted at the Blackfriars in 1632, but not printed till 1653, in 8vo. Langbaine gives this play a very good character; and it certainly is interesting, but extremely gross. Scene, Venice.

**THE NOVELTY;** or, Every Act a Play, by P. Motteux. Acted at Lincoln's Inn Fields. 4to. 1697. The model of this compound of pieces seems to be taken from the hint of Sir William Davenant's Playhouse to be Let. It consists, as the title implies, of five distinct short dramatic pieces.

**NO WIT, NO HELP LIKE A WOMAN'S.** A comedy by Thomas Middleton. 8vo. 1657. The scene, London.

**THE NUPTIALS OF PELEUS AND THETIS.** By James Howell. 4to. 1654. This piece consists of a masque, and a comedy from which the masque is taken, 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. Scene, Thessaly.

**THE NUPTIALS OF PELEUS AND THETIS.** A new Italian comedy, whence the preceding masque was extracted; made English by a nearer adherence to the original than to the French translation, by James Howell. 4to. 1654.

**THE NUT.** The "playe of the Nutte" is mentioned in Henslowe's Diary, under the date of December, 1601. Mr. Collier thinks it might be a revival of the older play of Crack Me this Nut, which was produced in 1595.

**OBERON THE FAIRY PRINCE.** A masque of Prince Henry's, by Ben. Jonson, produced on New Year's day, 1610-11. Fol. 1616; 1640.

**THE OBSTINATE LADY.** A comedy by Sir Aston Cokain. 4to. 1657; 12mo. 1658, with the author's Poems. In the preface to this last publication we are informed that the first edition was printed from a copy surreptitiously obtained, which, being deficient in the last leaf and epilogue, was perfected by another person without the author's knowledge. Several parts also in metre were reduced to prose. It seems to have been written in imitation of Massinger's *Very Woman*, as may be easily perceived on a comparison between the characters of Don John Antonio, and Almira, in that comedy, and those of Carionil and Lucora in this. Scene, London.

**OCTAVIA.** A tragedy by Thomas Nuce. 4to. 1581. This is a translation of the *Octavia* of Seneca. Scene, Rome. For the history, see Suetonius's *Life of Cicero, Tacitus, &c.*

**EDIPUS.** A tragedy by Alex. Neville. 12mo. 1563; 4to. 1581. This is a translation from Seneca, who himself borrowed part of it from Sophocles.

**EDIPUS.** A Latin tragedy by William Gager, student of Christ Church, Oxford. A MS. copy of it, temp. Elizabeth, was in Dr. Bliss's collection.

**EDIPUS, KING OF THEBES.** A tragedy by John Dryden and Nathaniel Lee, acted at the Duke's Theatre. 4to. 1679; 1687; 1692; 1701. The first and third acts were written by Dryden, who drew the machinery of the whole; the remainder by Lee. Scene, Thebes.

**ENONE.** A pastoral. 4to. no date. Printed with other pieces attributed to Robert Cox, comedian.

**THE OLD BACHELOR.** A comedy by William Congreve, acted at the Theatre Royal. 4to. 1693. This was the first piece of this author's writings, having been brought on the stage when he was only twenty-one years of age.

**THE OLD COUPLE.** A comedy by Thomas May. 4to. 1658. In Dodsley's Collection. This is a good play. Its principal design is, to point out the folly of avarice. The circumstance of turning the heart of Earthworm from covetousness to benevolence, however, is better conceived than managed; the transition being too sudden. The play, nevertheless, abounds with pleasantry and humour.

**OLD FORTUNATUS.** A comedy by Thomas Decker, acted before the Queen at Christmas, by the Earl of Nottingham's servants. 4to. 1600. This play is printed in the black letter, and is not divided into acts. The plan of it is founded on the ancient story of Fortunatus, and his inexhaustible purse and wishing hat; but the author has made such admirable use of the various circumstances of the tale, and taken the advantage of throw-

ing in such sentiments and strokes of morality, that notwithstanding the wildness and improbability of every part of the plot, we 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 Famagosta, in the island of Cyprus, and partly in the court of England, during the reign of Athelstan. Reprinted in Dilke's Old Plays.

**THE OLD LAW**; or, a New Way to please ye. A comedy, by P. Massinger, Thomas Middleton, and William Rowley. Acted at Salisbury House. 4to. 1656. This drama was first acted in some form in 1599, and Massinger perhaps made additions to it long afterwards. Scene, Epirus.

**OLD PATIENT GRISSEL**. A comedy so called is mentioned in Kirkman's Catalogue, 1661. It is perhaps the play of Patient Grissel, 4to. 1603.

**THE OLD TROOP**; or, Monsieur Ragout. A comedy by John Lacy, acted at the Theatre Royal. 4to. 1672; 1698. Scene, London.

**THE OLD WIDOW**. A droll, formed out of Cartwright's play of the Ordinary, printed in the Wits' Interpreter, 1662.

**THE OLD WIVES TALE**. A pleasant conceited Comedie, plaied by the Queenes Majesties players. Written by G. P. (George Peele). Printed at London, by John Danter, and are to be sold by Ralph Hancocke and John Hardie, 1595. The names of some of the characters, as Sacrapant, Corebus, &c., are adopted from the Orlando Furioso. Reprinted in Peele's Works, ed. Dyce, i. 207.

**OLEMPEO AND HENGENYO**. A play mentioned by Henslowe, 1595. The title, which he spells thus, is no doubt some extraordinary corruption.

**ONE FOR ANOTHER**. Marston's Malcontent, when performed with "the additions" in 1604, was so called, but it was never printed under this title.

**THE OPPORTUNITY**. A comedy by James Shirley, acted at the Private House in Drury Lane. 4to. 1640. Licensed on November 29th, 1634. The hint for part of this play, the resemblance of Aurelio to Borgia, is taken from the Comedy of Errors.

**THE ORATOR**. A play by Massinger, acted by the King's company, licensed on January 10th, 1634-5. Not now known.

**THE ORDINARY**. A comedy by William Cartwright. 8vo. 1651. Scene, London. In Dodsley's Collection.

**ORESTES**. A tragedy by Thos. Goffe. 4to. 1633; 8vo. 1656. This play was acted by the students of Christ Church, Oxford; the prologue being spoken by the author.

- ORESTES FURIES.** A play by Thomas Decker, written in 1597. A drama, called *Orestes*, was performed before Queen Elizabeth in 1568.
- ORGULA**; or, the Fatal Error. A tragedy 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.** The *Historic of Orlando Furioso*, one of the twelve *Pierres of France*. As it was plaid before the *Queenes Majestie*. 4to. 1594; 1599. This play was written by Robert Greene. It was acted at the *Rose Theatre* in 1591. Alleyn played the part of Orlando, and the original MS. of his part of the play is preserved at *Dulwich College*, and is printed in *Collier's Memoirs of Alleyn*, 1841.
- ORMASDES**; or, Love and Friendship. A tragedy by Sir William Killigrew. 8vo. 1665. Folio, 1666. The scene, the island of *Cytherea*. It may be worth mentioning, that, in the 8vo. edition, the title is *Ormasdes* only. In the folio, printed the following year, the title-page is *Love and Friendship* only. The running-title of the latter edition unites the two.
- ORONOKO.** A tragedy by Thomas Southern, acted at the *Theatre Royal*. 4to. 1696; 1699. This play met with great success when it first appeared. The scene is laid at *Surinam*, one of the *English colonies in America*, and the plot professedly borrowed from *Mrs. Behn's* novel of the same name. The epilogue by *Congreve*.
- THE ORPHAN**; or, the Unhappy Marriage. A tragedy, by Thomas Otway, acted at the *Duke's Theatre*. 4to. 1680. The plot is founded on the history of *Brandon*, in a novel called *English Adventures*, published in the year 1667.
- THE ORPHAN'S TRAGEDY.** A play written by Day, Haughton, and Chettle. It was written in 1599. See *Henslowe's Diary*, p. 93.
- ORPHEUS.** An ancient play under this title was among those said to have been destroyed by *Warburton's* servant. There is a fragment of a drama on the same subject, perhaps far more ancient, in the *British Museum*.
- OSERYCK.** A play with this name is recorded by *Henslowe* as having been acted by his company, Feb. 3rd, 1597. Not now known; unless it was *Heywood's* *Marshal Osrick*; the date of the performance of which is placed five years later.
- OSMOND THE GREAT TURK**; otherwise called the *Noble Servant*. A tragedy by *Lodowick Carlell*. 8vo. 1657. The main action of this play is the taking of *Constantinople* by *Mahomet the Second*, in the year 1453;

an account of which may be seen in Knolles' Turkish History, and in all the writers on the life of that monarch; but the author has transferred his scene from Greece to Barbary, and altered the names of Mahomet and Irene, into those of Melcoshus and Despina. Scene, Constantinople.

**OTHELLO, THE MOOR OF VENICE.** A tragedy by William Shakespeare. Acted at the Globe and Black Friars. 4to. 1622; 1630; 1655.

**OTHO.** A play by Corbet Owen, in MS. of the seventeenth century, translated from Corneille.

**THE OVERTHROW OF REBELS.** A play with this title was acted in 1602. Not printed.

**OVID'S TRAGEDY,** by Sir Aston Cokain. 8vo. 1669. Langbaine observes that the title of this play is a misnomer; Ovid having scarcely any thing to do with the main plot of the piece; which is, the jealousy of Bassanes, and the murder of his bride Clorina and his friend Pyrontus in consequence of it; not very much unlike that of Alonzo, Carlos, and Leonora, in the *Revenge*.

**OWEN TUDOR.** A play by Robert Wilson, assisted by Drayton, Hathwaye, and Munday. It was written in 1600.

**THE OWL.** A play by Robert Daborne, written in 1613. It was purchased by Henslowe for the sum of ten pounds.

**OWLS.** A Masque of Owls at Kenclworth, presented by the ghost of Captain Cox, mounted on his hobby-horse, 1624. By Ben Jonson. Fol. 1640.

**PAGE OF PLYMOUTH.** A play by Ben Jonson and Decker, written, in 1599, upon the story of the murder of one Page at Plymouth.

**THE PAINFUL PILGRIMAGE.** This occurs in a list of plays acted before Queen Elizabeth in 1568. See Collier's *Annals of the Stage*, i. 195.

**THE PAINTER'S DAUGHTER.** A play acted at Court in 1576.

**PALÆMON AND ARCYTE.** A comedy in two parts, by Richard Edwards, acted before the Queen in Christ Church Hall, Oxford, on the 2nd and 3rd Sept., 1566. These are very old pieces, and were probably never printed; though Chetwood has said they were published, together with the author's songs, &c., in 1585. The story of them was professedly taken from Chancer's poem of the *Knight's Tale*.

**PALAMON AND ARCITE.** A drama produced at the Rose Theatre in September, 1594. It was perhaps an alteration of the play last mentioned.

**PALLANTUS AND EUDORA.** A tragedy by H. Killigrew. Fol. 1653. It was originally published, but in an imperfect state, under the title of the *Conspiracy*. 1638.

- THE PALMER'S MASQUE.** A masque acted at Court in the early part of the reign of Henry VIII. See Collier's *Annals of the Stage*, i. 78.
- PAMMACHIUS.** This Latin comedy was acted at Christ's College, in Cambridge, in 1544; and was laid before the Privy Council by Bishop Gardiner, Chancellor of the University, as a dangerous libel, containing many offensive reflections on the papistic ceremonies yet unabolished.
- PANDORA; or, the Converts.** A comedy by Sir William Killigrew. 8vo. 1664; fol. 1666. Scene, Syracuse. The second title only appears as the running-title to the folio edition. From a copy of verses by Waller to Killigrew we learn that this play was originally a tragedy; but being not approved on the stage in that form, was altered into a comedy! See these lines in the *Second Part of Waller's Poems*, 1690, p. 49.
- PANECIA.** A play acted at Court in 1574.
- PAN'S ANNIVERSARY; or, the Shepherd's Holyday.** A masque, by Ben Jonson. Fol. 1640. Presented at Court before King James, 1624. The author was assisted in the decorations of this, as well as of some other of his masques, by Inigo Jones.
- PAPATUS.** A tragedy *de papatu* is mentioned by Tanner, *Bibl. Brit.*, p. 732, amongst the writings of Nicholas Udal; but whether in Latin or English is not stated. It was written about 1540.
- THE PARADOX.** A play with this title was acted by Henslowe's Company, July 1st, 1596.
- PARASITASTER; or, the Fawn.** A comedy by John Marston, acted at Black Friars by the children of the Revels. 4to. 1606. The scene of this play is laid in Urbino, and part of the plot, viz. that of Dulcimet's imposing on the duke by a pretended discovery of Tiberio's love to her, is borrowed from the story told by Philomena, in Boccaccio's *Decameron*, Dec. 3, Nov. 3.; as also the disposition of Nymphodoro of a general love for the whole fair sex from Ovid, *Amor. lib. ii. eleg. 4.* Two editions of this play were published in 1606, the latter being issued as "corrected of many faults, which, by reason of the author's absence, were let slip in the first edition." It is to this comedy that Wood possibly refers, when he asserts that Marston "was in great renown for his wit and ingenuity in 1606." Reprinted in *Marston's Works*, ed. 1856, ii. 5.
- THE PARDONER AND THE FRIAR.** A mery Play between the Pardoner and the Frere, the Curate and Neyhour Pratte, fol. Lond. 1533. A facsimile reprint, fol. 1820. This play was written by John Heywood.
- PARIA.** A Latin play, by Thomas Vincent, fellow of Trinity College, Cam-



bridge, 8vo. 1648. This play was acted before Charles the First in March 1627.

PARIS AND VIENNA. "Paris and Vienna shoven on Shrovetewsdaie at nighte by the Children of Westminster," Revels' Accounts, 1571.

THE PARLIAMENT OF BEES, with their proper characters; or a beehive furnished 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 Day. 4to. 1641. This piece is inserted in all the old catalogues as a species of play; but is indeed, little more than a conversation between twelve characters, or colloquists, in rhyme, something in the style of the moralities.

THE PARLIAMENT OF CORRECTION. One of the eight interludes written by Sir David Lindsay, published in 4to. 1602.

THE PARLIAMENT OF LOVE. A comedy by William Rowley, entered on the books of the Stationers' Company, June 29th, 1660, and was among those destroyed by Warburton's servant. A fragment, of nearly four acts of a comedy, with this title, written by Philip Massinger, has been printed from a manuscript in the edition of the poet's works, by Gifford, 8vo. 1805. The plot is founded on those celebrated courts or parliaments of love, said to have been holden in France during the middle ages, for the discussion of amorous questions, and the distribution of rewards and punishments among faithful and perfidious lovers. This fragment is in Massinger's best style. The play is alluded to in Herbert's Diary, November 3rd, 1624,—“for the Cock-pit Company a new play called the Parliament of Love, written by Massinger.”

THE PARRICIDE. This drama is thus mentioned in Herbert's Diary under the date of May 27th, 1624,—“for the Prince's Company, a play called the Parracide.” It is perhaps the same play which is entered on the books of the Stationers' Company, November 29th, 1653, as the Paraside or Revenge for Honour, a comedy by Henry Glapthorne. The Revenge for Honour, by Chapman, printed in 1654, turns on the story of a parricide.

THE PARSON'S WEDDING. A comedy by Thomas Killigrew. Fol. 1664. In Dodsley's Collection. This play was revived 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 borrowed from like circumstances in *The Antiquary* and *Ram Alley*.

PARTHENIA. A Latin pastoral, acted at Cambridge, preserved in manuscript in the library of Emmanuel College.

**THE PASSIONATE LOVER.** A tragi-comedy by Lodowick Carlell, in two parts. Twice acted before the King and Queen at Somerset House, and very often afterwards at Black Friars, with great applause. 4to. 1655; 8vo. 1655. Scene, Burgony and Neunstrea. This play is erroneously called, in the title-page, the *Passionate Lovers*.

**THE PASSION OF CHRYST.** Two comedies. These two pieces are by Bishop Bale, mentioned in his own list of his works. A mystery of the Passion of Christ was presented at the Grey Friars in London, in 1556, before the Lord Mayor and the Privy Council. In the Issue Roll of Easter, 14 Richard II., mention is made of a play of the Passion of our Lord and the Creation of the World, performed in London in that year; and in a sermon against miracle-plays, composed in the fourteenth century, playing the mystery of the Passion is very strongly inveighed against.

**IL PASTOR FIDO; or, the Faithfull Shepherd,** translated out of Italian into English. 4to. Printed for Simon Waterson, 1602; 12mo. 1633. Prefixed to the 4to. edition are verses by Samuel Daniel to Sir Edward Dymock, who is called kinsman of the translator; and a dedication to the same gentleman by the publisher, Simon Waterson, in which the writer is spoken of as then dead. The 12mo. edition is dedicated by John Waterson to Charles Dymock, Esq., son of the gentleman who translated the piece.

**IL PASTOR FIDO; or, the Faithful Shepherd.** A pastoral, by Sir R. Fanshaw. 4to. 1648. This is 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. Prefixed to it are verses by Sir John Denham.

**PASTOR FIDO; or, the Faithful Shepherd.** A pastoral, by Elk. Settle. 4to. 1677; 1694. This is nothing more than the foregoing translation somewhat altered and improved, and adapted to the stage. It was performed at the Duke of York's Theatre.

**PASTOR FIDUS.** A Latin drama, acted at King's College, Cambridge. A manuscript of it is preserved in the University Library, Ff. ii. 9.

**PATHOMACHIA; or, the Battle of Affections,** shadowed by a faigned Siedge of the Citie Pathopolis. 4to. 1630. The running-title of this comedy is *Love's Loadstone*. Who the author of it was, we know not; but it was not published till some time after his death, by Fr. Constable, the bookseller. There is a manuscript copy of this play in the British Museum, MS. Harl. 6869.

**PATIENT GRISSEL.** A comedy by Ralph Radcliffe. Not printed.

**PATIENT GRISSEL.** A pleasant comodic. By Haughton, Chettle, and

Decker. As it hath beene sundrie times lately plaid by the Right Honourable the Earle of Notingham (Lord High Admiral) his servants. 4to. 1603. Printed for Henry Rocket. The plot of this piece is founded on Boccacio's Novels, Dec. 10, Nov. 10. This piece was entered, by Cuthbert Burby, on the books of the Stationers' Company, March 28th, 1600. Reprinted by the Shakespeare Society, 1841.

PATIENT GRISSEL. A puppet-play mentioned by Pepys as performed at Bartholomew Fair in August, 1667. It is also mentioned in an old song on Bartholomew Fair.

THE PATIENT MAN AND HONEST WHORE. A play, by Thomas Decker, written in 1604. Middleton assisted in the composition of this play, which was afterwards called the Honest Whore.

PAUSANIAS, THE BETRAYER OF HIS COUNTRY. 4to. 1696. This tragedy was brought on the stage by Southern; who, in the dedication, informs his patron that it was put into his hands by a person of quality. We find, from Dr. Garth's Dispensary, that Norton was the author of it. The story may be found in Diodorus Siculus. Scene, Lacedemon.

THE PEACEABLE KING. This drama is mentioned in Sir Henry Herbert's Diary, under the date of August 19th, 1623,—“for the Prince's Servants of the Red Bull, an ould play called the Peaceable King or the Lord Mendall, which was formerly allowed by Sir George Bucke, and likewise by me.”

PEDANTIUS. *Comœdia olim Cantabrig. acta in Coll. Trin. nunquam antehac typis evulgata.* 12mo. 1631. This play is, by Nash, in his *Strange News*, 1593, ascribed to M. Wingfield. It was acted before the year 1591; being mentioned by Sir John Harrington, in his *Apology* prefixed to Ariosto, printed in that year. This piece was entered on the books of the Stationers' Company, Feb. 9th, 1630. The printed edition has two copper-plates representing scenes in the play.

THE PEDLER. A comedy by Robert Davenport, entered on the books of the Stationers' Company, by Allott, April 8th, 1630; but not now known to exist.

THE PEDLER, as it was presented in a *Strange Show*. This is the half-title of a kind of droll printed at the end of Randolph's *Aristippus*, 1630. In the general title it is called the *Conceited Pedler*.

THE PEDLER'S MASQUE. A masque acted at Court in 1574.

THE PEDLER'S PROPHECIE. 4to. Printed by Thomas Creede, and are to be sold by William Barley at his Shop in Gracious Streete, 1595. This is rather an interlude than a regular play. It is not divided into acts.

- PELOPIDARUM SECUNDA. A long English tragedy, in blank verse, acted at Winchester School in the seventeenth century. The original is preserved in the British Museum, MS. Harl. 5110. The epilogue perhaps owes a hint for its composition to the *Midsummer Night's Dream*.
- PENATES. A Private Entertainment of the King and Queen on May-day in the morning, by Sir William Cornwallis, at his house at Highgate. Written by Ben Jonson, 1604.
- PERFIDUS HETRUSCUS. A Latin tragedy, preserved in manuscript in the Bodleian library, MS. Rawl. C. 787.
- PERICLES PRINCE OF TYRE. A tragedy by William Shakespeare. Acted at the Globe. 4to. 1609; 1611; 1619; 1630; 1635. The title-pages of ed. 1630 sometimes vary, some having the publisher's place of sale, the others being merely said to be, "Printed by I. N. for R. B., 1630."
- THE PERJUR'D HUSBAND; or, the Adventures of Venice. A tragedy by Mrs. Centlivre, acted at Drury Lane. 4to. 1700. Scene, Venice.
- THE PERJURED NUN. This play, dated 1680, and produced at the King's Theatre, is only a revival of Brëwer's tragedy of the *Love-sick King*, first printed in 1655.
- PERKIN WARBECK, the Chronicle History of. A Strange Truth. By John Forde. Acted at the Phœnix, Drury Lane. 4to. 1634. This play is dedicated to William Cavendish, Earl of Newcastle. It has verses prefixed written by George Donne, Sir George Crymes, the author's relative John Ford of Gray's Inn, &c. Scene, England.
- PERSEUS AND ANDROMEDA. A play acted at Court in 1574.
- PERSEUS AND DEMETRIUS. A Latin tragedy by J. Banister, 1664, preserved in manuscript.
- PETRONIUS MAXIMUS. The Famous Historie of Petronius Maximus, with the tragical deathe of Ætius, the Roman General, and the Misdeeds of Valentinian, the Western Emperour, now attempted in blank verse, by W. S. London: Printed by William Brent, for Nathaniel Butter, and sold by him at his shop in Paules Churchyarde, 1619. A full account of this will be found in the *Edinburgh Magazine* (Constable's), 1821, Vol. 88, Part 2, July.
- PHAETON. A play, by Thomas Decker, acted by the Lord Admiral's Servants, 1597-8. Not now known. It is alluded to in Heywood's *Apology for Actors*, 1610.
- PHAETON; or, the Fatal Divorce. A tragedy by Charles Gildon. 4to. 1698. This play is written in imitation of the ancients, was acted at the

Theatre Royal, 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 are annexed some reflections on Collier's Short View of the Immorality and Profaneness of the Stage.

**A PHANATIC PLAY.** First Part. Presented before and by the Lord Fleetwood, Sir Arthur Haslerig, Sir Henry Fane, Lord Lambert, and others, with Master Jester and Master Pudding. 4to. 1660. It consists but of one scene.

**PHARAMUS.** Pharamus, sive, *Libido Vindex*, 12mo. 1651. This tragedy was written by Thomas Snelling, fellow of St. John's College, Oxford.

**PHILASTER;** or, *Love Lies a Bleeding*. A tragi-comedy by Beaumont and Fletcher. Acted at the Globe and also at the Blackfriars. 4to. 1620; 1628; 1634. It was acted at Court in 1613, as was also a play called *Love Lies a Bleeding*, named in the same list, perhaps the same drama, but the two titles are given separately, and do not follow consecutively in the list. This play was afterwards presented at the Old Theatre in Lincoln's Inn Fields, when the women acted by themselves; a circumstance recorded by Dryden, who wrote a prologue for them, which may be found in his works.

**PHILASTER;** or, *Love Lies a Bleeding*. A tragi-comedy, acted at the Theatre Royal; revised, and the last two acts new-written, by Elkanah Settle. 4to. 1695. The alterations were not improvements, and the piece had no success. Dedicated to the Duke of Schonberg and Lemster. Scene, Sicily.

**PHILEMON AND PHILECIA.** "Philemon and Philecia play by the Erle of Leicester's men on Shrove Mundaye nighte," *Revels' Accounts*, 1574.

**PHILENZO AND HIPPOLITA.** A tragi-comedy by Philip Massinger. Entered on the books of the Stationers' Company, Sept. 9th, 1653; and amongst the number of those said to have been destroyed by Warburton's servant. A MS. copy of this play is said to have been recently discovered amongst the Conway papers.

**PHILETUS AND CONSTANTIA.** This is one of the pieces supposed to be written by Robert Cox, comedian, which are printed in the second part of the *Wits, or Sport upon Sport*, 1672, and in 4to. no date.

**PHILIPPO AND HIPPOLITA.** A play, acted by Henslow's Company, July 9th, 1594. Not now known.

- PHILLIDA AND CHORYN. A pastoral acted at Court in 1584.
- PHILLIP OF SPAIN. An old play mentioned in Henslowe's Diary, under the date of 1602.
- PHILOCTETES. A translation of this play of Sophocles into Latin verse, made by Roger Ascham. It is alluded to by himself, in his Epistles. Tanneri Bibl. Brit., p. 52.
- PHILOTAS. A tragedy by Samuel Daniel. 4to. 1605; 1623. This play 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 personalise, in the character of Philotas, that unfortunate favourite of Queen Elizabeth's, the Earl of Essex; which obliged him to enter on his vindication from that charge in an apology printed at the end of it.
- PHILOTUS. Ane verie excellent and delectabill Treatise intitlit Philotus. Quhairin we may persave the greit inconveniences that falles out in the mariage betweene age and zouth. Imprinted at Edingbrough be Robert Charteris. Cum privilegio regali. 4to. 1603; 1612. Reprinted, 4to. Edinb. 1835.
- PHOCAS. A play produced by Henslowe's company in 1596.
- THE PHCENIX. A tragi-comedy by Thomas Middleton, acted by the children of Paul's. 4to. 1607; 1630.
- THE PHCENIX IN HER FLAMES. A tragedy 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.
- PHORMIO. A comedy by Richard 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 also been translated by Hoole, Patrick, Echard, and others.
- THE PHYSICIAN AGAINST HIS WILL. There is among Flecknoe's poems a prologue, intended for a play, with this title; which was, most probably, a translation of *Le Medecin Malgré Lui*, of Moliere; but whether the piece itself was Flecknoe's, or some other author's, we know not; nor do we believe that it was ever printed.
- PHYSIC LIES A BLEEDING; or, the Apothecary turned Doctor. A comedy acted every day in most apothecaries shops in London, by Thomas Brown. 4to. 1697.
- THE PICTURE. A tragi-comedy by Ph. Massinger, acted at the Globe and Black Friars. 4to. 1630. The entire plot, incidents, &c., are taken

from the 28th Novel of the second volume of Painter's Palace of Pleasure, intituled, *A Lady of Boeme*, p. 292, edit. 1567. The characters were performed by Lowin, Taylor, Benfield, &c. Licensed on June 8th, 1629.

**PIERCE OF EXTON.** A play, written by Wilson, Decker, Drayton, and Chettle, 1598. It was no doubt on the story of the death of Richard the Second.

**PIERCE OF WINCHESTER.** A play written by Robert Wilson, in conjunction with Decker and Drayton. Acted in 1598.

**PIETY AND VALOUR; or, Derry Defended.** A tragi-comedy, 1692. This play is mentioned in the British Theatre. It is perhaps the same play usually called the Siege of Derry, 1692.

**THE PILGRIM.** A comedy by Beaumont and Fletcher. Fol. 1647. This is a good play, and has several times been revived, in an altered state.

**THE PILGRIM.** 4to. 1700. The foregoing piece revived by Sir John Vanbrugh, at the Theatre Royal in Drury Lane; with a new prologue and epilogue, and a secular masque by Dryden. It includes also a "Song of a scholar and his mistress, who, being cross'd by their friends, fell mad for one another, and now first meet in Bedlam; written by Mr. Dryden," p. 43.

**THE PILGRIM.** A tragedy by Thomas Killigrew. Fol. 1664. This play was written at Paris, 1651, while the author was on his travels; but does not seem calculated for representation. Dedicated to the Countess of Carnarvon. The scene, Millain.

**THE PILGRIMAGE TO PARNASSUS.** A comedy, by the author of the Return from Parnassus. This play was never printed.

**THE PINNER OF WAKEFIELD.** This play is noted, in MS. Sloane 1900, as having been acted at the King's Arms, Norwich, in 1662. It was no doubt Greene's play of *George a Greene*, q. v.

**THE PIRATE.** A play, by Robert Davenport. Not printed.

**PISCATOR; or, the Fisher Caught.** A comedy by John Hooker, fellow of Magdalen College, Oxford. Of this play we know nothing but that it is mentioned as the production of this author, by Wood. It is said to have been written in 1535, probably in Latin. Not printed.

**THE PISCATORY.** A piece under this title is thus noticed in a MS. in the Dering Library, containing a list of plays performed before the King, "On the next Monday, 13th March, 1614, the Piscatory, an English Comedy, was acted before the University, in Kinges College; which

Master Fletcher, of that college, had provided, if the King should have tarried another night." See *Sicelides*; of which, probably, this was a second title.

**PISO'S CONSPIRACY.** 4to. 1676. A tragedy, acted at the Duke's Theatre. This is no more than the Tragedy of Nero, a little altered, and printed with a new title.

**PITY THE MAID.** A play, entered on the books of the Stationers' Company, Nov. 29th, 1653, but not printed, or at least, not now known to exist.

**THE PLAIN DEALER.** A comedy, by William Wycherley, acted at the Theatre Royal. 4to. 1677 (three editions); 1681; 1686; 1691; 1694; 1700; 1709. This comedy was acted at least as early as 1674, being mentioned by Dryden in that year. The outlines of Manly's character, and some other circumstances, are taken from the *Misanthrope* of Moliere; Genest, i. 161. According to Gildon, Betterton acted in this play. Scene, London.

**THE PLANTATION OF VIRGINIA.** This play is thus mentioned in Sir Henry Herbert's Diary, under the date of August, 1623,—“for the Company at the Curtain, a tragedy of the Plantation of Virginia; the profaneness to be left out, otherwise not tolerated.”

**THE PLATONIC LOVERS.** A comedy, by Sir William Davenant, acted at the Black Friars. 4to. 1636; 8vo. 1665. Scene, Sicilia. Licensed on November 16th, 1635.

**A PLAYHOUSE TO BE LET.** A comedy, by Sir William Davenant. Fol. 1673. First acted in 1663. This piece is only an assemblage of several little detached dramatic pieces, written in the time of Oliver Cromwell, 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; e. g., 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, and the cruelty of the Spaniards in Peru: and the fifth a tragedie travestie, or farce in burlesque verse, on the actions of Cæsar, Antony, 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. Catherine Philips.

**PLEASURE RECONCIL'D TO VIRTUE.** Fol. 1692. A masque by Ben



Jonson, presented at Court before King James I., on Twelfth Night, 1619, with an additional masque "for the Honour of Wales," in which the scene is changed from the mountain Atlas, as before, to Craig Eriri.

**A PLOT AND NO PLOT.** A comedy by J. Dennis. Acted at Drury Lane, in 1697. 4to., no date. This play was intended by its author as a satire upon the credulity of the Jacobite party.

**PLUTO FURENS ET VINCTUS**; or, the Raging Devil Bound. A modern Farce. 4to. Amsterdam, 1669. This was the author's first play. The dedication, to the corporation of Brewers, is signed by the initials, C. F.

**POETASTER**; or, the Arraignment. A comical satire, by Ben Jonson. Acted at the Blackfriars by the children of the Queen's Chapel, in 1601, 4to., printed for M. L. and are to be sould in Saint Dunstan's Church-yard, 1602. This piece is a satire on the poets of that age, more particularly Decker, who is severely lashed under the title of Crispinus, yet has very spiritedly returned it in his *Satiromastix*. It is interspersed with many translations from Horace, Virgil, Ovid, and others of the ancient poets.

**POIKILOPHRONESIS**; or, the Different Humours of Men, represented in an Interlude at a Country School, Dec. 15, 1691. By Samuel Shaw. Small 8vo. 1692. Prefixed are three prose prologues in Greek, Latin, and English: the epilogue in English prose. The piece fills ninety pages, but is not divided into acts or scenes: the idea appears to have been adopted from the opposition of humours in the Muses' Looking-glass.

**THE POLITIC BANKRUPT**; or, Which Is the Best Girl? A comedy, entered on the books of the Stationers' Company, Sept. 9th, 1653; but not printed.

**THE POLITIC FATHER.** A play by Shirley, licensed in 1641.

**THE POLITICIAN.** A tragedy by James Shirley, acted at the Private House, Salisbury Court. 4to. 1655. The scene of this play, which is not one of Shirley's best productions, lies in Norway, and the plot seems borrowed from the story of the King of Romania, the Prince Antissus and his mother-in-law, in the Countess of Montgomery's *Urania*.

**THE POLITICIAN CHEATED.** A comedy by Alexander Green. 4to. 1663. This play never made its appearance on the stage. The scene, Spain.

**THE POLITIC QUEEN**; or, Murther Will Out. By Robert Davenport. This play was entered on the books of the Stationers' Company, June 29th, 1660; but not printed.

**THE POLITIC WHORE**; or, the Conceited Cuckold, a droll taken, almost

literally, from the City Nightcap. It is printed in the Muse of Newmarket, 4to. 1680.

**POLYEUCTES**; or, the Martyr. A tragedy by Sir William Lower. 4to. 1655. The foundation which the story has in truth, may be traced in Coeffeteau's Hist. Rom., in Surlus de Vitis Sanctorum, &c. The scene lies in Felix's palace at Melitene, the capital city of Armenia.

**POLYHYMNIA**; describing the honourable Triumph at Tytt, before Her Majesty, on the 17 of November last past, being the first Day, &c. 4to. 1590. By George Peele.

**POLYPHEMUS**. A play, written by Henry Chettle, 1598.

**POMPEY**. "A storie of Pompey, enacted (the Children of Pawles) in the hall on Twelfnighte, whereon was ymployed newe, one great citty, a senate-house, and eight ells of dobbble sarcenet for curtens, and xvij. paire of gloves," Revels' Accounts, 1580-1.

**POMPEY**. A tragedy by Mrs. Catherine Philips. 4to. 1663. This play, a translation from the Pompée of Corneille, was undertaken at the request of the Earl of Orrery, and published in obedience to the commands of the Countess of Corke; to whom, in consequence, it was dedicated by its fair author.

**POMPEY THE GREAT**. A tragedy, by Edmund Waller. 4to. 1664. This is a translation of the same play as the foregoing, and was acted by the Duke of York's servants. Waller, who translated only one act, was assisted in it by the Earl of Dorset and Middlesex, Sir Charles Sedley, and Godolphin.

**POMPEY THE GREAT HIS FAIRE CORNELIA'S TRAGEDIE**, effected by her Father and Husbandes Downcast, Death, and Fortune, by Thomas Kyd. 4to. 1595. This is a translation from an old French author, Robert Garnier, who distinguished himself as a poet during the reigns of Charles IX. Henry III. and Henry IV., and died at Mans in 1602, in the 56th year of his age. The translation is in blank verse, with only now and then a couplet, by the way of closing a paragraph or long sentence, and choruses which are written in various measures of verse, and are very long and sententious. It was first published under the title of Cornelia.

**PONTIUS PILATE**. A play with this title is recorded as having been acted in 1602. Not now known. A prologue and epilogue to it were written by Decker in January, 1601-2.

**THE POOR MAN'S COMFORT**. A tragi-comedy by Robert Daborne, acted at the Cock-pit, Drury Lane. 4to. 1655.

**THE POOR MAN'S PARADISE.** A play, by William Haughton. Acted in 1599. Not printed.

**THE POOR SCHOLAR.** A comedy, by Robert Nevile. 4to. 1662. This play, we believe, was never acted, but is commended in three copies of verses. Scene, the University.

**POPE ALEXANDER THE SIXTH.** "The Tragedie of Pope Alexander the Sixth, as it was played before his Majestie," was entered at Stationers' Hall on October 15th, 1607.

**POPE JOAN.** A play with this title is recorded, by Henslowe, as having been acted on March 1st, 1591. Not now known.

**PORTA PIETATIS;** or, the Port or Harbour of Piety; expressed in sundry Triumphs, Pageants, and Showes, at the Initiations of the Right Hon. Sir Maurice Abbot, Knight, into the Mayoralty of the famous and far renowned City of London. All the Charge and Expense of the laborious Projects, both by Water and Land, being the sole Undertaking of the Right Worshipful Company of Drapers. By Thomas Heywood. 4to. 1638.

**PORTIO AND DEMORANTES.** A play acted at Court in 1580.

**THE PRAGMATICAL JESUIT NEW LEAVEN'D.** A comedy, by Richard Carpenter. 4to. no date. This is a dull play, written against the Jesuits.

**PRAISE AT PARTING.** "Since my publishing the School of Abuse, two playes of my making were brought to the stage; the one was a cast of Italian devises called the Comedie of Captain Mario; the other a moral, Praise at Parting," Gosson's Playes Confuted in Five Actions, 1580.

**PREDOR AND LUCIA.** "Predor and Lucia played by Therle of Leicesters servauntes upon Saint Stevens daye at nighte at Whitehall," Revels' Accounts, 1573.

**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. 4to. 1661. This piece is a satire on Zachary Crofton, Presbyterian teacher, then living, who was accused of whipping his maid-servant, for some fault she had committed; and was so bold as to print his defence. It is dedicated to Master Zach. Noctroffe, by K. E., and consists only of thirteen scenes, not divided into acts. Some attribute its authorship to Kirkman.

**THE PRESENCE.** A comedy by the Duchess of Newcastle. Fol. 1668. This 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 printed them separately, and published them with the play.

**THE PRESENTATION IN THE TEMPLE.** A mystery anciently performed by the corporation of Weavers at Coventry. Printed from a MS. copy made in 1534, then probably modernised, 4to. Edinb. 1836.

**A PRESENTATION ON THE PRINCE'S BIRTH-DAY.** By T. Nabbes. 4to. 1638; 1639. This is printed in the same collection with Spring's Glory, a masque, and is there called, "A Presentation intended for the Prince his highnesse on his birth-day, the 29th of May, 1638, annually celebrated."

**THE PRETENDERS;** or, the Town unmask'd. A comedy, by Thomas Dilke. 4to. 1698. Scene, Covent Garden. This piece was acted, but without success, at the Theatre in Lincoln's Inn Fields.

**PRETESTUS.** A play acted at Court in 1574.

**A PRINCE IN CONCEIT.** A droll, taken out of Shirley's play of Opportunity, printed in the Wits, or Sport upon Sport, 1672.

**THE PRINCELY PLEASURES OF KENELWORTH CASTLE.** A masque, in prose and rhyme, by George Gascoigne. 12mo. 1575; 4to. 1587. This is a relation of the entertainment given to Queen Elizabeth at Kenelworth, by Robert Dudley, Earl of Leicester, on the 9th, 10th, and 11th of July, 1575.

**THE PRINCE OF PRIGGS REVELS;** or, the Practices of that grand Thief, Captain James Hind. Relating divers of his pranks and exploits never heretofore published by any. Repleat with various conceits and Tarltonian mirth suitable to the subject. Written by J. S. 4to. 1651; 1658.

**THE PRINCE'S MASQUE.** A masque produced at Court on Twelfth Night, 1618, in which the Prince appeared as one of the actors, and acquitted himself very creditably. It was again played on February 21st, 1618, with the addition of goats and Welsh speeches.

**THE PRINCESS;** or, Love at first Sight. A tragi-comedy by Thomas Killigrew. Fol. 1664. This play was written while the author was at Naples. The scene is laid in Sicily and Naples, and the plot probably from some traditional story in the Neapolitan history.

**THE PRINCESS OF CLEVE.** A tragi-comedy by Nat. Lee, acted at Dorset Gardens. 4to. 1689. This play is founded on a French romance of the same title; and the famous invective against women, which is spoken by Poltrot in the fifth act, is borrowed from a romance called the French

Rogue. The scene is laid in Paris; but the obscenity of some parts of the play is very censurable. The prologue and epilogue to this play were written by Dryden.

THE PRINCESS OF PARMA. A tragedy, by H. Smith. 4to. 1699. This play was acted at the Theatre in Lincoln's Inn Fields. The scene is laid in Genoa; and the epilogue was written by Motteux.

THE PRISONER; or, the Fair Anchoress. A tragi-comedy by Philip Massinger. This play was entered on the books of the Stationers' Company, Sept. 9th, 1653; but it was never printed.

THE PRISONERS. A tragi-comedy, by Thomas Killigrew. Acted at the Phoenix, Drury Lane. 12mo. 1641; fol. 1664. The scene, Sardinia.

THE PRODIGAL CHILD. A play mentioned in *Histriomastix*, 1610.

PRODIGALITY. A drama acted at Court in 1568.

THE PRODIGAL SCHOLAR. A comedy by Thomas Randall. It was entered on the books of the Stationers' Company, June 29th, 1660; but not printed. This Randall was merely for the name of Randolph, sometimes so spelt. Thus, in the preface to *Hey for Honesty*, 1651, he is spoken of as "Tom Randal, the adopted sonne of Ben Jonson."

PROGNE. A Latin tragedy, acted in the magnificent Hall at Christchurch, Oxford, before Queen Elizabeth, in the year 1566. By Dr James Calfhill, Canon of Christchurch, Oxford. Peshall's *History of Oxford*, p. 229; Gutch's edition of Wood's *History and Antiquities of the University of Oxford*, ii. 162.

A PROJECTOR LATELY DEAD. This comedy is mentioned in a pamphlet, called, *A Collection of Judgments upon Sabbath-breakers*, 1636, p. 45; "His (Attorney-general Noy's) clients, the players, for whom he had done knight's service, to requite his kindness the next terme following, made him the subject of a merry comedy, styled, *A projector lately dead*; wherein they bring him in his lawyer's robes upon the stage, and, openly dissecting him, find 100 proclamations in his head, a bundle of moth-eaten records in his maw," &c.

THE PROJECTORS. A comedy by J. Wilson. 4to. 1665. This play met with good success on the stage. Scene, London.

PROMOS AND CASSANDRA. A comedy in two parts, by George Whetstone. 4to. 1578. Black letter. The full title is as follows: "The right excellent and famous *Historye of Promos and Cassandra*; devided into two comicall Discourses. In the firste Parte is shewne the unsufferable Abuse of a lewde Magistrate; the vertuous Behaviours of a chaste Ladye; the uncontrold Lewdeness of a favoured Curtisan; and the undeserved Esti-

mation of a pernicious Parasyte. In the second parte is discoursed the perfect magnanimitye of a noble Kinge, in checking Vice and favouringe Vertne. Wherein is showne, the Ruine and Overthrowe of dishonest Practices, with the Advancement of upright<sup>d</sup> Dealing." The scene of this play lies at Julio in Hungary, and Shakespeare made some use of it in his Measure for Measure. Reprinted in the Six Old Plays, 8vo. 1779, vol. i.

THE PROPHETESS. A Tragical History, by Beaumont and Fletcher. Fol. 1647. Licensed on May 14th, 1622.

THE PROPHETESS; or, the History of Dioclesian; with alterations and additions, after the manner of an Opera, by T. Betterton. Acted at the Queen's Theatre. 4to. 1690. This is the above play, altered into the form of an opera by the addition of several musical entertainments, composed by Henry Purcell. A prologue to this play, written by Dryden, gave great offence to the Court.

THE PROUD MAID. Beaumont and Fletcher's Maid's Tragedy, so called in 1612.

THE PROUD WOMAN OF ANTWERP. A play, by William Haughton, in conjunction with John Day. Acted in 1601. Not printed.

THE PROVOK'D WIFE. A comedy by Sir John Vanbrugh, acted at Lincoln's Inn Fields. 4to. 1697; 1698; 1699; 1709. This comedy has many 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, and hence it was one of the plays most severely censured by Collier, to whom the author considered it necessary to reply in a work entitled, A Short Vindication of the Relapse and the Provok'd Wife from Immorality and Prophaneness, 8vo. Lond. 1698. Collier specially replied to this vindication in his Defence of the Short View, 1699, p. 97.

THE PROXY; or, Love's Aftergame. A comedy entered on the books of the Stationers' Company, Nov. 29th, 1653; but not printed. It was produced at the theatre in Salisbury Court, November 24th, 1634.

PSEUDOMASIA. A Latin tragi-comedy, by Mewe, a fellow of Emmanuel College, Cambridge, still preserved in MS. in the library of that college. Scene, Mantua.

PSYCHE. A tragedy by Thomas Shadwell, acted at the Duke's Theatre. 4to. 1675. This was the first piece this author wrote in rhyme, for which some of his contemporary critics were very severe upon him. 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.

**PSYCHE DEBAUCH'D.** A comedy by Thomas Duffet, acted at the Theatre Royal, and printed in 4to. 1678. This piece is a mock opera, 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.

**PTOLOMY.** A play mentioned by Gosson, in the *Schoole of Abuse*, 1579, said to have been performed at the *Bel Savage*.

**THE PUBLIC WOOING.** A comedy by the Duchess of Newcastle. Fol. 1662. Several of the suitor's 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 PUIRMAN AND THE PARDONAR.** This is one of the eight interludes by Sir David Lindsay, published in 4to. 1602.

**PUNCH AND JUDY.** A favourite dramatic puppet entertainment, which has survived, in a modernised and altered form, to the present day. Mr. Cunningham discovered the following curious notice in the Overseers' books of St. Martin's in the Fields,—“1666, March 29, rec. of Punchinello, the Italian popet player, for his booth at Charing-cross, £2. 12s. 6d.” Pepys saw the performance at Moorfields in the same year.

**THE PUNISHMENT OF THE VICIES.** This is one of the eight interludes by Sir David Lindsay, published in 4to. 1602.

**THE PURITAN;** or, the *Widow of Watling Street*. A comedy acted by the Children of Paul's. 4to. 1607. This play is one of the seven erroneously attributed to Shakespeare. Scene, London. It is reprinted in the supplement to the edition of Shakespeare, 1778.

**THE PURITAN MAID, MODEST WIFE, AND WANTON WIDOW.** A comedy by Thomas Middleton. This was entered on the books of the Stationers' Company, Sept. 9th, 1653; and was among those destroyed by Warburton's servant.

**THE PURITANICAL JUSTICE;** or, the *Beggars turn'd Thieves*. By way of Farce, as it was lately acted in and about the city of Loudon. 4to. 1698. A satire on some magistrate of the times, who had shown great severity towards beggars. On the only copy we have seen of it, the hero is in MS. explained to be Sir Humfrey Edwin, Lord Mayor of London, who is mentioned in Swift's *Tale of a Tub*.

**PYRRHUS, KING OF EPIRUS.** A tragedy by Charles Hopkins, acted at Lincoln's Inn Fields. 4to. 1695. The story of this play 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, the prologue by Congreve.

**PYTHAGORAS.** A play by Martin Slaughter, first acted in 1596.

**THE QUEEN** ; or, the Excellency of her Sex. A tragi-comedy. 4to. 1653.

This excellent old play is said to have been discovered by a "person of honour," and given to the editor, Alexander Goughe, to whom three copies of verses are addressed on the publication of it. Part of the plot, viz. the affair of Salassa's swearing Velasco not to fight, is taken from Belleforest's *Histoires Tragiques*, novel 13. Scene, Arragon.

**THE QUEEN AND CONCUBINE.** A comedy by Richard Brome. 8vo. 1659. Scene, Sicily.

**QUEEN CATHERINE** ; or, the Ruins of Love. A tragedy by Mary Pix. Acted at Lincoln's Inn Fields. 4to. 1698. The scene lies in England, and the plot is partly fictitious and partly taken from the English historians in the reigns of Edward IV. and Henry VI. The epilogue was written by Mrs. Trotter ; but the piece was only acted four times.

**QUEEN ELIZABETH.** A play by Thomas Heywood. See page 248 of his *Dialogues and Dramas*, 12mo, 1637, where he complains of its being corruptly printed, and published without his consent. It is the same as, *If you know not me, You know Nobody*. Pepys, who saw this play acted in 1667, calls it "Queene Elizabeth's Troubles, and the History of Eighty Eight."

**QUEEN HESTER.** An interlude. 4to. 1561. It is called in the title page, "A newe Enterlude, drawn oute of the holy Scripture of godly Queene Hester, very necessary, newly made and imprinted this present Yere, 1561." Then follow four verses ; the names of the players ; the prologue ; King Assuerus, iii. Gentlemen, Aman, Mardocheus, Hester, Pursuivant, Pryde, Adulation, Ambition, Hardy-dardy, a Jewe, Arbona Sziba. Imprynted at London by Wyllyam Pickerynge and Thomas Hacket, and are to be solde at theyre Shoppes. The only known copy is in the Devonshire collection.

**THE QUEEN OF ARRAGON.** A tragi-comedy by William Habington. Fol. 1640 ; in Dodsley's Collection. This play being by the author communicated to Philip, Earl of Pembroke, Lord Chamberlain of the Household to King Charles the First, he caused it to be acted at court, and afterwards published against the author's consent. It was revived at the Restoration ; when a prologue and epilogue, written by the author of *Hudibras*, were spoken. See *Butler's Remains*, vol. i. p. 185.

**THE QUEEN OF CORINTH.** A tragi-comedy by Beaumont and Fletcher. Fol. 1647.



**THE QUEEN OF CORSICA.** A tragedy, written by Francis Jaques, 1642, preserved in the British Museum, MS. Lansd. 807. Scene, Corsica.

**THE QUEEN'S ARCADIA.** A pastoral tragi-comedy, by Samuel Daniel. 4to. 1606; 12mo, 1611; 4to. 1623. 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 QUEEN'S EXCHANGE.** A comedy by Richard Brome. 4to. 1657. According to a statement in the title-page, this play was acted at the Black Friars with great applause; but the publisher, in the address to the reader, states that he did not know either the time of its composition, or the place of its performance. The scene lies in England.

**THE QUEEN'S MASQUE.** The Masque of Queens, celebrated from the House of Fame by the most absolute in all State and Titles, Anne, Queen of Great Britain, with her Ladies, at Whitehall, Feb. 2nd, 1608-9. This was first published in 4to, 1608-9. Written by Ben Jonson. A dedication to Prince Henry, found in the quarto edition, is omitted in the copy in the folio of 1616. The original manuscript is preserved in the British Museum, and contains variations from the printed copy; MS. Bibl. Reg. 18 A. 45.

**THE QUEEN'S WAKE.** A masque acted at Court in June, 1610.

**QUERER POR SOLO QUERER;** to love only for Love's Sake. A dramatic romance by Sir Richard Fanshaw. 4to. 1671. This is 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. There is a MS. copy of the Spanish play in the British Museum, MS. Harl. 3386.

**QUINTUS FABIVS.** "Quint Fabi, playd by the Children of Wynesor for Mr. Farrant on Twelfe daye at nighte lykewise at Whitehall," Revels' Accounts, 1574.

**THE RAGING TURK; or, BAJAZET THE SECOND.** A tragedy by Thomas Goffe. 4to. 1631; 8vo. 1656. The plot of this play may be found by consulting Knolles' Turkish History, Calchocondylas, and other writers on that reign. It was acted by the students of Christ Church, Oxford, to which society the author belonged, but was not published till after his death. The characters are entirely of the sterner sex.

**RALPH ROISTER DOISTER.** The earliest comedy in the English lan-

guage. It was entered on the books of the Stationers' Company in 1566 as licensed to Thomas Hackett, "for pryntinge of a play intituled Rauf Ruyster Duster." The only copy known, which wants the title-page, is preserved in the library of Eton College. It has been reprinted several times, but the best edition of it is that edited by W. D. Cooper, for the Shakespeare Society, 1847.

**RAM ALLEY**; or, Merry Tricks. A comedy by Lodowick Barrey, acted by the Children of the Revels. 4to. 1611; 4to. 1636; 1639. In Dodsley's Collection, 1780. The incident of William Smallshank's decoying the widow Taffeta into a marriage, is a circumstance in Killigrew's Parson's Wedding; as likewise in the English Rogue, part iv. chap. 19. Scene, London.

**THE RAMBLING JUSTICE**; or, the Jealous Husbands, with the Humours of John Twyford. A comedy by John Leaner. Acted at Drury Lane. 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 second act; Petulant Easy's being disguised like a gipsy, in the same act; and the scene between Bramble and the gipsies, in the third. The scene is laid in London, and the time, twenty-four hours.

**THE RAMPANT ALDERMAN**; or, News from the Exchange. 4to. 1685. This farce is one piece of plagiarism; being stolen from Marmion's Fine Companion, and several other plays.

**RANDALL, EARL OF CHESTER**. A play by T. Middleton, acted by the Lord Admiral's Servants, 1602. Malone supposes that this may be the Mayor of Quinborough. It was also termed the Chester Tragedy.

**THE RANGER'S COMEDY**. Acted, according to Henslowe's books, April 2, 1593, "by the Queene's Men and Lord Sussex together." Not now known.

**THE RAPE**; or, the Innocent Impostors. A tragedy by Dr. Brady. Acted at Drury Lane. 4to. 1692. This piece was introduced on the stage by Shadwell, who wrote an epilogue to it.

**THE RAPE OF EUROPA BY JUPITER**. A Masque, sung at the Queen's Theatre, in Dorset Gardens, by their Majestie's Servants. 4to. 1694.

**THE RAPE OF LUCRECE**. A true Roman Tragedy, by Thomas Heywood. 4to. 1608; 1630; 1638, 5th edition. 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. This piece was acted, according to ed. 1638, at the Red Bull. It was entered on the books of the Stationers' Company in June, 1608, as, "a Romane Tragedie called the Rape of Lucrece." It is reprinted in the Old English Drama.
- THE RAPE OF THE SECOND HELEN. "The historie of the Rape of the Second Helene shewen at Richmond on Twelf-daie at night, well furnished in this office with manie thinges for them," Revels' Accounts, 1578-9.
- RAYMOND DUKE OF LYONS. A play under this title was acted at Court in the year 1613, "before the Prince's Highness Count Palatine Elector and the Lady Elizabeth," MSS. Rawl.
- READ AND WONDER. A Warre between two entire Friends, the Pope and the Divell, 4to. 1641. This is described by Lowndes as "a dramatic dialogue of four leaves, in blank verse, seemingly intended as a satire on Archbishop Laud, and probably written by George Wither."
- THE REBELLION. A tragedy by Thomas Rawlins. Acted by the company of Revels. 4to. 1640; 1654. Scene, Sevil. This play was acted with great applause, and seems to have been held in high estimation; there being no fewer than eleven copies of commendatory verses prefixed to the first edition of it.
- THE REBELLION OF NAPLES; or, the Tragedy of Massinello (but rightly Tomaso Anello di Malfa, general of the Neapolitans). 8vo. 1649; 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.
- THE REFORMATION. 4to. 1673. A comedy acted at the Duke's Theatre. Scene, Venice. This piece is ascribed to one Arrowsmith, M.A. of Cambridge. It is not without merit, but does not appear to have had much success. Dowdes says, "The Reformation in the play being the reverse to the laws of morality and virtue, it quickly made its *exit*, to make way for a moral one"—the alteration of Macbeth by Davenant. In part, this comedy appears like a second Rehearsal against Dryden.
- THE REFORM'D WIFE. A comedy by Charles Burnaby, acted at Drury Lane. 4to. 1700. From this play, which was unsuccessful, Cibber has borrowed part of his Lady's Last Stake, 1708. In the second edition, also published in 1700, a new scene was added in the second act.
- REGICIDIUM. A Latin tragi-comedy, by Richard Braithwait, 8vo. 1665.
- REGULUS. A tragedy by Crowne, acted by their Majesties' servants. 4to. 1694. This play was produced in 1692.

**THE REHEARSAL.** A comedy by the Duke of Buckingham, acted at the Theatre Royal. 4to. 1672. This play was written in 1663 and 1664, and had been several times rehearsed before the plague in 1665, but was put a stop to by that calamity. It then, however, wore a very different appearance from what it does at present; the poet having been called Bilboa, and was intended for Sir Robert Howard; afterwards, however, when Dryden, on the death of Sir W. Davenant, became laureat, and 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, although Dryden's plays became now the more particular marks for his satire, those of Sir Robert Howard and Sir W. Davenant by no means escaped the severity of its lash. The third edition, 1675, announces "amendments and large additions by the author."

**THE REHEARSAL OF KINGS.** An anonymous farce, 1692.

**THE RELAPSE;** or, *Virtue in Danger.* Being the sequel of the *Fool in Fashion.* A comedy by Sir John Vanbrugh. Acted at Drury Lane. 4to. 1697; 1708. In this continuation of Cibber's *Love's Last Shift*, all the principal characters are retained, and finely supported to the complexion they bore in the first part.

**THE RELIGIOUS.** A tragi-comedy by the Duchess of Newcastle. Fol. 1662.

**THE RELIGIOUS REBEL;** or, *the Pilgrim Prince.* An anonymous tragedy. 4to. 1671. Scene, in Germany.

**THE RENEGADO.** A tragi-comedy by Phil. Massinger. Acted at Drury Lane. 4to. 1630. This was esteemed a good play, and is recommended by two copies of verses, by Shirley and Daniel Larkyn. The scene, Tunis. Dedicated to Lord Berkeley of Berkeley Castle. It is mentioned in Herbert's manuscript Diary, under the date of April 17th, 1624,—“for the Cock-pit, the Renegado or the Gentleman of Venice, written by Messinger.”

**REPARATUS,** sive, *Depositum.* Tragico-Comœdia, prima pars. *Seu Reparatus desperabundus.* By William Drury. 12mo. 1628. Printed at Douay, in a volume entitled *Dramatica Poemata.* The title-page calls the author a noble Englishman.

**THE RESURRECTION.** A mystery of the fifteenth century, preserved in manuscript in the Bodleian Library, and printed in the *Reliquiæ Antiquæ*, ii. 144. There is a curious account of the mode of playing anciently a mystery on this subject in Lambarde's *Topographical Dictionary*, written about 1570.

**THE RETURN FROM PARNASSUS;** or, *A Scourge for Simony.* A comedy. 4to. at London, printed by G. Eld for John Wright, and are to

- bee sold at his shop at Christ-church gate, 1606. Reprinted in Hawkins's Origin of the English Drama. This piece was publicly acted in St. John's College, Cambridge, by the students. The poets of that time are treated with much severity in it; and on the hints thrown out in it against the clergy, Doctor Wild laid the foundation of his play called the Benefice. There were two impressions dated 1606, having minute differences.
- THE REVENGE**; or, a Match in Newgate. A comedy acted at the Duke's Theatre. 4to. 1680. This play was attributed to Betterton; but is in reality no more than Marston's Dutch Courtezan, revived with some alterations.
- REVENGE FOR HONOUR**. A tragedy by George Chapman. 4to. 1654. The plot of this play is Oriental, and the scene laid in Arabia. Langbaine tells us that he had seen this play acted at the Nursery in Barbican. This is perhaps the same play as the Parricide, q. v.
- THE REVENGE OF BUSSY D'AMBOIS**. A tragedy by Geo. Chapman. Acted at the Private Playhouse, White Friars. 4to. 1613. This play is neither so good a one, nor so strictly founded on truth, as the Bussy D'Ambois of its author; nor was it received with so much applause upon the stage. It appears that Nat. Field had been celebrated in the part of Bussy D'Ambois; and, by Durfey's dedication, we find that Hart was equally applauded in it.
- THE REVENGEFUL QUEEN**. A tragedy by William Phillips. Acted at Drury Lane. 4to. 1698. The plot of this play is taken from Machiavel's Florentine History, and the scene is laid in Verona. Sir William Davenant had many years before written a tragedy on the same story, but the author declares he knew nothing of it, till after the writing and publication of this piece.
- THE REVENGER'S TRAGEDY**, by Cyril Tourneur. Acted by the King's servants. 4to. 1607; 4to. 1608; in Dodsley's Collection, 1780. Scene, Italy. Entered on the books of the Stationers' Company on October 7th, 1607.
- REVERA**; or, Verily. A comedy by George Ruggle. Written to expose the Puritans. Not printed.
- THE REWARDS OF VIRTUE**. A comedy, by John Fountain. 4to. 1661. This play was not intended for the stage by its author; but after his death, Shadwell, who perceived it to have merit, made some few alterations in it, and revived it under the title of the Royal Shepherdess, q. v.
- RHODON AND IRIS**. A pastoral, by Ralph Knevet. 4to. 1631. This piece is recommended by four copies of verses, and was presented at the

Florists' feast at Norwich, May 3, 1631. The scene, Thessaly. The subject is the loves of the flowers.

**RICHARD CORDELION'S FUNERAL.** A play written by Wilson, Chettle, Munday, and Drayton, produced by Henslowe's company in 1598. Tilney licensed a play, called Richard Cordelion, in 1598.

**RICHARD CROOKBACK.** A play by Ben Jonson, written in 1602, mentioned in Henslowe's Diary, ed. Collier, p. 223. This play is not now extant.

**RICHARD THE CONFESSOR.** A play, recorded by Henslowe as having been performed by the Earl of Sussex's men, Dec. 31st, 1593. Not printed.

**KING RICHARD THE SECOND.** A tragedy by W. Shakespeare, acted at the Globe. 4to. 1597; 1598; 1608; 1615; 1634. There were two contemporary plays on the events of the same reign, but neither of them are preserved.

**RICHARD THE SECOND.** An alteration of Shakespeare's play, by Nahum Tate. 4to. 1681; 1691. It was acted at Drury Lane, under the name of the Sicilian Usurper, q. v.

**RICHARD THE THIRD.** The True Tragedie of Richard the Third, wherein is shovne the death of Edward the Fourth, with the smothering of the two yong Princes in the Tower; with a lamentable ende of Shore's wife, an example for all wicked women. And lastly the conjunction and joining of the two noble Houses, Lancaster and Yorke. As it was playd by the Queenes Majesties Players, 1594.

**RICHARD THE THIRD.** A Latin tragedy, by Thomas Legge, acted at St. John's College, Cambridge, in 1579. Manuscript copies of it are in the University and Emmanuel College libraries; and it has been printed by the Shakespeare Society. A poor imitation of this, by Henry Lacey, was acted at Trinity College in 1586.

**RICHARD THE THIRD.** A tragedy by Shakespeare. Acted by the King's servants. 4to. 1597; 1598; 1602; 1605; 1612; 1622; 1629; 1634.

**RICHARD THE THIRD.** A tragedy by Rowley, thus alluded to in Sir Henry Herbert's Diary under the date of July 27th, 1623,—“for the Palsgrave's players, a tragedy of Richard the Third, or the English Profit, with the Reformation, written by Samuel Rowley.”

**RICHARD THE THIRD.** A tragedy altered from Shakespeare, by Colley Cibber. Acted at Drury Lane. 4to. 1700.

**RICHARD WHITTINGTON.** The History of Richard Whittington, of his lowe byrthe, his great fortune, as yt was plaied by the Prince's servants.

This play was entered on the books of the Stationers' Company in February, 1604; but no copy of it is now known to exist.

**THE RICHMOND HEIRESS;** or, a Woman once in the Right. A comedy by Thomas Durfey. Acted at the Theatre Royal. 4to. 1693. This play did not meet at first with all the success the author expected from it; but being revived afterwards, with alterations, was very favourably received.

**A RIGHT WOMAN.** A comedy by Francis Beaumont and John Fletcher. Entered on the books of the Stationers' Company, June 29th, 1660; but not printed.

**RINALDO AND ARMIDA.** A tragedy by J. Dennis. Acted at Little Lincoln's Inn Fields. 4to. 1699. The scene of this tragedy is laid on the top of a mountain in the Canaries. The musical entertainments in it were composed by John Eccles, excepting a chorus in the fourth act, which is borrowed from H. Purcell's Frost Scene.

**THE RISING OF CARDINAL WOLSEY.** A play by Anthony Munday; assisted by Drayton, Chettle, and Smith. Acted in 1601. Not printed.

**RIVALES.** A comedy in Latin, by William Gager. Presented in Christ-church Hall, Oxford, by some of the scholars of that society, and of St. John's College, before Albertus de Alasco, a Polish Prince Palatine, in June, 1583. See Peck's *Desiderata Curiosa*, annexed to his *Life of Oliver Cromwell*, p. 21. Wood says that the Polish Prince, "after he had beheld and heard the play with great delight, gave many thanks, in his own person, to the author."

**THE RIVAL FRIENDS.** A comedy by Peter Hausted. 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 their University of Cambridge, on the 19th day of March, 1631, "Cry'd down by Boyes, Faction, Envy, and confident Ignorance, approv'd by the judicious, and now expos'd to the publique Censure by the Author." His dedication is in the same style, being a copy of verses, inscribed, "to the Right Honourable, Right Reverend, Right Worshipful, or whatsoever he be, or shall be, whom I hereafter may call Patron." It has an introduction, by way of dialogue, between Venus, Phœbus, and Thetis, sung by two trebles and a bass, 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' lap, at the east side of the stage, canopied by an azure curtain. The scene between Loveall, Mungrell, and Hammershin, in the third act, is copied from that between Truewit, Daw, and La Foole, in the fourth act of Ben Jonson's *Silent Woman*.

**THE RIVAL KINGS**; or, the Loves of Oroondates and Statira. A tragedy by John Banks, acted at the Theatre Royal. 4to. 1677. This play 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 traced in Quintus Curtius and Justin. The scene, Babylon.

**THE RIVAL LADIES.** A tragi-comedy by J. Dryden. Acted at the Theatre Royal. 4to. 1664; 1669; 1675. The dedication to this play is a kind of preface in defence of rhyme. The scene lies in Alicant; the dispute betwixt Amideo and Hypolito, and Gonsalvo's fighting with the pirates, is borrowed from Encolpius, Giton, Eumolphus, and Tryphena's boarding the vessel of Lycas, in Petronius Arbitrator; and the catastrophe has a near resemblance to that of Scarron's Rival Brothers.

**THE RIVAL MOTHER.** A comedy. 8vo. 1678.

**THE RIVAL QUEENS**; or, the Death of Alexander the Great. A tragedy by Nathaniel Lee, acted at the Theatre Royal. 4to. 1677; 1694. Scene, Babylon.

**THE RIVALS.** A tragi-comedy. 4to. 1668. This play is printed without any author's name; but Langbaine, on the authority, as he says, of Cademan, the publisher, ascribes it to Sir William Davenant. The scene lies in Arcadia. It was acted nine days successively to full houses, at the Duke of York's Theatre; but is only an alteration of the Two Noble Kinsmen, attributed by Downes to Davenant, who might not think the alteration worth owning. Miss Davis acted in it "a shepherdess, being mad for love, especially in singing several wild and mad songs, 'My lodging it is on the cold ground,' &c. She performed that so charmingly, that, not long after, it rais'd her from her bed on the cold ground to a bed royal," Roscius Anglicanus.

**THE RIVAL SISTERS**; or, the Violence of Love. A tragedy by Robert Gould. Acted at Drury Lane. 4to. 1696. The representation of this play appears, by the author's complaint in his Epistle, to have been for some time delayed 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 Shirley'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. The prologue and epilogue were written by D'Urfey.

**THE ROARING GIRL**; or, Moll Cutpurse. A comedy by Thomas Middleton and Thomas Decker. Acted at the Fortune Stage by the Prince's players. 4to. 1611; in Dodsley's Collection, 1780.

**THE ROARING GIRL**; or, the Catchpole. A comedy mentioned by Jordan, in his Walks of Islington and Hogsdon, act iii. sc. 3.



**ROBERT CYCYLL**, an old English Morality, under a very corrupt title; for the subject of it was the French romance of Robert le Diable, an English version of which had been published by Wynkyn de Worde. This dramatic piece, King, in his *Vale Royal*, tells us, was represented at the High Cross, in Chester, in 1529. Not printed. See further in Collier's *Annals of the Stage*, i. 114.

**ROBERT THE SECOND**. "A playe calld Robart the Second, Kinge of Scottes tragedie," written by Decker, Jonson, and Chettle, 1599; Henslowe's *Diary*, p. 156.

**ROBIN CONSCIENCE**. An interlude, so called, is mentioned in several of the catalogues. It is, however, not a play, but only a poetical dialogue, in two parts, first printed about 1580.

**ROBIN GOODFELLOW**. A play written by Henry Chettle in 1602. (A Collier's)

**ROBIN HOOD**. The *Playe of Robyn Hode*, very proper to be played in *Maye Games*. 4to. printed for William Copland; no date. Also by White, 4to. 1634. This play is reprinted in the *Robin Hood* collections of Ritson and Gutch. There were other early plays on the same subject. "A pastoral pleasant comedie of Robin Hood and Little John" was entered on the books of the Stationers' Company by Edward White on May 18th, 1594. Munday's two plays of the *Downfall and Death of Robert, Earl of Huntington*, printed in 1601, are mentioned in Henslowe's *Diary*, in 1598 and 1599, as the first and second parts of Robin Hood. A play by Haughton, called *Robin Hood's Pennyworths*, is named in Henslowe's *Diary* under the date of December 20th, 1600.

**ROBIN HOOD AND HIS CREW OF SOULDIERS**. A comedy, acted at Nottingham on the day of His Sacred Majesty's coronation. 4to. 1661. "This is an interlude of a few pages, and no merit, alluding to the late rebellion, and the subject of the day. The outlaws, convinced by the reasoning of the sheriff's messenger, become loyal subjects."

**RODERICK**. A play acted at the Rose Theatre in October, 1600.

**ROLLO, DUKE OF NORMANDY**. A tragedy by John Fletcher. Acted by His Majesties Servants. 4to. 1640. This play was sometimes called the *Bloody Brother*, q. v.

**THE ROMAN ACTOR**. A tragedy by Philip Massinger. Acted at the Black Friars. 4to. 1629. Licensed in October, 1626.

**THE ROMAN BRIDE'S REVENGE**. A tragedy by Charles Gildon. Acted at the Theatre Royal. 4to. 1697. Dedicated by the publisher, John Sturton, to William Gregory, late Speaker of the House of Commons, Scene, Rome.

**THE ROMAN EMPRESS.** A tragedy by William Joyner. Acted at the Theatre Royal. 4to. 1671. 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 Hostilius 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 GENERALS;** or, the Distressed Ladies. A tragedy by John Dover. 4to. 1667. Dedicated to Lord Brook. The plot of this play, which is written in rhyme, as far as it relates to history, may be traced 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.

**THE ROMAN VIRGIN;** or, Unjust Judge. A tragedy by Thomas Betterton, acted at the Duke's Theatre. 4to. 1679. This is only an alteration of Webster's Appius and Virginia.

**ROMANUS.** Part of an unpublished English tragedy of the seventeenth century, so called, is preserved in the British Museum, MS. Harl. 4628. It was written by Ja. Co., according to the manuscript, meaning perhaps, James Cook. In a contemporary list of the contents it is called, "the design of a tragedy called Romauus, by Ja. Co."

**ROMEO AND JULIET.** A tragedy by William Shakespeare. Of this play there are several early editions; one in 4to. a sketch, acted by Lord Hunsdon's servants. 4to. 1597. The complete one as acted at the Globe, 4to. 1599; 1609; 4to. n.d.; 4to. 1637.

**ROMEO AND JULIET.** By James Howard; who, as Downes, in his *Roscius Anglicanus*, p. 22, tells us, altered this tragedy into a tragi-comedy, preserving both Romeo and Juliet alive; so that, when the play was revived in Sir William Davenant's Company, it was played alternately, viz. tragical one day, and tragi-comical another, for several days together. This alteration has never been printed.

**ROME'S FOLLIES;** or, the Amorous Fryars, 4to. 1681. The dedication is signed N. N. Scene, Rome.

**ROMULUS AND HERSILIA;** or, the Sabine War. A tragedy, acted at the Duke's Theatre. 4to. 1683. This is a very good play; the plot taken from Livy, Lib. 1. and Ovid's *Metamorphoses*, Lib. 14. The scene lies in Rome, and the epilogue was written by Mrs. Behn.

**ROSANIA;** or, Love's Victory. A comedy, by James Shirley. This is mentioned in his Poems, but is probably no other than the *Doubtful Heir*, under a different title. It was licensed on June 1st, 1640.

**THE ROUND-HEADS;** or, the Good Old Cause. A comedy by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1682. Great part both of the plot and language of this play is borrowed from Tatham's comedy called the Rump. Scene, London.

**THE ROVER;** or, the Banish'd Cavaliers. A comedy in two parts, by Mrs. Aphra Behn, acted at the Duke's Theatre. 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 sprightliness. 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 the Carnival, and that of the second at Madrid. It may be added that the incident of Blunt's falling through a trap-door, when in bed at a courtesan's lodgings, is taken from a similar adventure of Lazarillo's, at Imperia's house, in Middleton's *Blurt Master Constable*, 1602; which again is borrowed from Boccaccio's *Decameron*, Day 2, Nov. 6.

**THE ROVER RECLAIM'D**, 1691. This comedy we do not find mentioned any where but in the British Theatre.

**ROXANA.** *Tragœdia, a plagiarii unguibus vindicata, aucta et agnita ab authore, Gulielmo Alabastro.* 12mo. 1632. This tragedy was several times acted in Trinity College Hall, Cambridge; and so admirably, and "so pathetically," we are told, in the *Anglorum Speculum*, that a gentleman present thereat, at the hearing of the last words thereof, *Sequar, Sequar*, so hideously pronounced, fell distracted, and never after recovered her senses. Two editions of this play appeared in 1632, the first one being surreptitious. There are manuscript copies of it in MS. Lambeth 838, and in MS. Bibl. Publ. Cantab. Ff. ii. 9.

**THE ROYAL CHOICE.** A play, by Sir Robert Stapylton, entered on the books of the Stationers' Company, Nov. 29th, 1653; but not printed.

**THE ROYAL COMBAT.** A comedy by John Forde, entered on the books of the Stationers' Company, June 29th, 1660; but not printed, it being among those destroyed by Warburton's servant.

**THE ROYAL CUCKOLD;** or, Great Bastard; giving an Account of the Birth and Pedigree of Lewis le Grand, the first French King of that Name and Race. A tragi-comedy. 4to. 1693. This is nothing more than a translation from the German, by Mr. Paul Vergerius, and was never acted. It is taken from a book called the *Secret History of Lewis XIV.* of France.

**THE ROYAL EXCHANGE.** A comedy by Richard Brome. 4to. 1661. This is merely a re-issue of the play of the *Queen's Exchange*, 1657.

**THE ROYAL FLIGHT**; or, the Conquest of Ireland. A farce. 4to. 1690.

The title-page of this piece plainly shows the subject, and scene of it; it being designed to ridicule the conduct of James II. in his abdication; and the author has drawn most of his characters without any disguise.

**THE ROYAL KING AND THE LOYAL SUBJECT.** A tragi-comedy by Thomas 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. It was probably written about the year 1600, when, as the author says, stuffed doublets and trunk hose were in fashion. Reprinted by the Shakespeare Society, ed. by J. P. Collier, 8vo. 1850.

**THE ROYAL MASTER.** A tragi-comedy, by James Shirley. 4to. 1638.

This play was acted at the New 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 MISCHIEF.** A tragedy by Mrs. De la Riviere Manley. Acted by His Majesty's Servants. 4to. 1696. 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 amours; whereas in the original tale they are suffered to escape. The scene, the castle of Phasia, in Libardian.

**THE ROYAL PASSAGE.** The Royal Passage of her Majesty from the Tower of London to her Palace of Whitehall, with all the Speeches and Devices both of the Pageants and otherwise, together with her Majesties severall Answers and most pleasing Speeches to them all, 4to. 1604.

**THE ROYAL SHEPHERDESS.** A tragi-comedy by Thomas Shadwell. Acted at the Duke of York's Theatre. 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 Fountain, called the *Rewards of Virtue*. It met, however, with considerable applause, and was acted six days successively. The scene lies in Arcadia.

**THE ROYAL SLAVE.** A tragi-comedy by William Cartwright. 4to. 1639; 1640; and 8vo. 1651. There is a manuscript copy of this play in the Bodleian Library, mentioned in Bernard's Catalogue, 3340; and there was an imperfect manuscript copy of it in the Heber collection, No. 1043. The first representation was by the students of Christ Church, in Oxford, before King Charles I. and his Queen, on the 30th of August, 1636. It was acted before the Court early in 1637, the sum of thirty pounds extra having been paid to Taylor's company "for their paynes in studying and acting the new play sent from Oxford called the *Royal Slave*."

**THE ROYAL VOYAGE;** or, the Irish Expedition. A tragi-comedy, acted in the years 1689 and 1690. 4to. 1690. The scene of this piece is laid in various places in Ireland, and it concludes with the arrival of King William at Carrickfergus. It was acted probably at Bartholomew Fair.

**THE ROYALIST.** A comedy by Thomas Durfey. Acted at the Duke's Theatre. 4to. 1682. This play met with good success; but, like most of our author's pieces, is collected from novels. Camilla's trick, played off on her husband, Sir Oliver Old-Cut, for the love of Sir Charles Kinglove, is borrowed from Boccaccio's Decameron, Dec. 7. Nov. 9.; and the song of "Hey Boys, up go we," in the fourth act, is taken from an eclogue, printed in 4to. 1644, called the Shepherd's Oracle.

**RUDENS.** A comedy translated from Plautus, by Lawrence Echard. 8vo. 1694. This play, together with two others from the same author, are published in one volume, and dedicated to Sir Charles Sedley.

**RULE A WIFE AND HAVE A WIFE.** A comedy by John Fletcher, acted by His Majesty's Servants. 4to. 1640; 4to, 1696 (as then acted). Licensed in October, 1624.

**THE RUMP;** or, the Mirrour of the late Times. A comedy by John Tatham. Acted at Dorset Court. 4to. 1660; 1661. This piece was written soon after the Restoration; and the author, being a steady royalist, has endeavoured to paint the Puritans in the strongest and most contemptible colours.

**THE RUMP.** "The famous Tragedie of the Life and Death of Mrs. Rump. Shewing how she was brought to bed of a monster; with her terrible pangs, bitter teeming, hard labour, and lamentable travell, from Portsmouth to Westminster, and the great misery she hath endured by her ugly, deformed, ill-shapen, base-begotten brat, or imp of reformation, and the great care and wonderful pains taken by Mr. London Midwife, Mrs. Haslerigg, Nurse, Gossip Vaine, Gossip Scot, and her man Litesum, Gossip Walton, Gossip Martin, Gossip Nevil, Gossip Lenthal, secluded Gossip's Apprentices. Together with the exceeding great fright she took at a free parliament: and the fatal end of that grand tyrant O. C. (Oliver Cromwell), the father of all murders, rebellions, treasons, and treacheries, committed since the year 1648. As it was presented on a burning stage, at Westminster, the 29th of May, 1660." 4to. 1660. This long title is prefixed to a trifling piece of eight pages, which is entirely political, and of no value.

**THE RUNNING MASQUE.** A masque alluded to, under this title, in a letter from Chamberlain to Sir Dudley Carleton, 1619-20.

**A SACK FULL OF NEWS.** A play with this title was announced to be acted at the Boar's Head, without Aldgate, Sept. 5th, 1557; but by an order of the Privy Council, the Lord Mayor had the actors previously apprehended, and took their play-book from them, which was sent to the Council.

**THE SACRIFICE.** A tragedy by Sir Francis Fane. 4to. 1686. This play was never acted. It met, however, with approbation from contemporary writers; three of whom, Tate, Robins, and 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. The scene, a revolted fort in China.

**THE SAD ONE.** A tragedy by Sir John Suckling. 8vo. 1646; 1659. This play was never acted, having been left by the author unfinished. It is rather a sketch or skeleton of a play, than an entire piece; for although 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. Fol. 1640. This piece is printed among the 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, Sherwood.

**THE SAILORS' MASQUE.** A masque acted at Court about A.D. 1620.

**SAINT ALBANS.** A tragedy by James Shirley, entered on the books of the Stationers' Company, Feb. 14th, 1639, by William Cooke; but not printed.

**SAINT CICILY;** or, the Converted Twins. A Christian Tragedy, by E. M. 4to. 1666. The scene of this tragedy is laid in Rome.

**SAINT GEORGE.** A miracle-play, acted at Bassingborne, on the feast of St. Margaret, 1511. Not printed.

**SAINT GEORGE AND THE DRAGON.** A farce or droll acted at Bartholomew Fair in the seventeenth century. It is alluded to in the Theatre of Compliments, 1688. Settle is said to have taken a part in this droll, attired in a dragon of green leather of his own invention.

**SAINT GEORGE FOR ENGLAND.** A play, by William Smith. This appears to have been among those destroyed by Warburton's servant.

**SAINT KATHARINE.** A miracle-play by Geoffrey, afterwards Abbot of St. Alban's, a Norman, who had been sent over by Abbot Richard to take upon him the direction of the school of that monastery; but, coming too

late, went to Dunstable, and taught in the abbey there, where he caused this dramatic piece to be acted, perhaps by his scholars. This was long before the year 1110, and probably within the eleventh century. The above play was, for aught that appears to the contrary, the first spectacle of this kind exhibited in these kingdoms; and, as M. L'Extant observes, might have been the first attempt towards the revival of dramatic entertainments in Europe, being long before the representations of mysteries in France. Matthew Paris, who records this anecdote of the play of St. Katharine, says that Geoffrey borrowed copes from the sacrist of the neighbouring abbey of St. Alban's to dress his characters.

**SAINTE OLAVE.** A miracle-play, acted in London in 1557. See Collier's *Annals of the Stage*, i. 167.

**SAINTE PATRICK FOR IRELAND.** An historical play by James Shirley. 4to. 1640. A second part to this drama is mentioned in the prologue, but was never published.

**SAINTE STEPHEN'S GREEN; or, the Generous Lovers.** A comedy by William Phillips. 4to. Dublin, 1700; 8vo. 1720. This piece was acted at the Theatre Royal in Dublin; but there are no actors' names with the list of dramatis personæ. It is dedicated to the Earl of Inchiquin. Scene, Dublin.

**SALISBURY PLAIN.** A comedy so called was entered on the books of the Stationers' Company, November 29th, 1653; but not printed.

**SALMACIDA SPOLIA.** A masque. Anon. 4to. 1639. This masque was written by Sir William Davenant, but it is omitted in the folio edition of his works, 1672. 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 music composed by Lewis Richard. Jeffery Hudson acted a little Swiss in this masque. In MS. Lansd. 1171 is preserved Inigo Jones's original "ground-platt of a sceane where the side peeces of the sceane doe altogether change with the back shutters comparted by the sceane of the King and Queen's Majesties Masque of Salmacida Spolia in the New Masquing Howse, Whitehall, 1640."

**SAMPSON.** A play, by Edward Juby, assisted by Samuel Rowley. Acted in 1602.

**SAMPSON AGONISTES.** A dramatic poem, by John Milton. 8vo. 1671.

**SANCTUS EDWARDUS CONFESSOR.** An academic play on the story of St. Edward the Confessor, most probably represented before King James at one of the Universities. This was amongst the Heber manuscripts. See *Bibl. Heber*, xi. 113.

**SAPHO AND PHAO.** A comedy by John Lyly. 4to. 1584; 1591; 12mo. 1632. This play was first presented before Queen Elizabeth, on a Shrove-Tuesday, and afterwards at the Black Friars Theatre. The plot is taken from one of Ovid's Epistles. In this first edition, and another in 4to. 1591, the author's name is omitted, and the piece was attributed to Richard Edwards. This mistake, however, is rectified by the edition of 1632.

**SAPIENTIA SALOMONIS.** A Latin tragi-comedy, written by an English hand of the time of Queen Elizabeth. It was sold in the auction of the Bright collection of manuscripts, No. 225.

**SATIRO-MASTIX;** or, the Untrussing of the Humorous Poet. Acted publicly by the Lord Chamberlain's servants, and privately by the children of Paul's. 4to. 1602. By Thomas Decker. Reprinted in Hawkins's Origin of the English Drama. This is a retaliation on Ben Jonson, who, in his Poetaster, had severely lashed our author under the character of Crispinus; which he has in this play returned, by introducing Ben on the stage, under the title of Horace, jun.

**SAWNEY THE SCOT;** or, the Taming of the Shrew. A comedy by John Lacy. Acted at Drury Lane. 4to. 1698; 4to. 1708; 12mo. 1714. This is an alteration, without amendment, of Shakespeare's comedy of the last-mentioned title.

**SCARAMOUCH** a Philosopher, Harlequin, a School-Boy, Bravo, Merchant, and Magician. A comedy, by Edward Ravenscroft, acted at the Theatre Royal. 4to. 1677. This comedy is made up of the compounded plots of three plays of Moliere, viz., the Mariage Forcé; the Bourgeois Gentilhomme; and the Fourberies de Scapin.

**THE SCHOLAR.** A comedy by Richard Lovelace, acted at Gloucester Hall and Salisbury Court. Not printed. The Prologue and Epilogue are, however, given in Lovelace's Lucasta, 1649.

**THE SCHOOL MODERATOR.** This piece I have not seen, but it is perhaps analogous to, or the same work, as, the Combat of Caps, 1648.

**THE SCHOOL OF COMPLIMENTS.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1631; 1637; and 1667, under the title of Love Tricks, or the School of Compliments, as acted at the Duke of York's Theatre, in Little Lincoln's Inn Fields. 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."

**SCHOOL PLAY.** An interlude. 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 probably was written



by the master of the 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 AFRICANUS. “The History of Cipio Africanus, shewen at Whitehall the Sondaye night after newe yeares daie, enacted by the Children of Pawles,” Revels’ Accounts, 1580.

SCOGAN AND SKELTON. A play, by William Rankins. Acted in 1600. Richard Hathway assisted in this piece.

THE SCORNFUL LADY. A comedy by Beaumont and Fletcher, acted at the Black Friars. 4to. 1616; 1639. Scene, London.

THE SCOTS FIGARIES; or, a Knot of Knaves. A comedy by John Tatham. 4to. 1652; 12mo. 1735. Great part of this play, which is an attack on the Scotch army and the Covenant, is written in the Scotch dialect.

THE SCOTTISH POLITIC PRESBYTER SLAIN BY AN ENGLISH INDEPENDENT; or, the Independents’ Victory over the Presbyterian Party, &c. A tragi-comedy. 4to. 1647. This is reprinted in the *Harleian Miscellany*, vol. vii. p. 369.

THE SCOWERERS. A comedy by Thomas Shadwell. Acted by their Majesties Servants. 4to. 1691. This play contains a great deal of low humour; yet, although Langbaine entirely acquits our author of plagiarism with respect to it, the character of Eugenia seems to be copied from Harriet, in Sir George Etherege’s *Man of Mode*.

SCYROS. A pastoral, written by Brookes of Trinity College, acted at Cambridge before Prince Charles and the Count Palatine in March, 1612. The scene is laid in Scyros, an island in the Ægean sea, and the time of action is twelve hours. There are MS. copies of it in the University and Emmanuel College libraries.

THE SCYTHIAN SHEPHERD. Marlow’s play of Tamberlain the Great. It is thus curiously mentioned by Saunders, in the preface to his play of *Tamerlane*, 1681,—“But I hope I may easily unload myself of that calumny, when I shall testify that I never heard of any play on the same subject, untill my own was acted, neither have I since seen it, though it hath been told me, there is a Cock-pit play, going under the name of the Scythian Shepherd, or Tamberlain the Great, which how good it is, any one may judge by its obscurity, being a thing, not a bookseller in London, or scarce the players themselves, who acted it formerly, cou’d call to remembrance, so far, that I believe that whoever was the author, he might e’en keep it to

himself secure from invasion, or plagiarism; but let these who have read it convince themselves of their errors, that this is no second edition, but an entirely new play.”

**THE SEAMAN'S HONEST WIFE.** A play, dated 1632, preserved in manuscript in a private library in Ireland.

**THE SEA VOYAGE.** A comedy by Beaumont and Fletcher. Fol. 1647. 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 Durfey, in 1686. It was first acted in 1622.

**SEBASTIAN, KING OF PORTUGAL.** A play, by Henry Chettle, assisted by Thomas Decker, acted in 1601.

**THE SECOND MAIDEN'S TRAGEDY.** This play is in MS. in the Lansdowne Collection, and is one of those which escaped the general havoc made by Warburton's servant. It was entered on the books of the Stationers' Company, Sept. 9th, 1653, but had been licensed as long before as Oct. 31, 1611. The name of the author in the manuscript seems, from the traces of the letters, originally to have been Thomas Goffe, but this is carefully obliterated; and George Chapman substituted in its stead, which has again been blotted out to make room for William Shakespeare, written by a recent hand. This play consists of two distinct plots; one borrowed from the story of the Curious Impertinent in *Don Quixote*; the other, which exhibits the conduct of the tyrant, respecting the dead body of his mistress, from Camoen's *Lusiad*. It is reprinted in the *Old English Drama*.

**SECRET LOVE; or, the Maiden Queen.** A tragi-comedy by J. Dryden. Acted at the Theatre Royal. 4to. 1668; 1669; 1691. The plot of the serious part of this play is founded on a novel called the *History of Cleobuline, Queen of Corinth*, part vii. book 7, under whose 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 Corinthia, in the *Grand Cyrus*, part ix. book 3.; and that of the French Marquis, from Ibrahim, part ii. book 1. Dryden has also made some use of Shirley's *Changes; or, Love in a Maze*. The scene, Sicily.

**SEE ME, AND SEE ME NOT.** This is the running-title of Hans Beer Pot his *Invisible Comedy*, published in the year 1618.

**SEJANUS, HIS FALL.** A tragedy by Ben Jonson. 4to. 1605. This play was first acted in 1603, and is ushered into the world by nine copies of commendatory verses. When the author republished it in 1616, he says that it had outlived the malice of its enemies.

SELEO AND OLEMPO. A play mentioned by Henslowe as acted on March 5th, 1594. Not now known.

SELF LOVE. "Gevyn on Shrove-monday to the King's players, who played the play of Self-love, xxs.," MS. account-book, 1551-56.

SELIMUS. The Tragicall Raigne of Selimus, sometime Emperour of the Turkes, and grand-father to him that now raigneth. Wherein is showne how he most unnaturally raised warres against his owne father, Bajazet; and prevailing therein, in the end caused him to be poisoned; also with the murthering of his two brethren Corcutus and Acomat. Acted by the Queen's players. 4to 1594; 1638. The plot of this play is taken from the Turkish histories of the reign of the Emperor Selimus I. The edition of 1638 has the initials T. G. added to it by the printer, to impose the piece on the public as the production of Thomas Goffe, who had written two other plays founded on Turkish history; but as Goffe was born in 1592, the date of 1594 to this play is a sufficient contradiction. In the conclusion of the play, the author promises a second part, which, probably, he never was encouraged, by the success of the first part, to produce; though to some tastes he held out this strong temptation:—

If this First Part, Gentles, do like you well,  
The Second Part *shall greater murthers tell.*

SELINDRA. A tragi-comedy by Sir William Killigrew. 8vo. 1665; fol. 1666. Scene, Byzantium.

SENILE ODIUM. A Latin comedy by P. Hausted, acted by the students of Queen's College, Cambridge. 12mo. 1633.

SENILIS AMOR. A Latin comedy, 1635; MS. Rawl. Poet. 9.

SENOBIA. A play acted in March, 1591.

THE SEPULTURE AND RESURRECTION. Two dramas, by Bishop Bale. These two pieces stand on the list that this father has given us of his own writings, and which is all the information we have concerning them.

THE SERENADE. "Home, and there met with a letter from Captain Silas Taylor, and, with it, his written copy of a play that he hath wrote, and intends to have acted. It is called the Serenade or Disappointment, which I will read, not believing he can make any good of that kind," Pepys' Diary, May 7th, 1669.

THE SERMON OF FOLLY. One of the eight interludes, by Sir David Lindsay, printed at Edinburgh, 4to. 1602.

SERPEDON. "The History of Serpedon shewen at Whitehall on Shrove Twesdaye at nighte, enacted by the Lord Chamberleyens servauntes," Revels' Accounts, 1580.

**SERTORIUS.** A tragedy by John Bancroft. Acted at the Theatre Royal. 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 SET AT MAW.** A play, also called the Maw, acted in 1594-5.

**THE SET AT TENNIS.** A play, by Antony Munday, purchased by Henslowe's company in December, 1602.

**THE SEVEN CHAMPIONS OF CHRISTENDOME.** By John Kirke. Acted at the Cock-pit, and at the Bull, in St. John's Street. 4to. 1638. The plot of this piece is taken from a well-known book in prose which bears the same title, and it may be found also in Heylin's History of St. George.

**THE SEVEN DAYS OF THE WEEK.** Acted, as Henslowe tells us, June 3, 1595. A second part to this play was produced in January, 1595-6. See also the Christmas Prince, 1607.

**THE SEVEN DEADLY SINS.** An extemporal play by Richard Tarlton, thus alluded to in Harvey's *Four Letters*, 1592,—“Not duncically botched up, but right formally conveyed, according to the stile and tenour of Tarletons president, his famous play of the Seaven Deadly Sinnes; which most deadly, but most lively playe, I might have seene in London: and was verie gently invited thereunto at Oxford by Tarleton himselfe.” The original plot of this play, a kind of scheme for the actors, is preserved at Dulwich College. See a long description of it in Collier's *History of the Stage*, iii. 394.

**THE SEVEN WISE MASTERS.** A play, by William Haughton, assisted by Chettle, Decker, and Day. Acted in 1600.

**THE SEVERAL AFFAIRS.** A comedy by Thomas Meriton. This piece was never acted, nor ever appeared 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 SEVERAL WITS.** A comedy by the Duchess of Newcastle. Fol. 1662.

**THE SEXTON, or the Mock Testator.** A droll formed out of Beaumont and Fletcher's *Spanish Curate*, printed in the *Wits*, 1672.

**THE SHAM LAWYER; or, the Lucky Extravagant.** A comedy by Dr. James Drake. As it was damnably acted at the Theatre Royal in Drury Lane, says the title-page. 4to. 1697. This play is mostly borrowed from two comedies of Beaumont and Fletcher, viz., the *Spanish Curate*, and *Wit without Money*. The scene, London.

SHANK'S ORDINARY. A comedy by John Shancke, the player, acted at the Blackfriars' Theatre, 1623-4. Not printed.

THE SHE GALLANTS. A comedy by Lord Lansdowne. Acted at Lincoln's Inn Fields. 4to. 1696. This comedy was written when the author was extremely young.

THE SHEPHERD'S HOLIDAY. A pastoral tragi-comedy by Joseph Rutter. Acted before their Majesties at Whitehall. 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 Rutter. 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 Thomas May. The scene lies in Arcadia; and at the end 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. Reprinted in the original edition of Dodsley's Collection; but omitted in that of 1780.

THE SHEPHERD'S MASQUE. A masque acted at Court, temp. Jac. I.

THE SHEPHERD'S PARADISE. A pastoral, by Walter Montague. 8vo. 1629. There is a manuscript copy of this pastoral in the British Museum, MS. Sloane 3649, which has a prologue between Apollo and Diana, commencing, "What newes, Apollo, from the highest spheares?" 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, thus ridiculed by Sir John Suckling in his Session of the Poets, as being perfectly unintelligible:—

Wat Montague now stood forth to his trial,  
And did not so much as suspect a denial;  
But witty Apollo ask'd him first of all,  
If he understood his own pastoral.

Langbaine mentions an edition of this play of the date of 1649. The copy now before us is dated 1659, printed for John Starkey in Fleet Street, and called a Comedy. We conclude that the title-page was reprinted two or three different times, to help a dull sale. In an advertisement of books, dated 1664, as "lately printed for John Starkey at the Miter nere Temple-bar in Fleet-street," occurs "the Shepherds Paradise, a pastoral comedy, written by the honourable Walter Mountague Esq."

THE SHE SAINT. A play by Robert Daborne, written in 1614, and sold to Henslowe in that year. "Paid unto Mr. Daborne the 2 of Aprill, 1614, in earnest of the Shee Saynte, at his own howsse, the some of viijs.," Henslowe Manuscripts.

**SHE VENTURES, AND HE WINS.** A comedy acted at Lincoln's Inn Fields. 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 Oldys, called, the Fair Extravagant; or, the Humorous Bride. Motteux wrote the epilogue.

**SHE WOU'D IF SHE COU'D.** A comedy by Sir George Etherege, acted at the Duke of York's Theatre. 4to. 1668. According to Dennis, this play met with ill success on its first representation, a statement confirmed by Pepys,—“how full was the house, and how silly the play, there being nothing in the world good in it, and few people pleased in it.”

**THE SHIP.** A play acted before 1611. “Faith, I have a great mind to see Long Meg and the Ship, at the Fortune,” Field's Amends for Ladies.

**A SHOEMAKER'S A GENTLEMAN.** A comedy by William Rowley. Acted at the Red Bull; and afterwards revived at the Theatre in Dorset Gardens. 4to. 1638. The plot of this play is founded on a novel called, Crispin and Crispianus; or, the History of the Gentle Craft, first printed in 1598.

**THE SHOEMAKER'S HOLIDAY;** or, the Gentle Craft; with the humorous Life of Simon Eyre, Shoemaker, and Lord Mayor of London. Acted before the Queen, by Thomas, Earl of Nottingham, Lord High Admiral, his Servants, on New-Year's Day, at night. 4to. 1600; 1610; 1618; 1631; 1657. This play has been attributed to Dr. Barton Holyday. The story is taken from the above-mentioned novel.

**SHORE.** The Life and Death of Master Shore, and Jane Shore his Wife, as it was lately acted by the Earle of Derby his Servants. Entered on the Stationers' books, Aug. 28th, 1599. This play is mentioned in the Knight of the Burning Pestle, and may be the second part of Heywood's Edward the Fourth. There was a play, however, on the subject of Jane Shore, written by Chettle about the year 1598.

**SHUFFLING, CUTTING, AND DEALING,** in a Game of Picquet; being acted from the year 1653 to 1658, by O. P. and others, with great applause. By Henry Neville. 4to. 1659. Reprinted in the Harleian Miscellany, vol. v. p. 298.

**SICELIDES.** A Piscatory, by Phineas Fletcher. 4to. 1631. This piece was acted in King's College, Cambridge, and is printed without any author's name. It was intended originally to be performed before King James the First, on the 13th of March, 1614; but His Majesty leaving the University sooner, it was not then represented. There is an old manuscript copy of it in the British Museum, MS. Addit. 4453. Scene, Sicily.

**THE SICILIAN USURPER.** A tragedy by N. Tate. 4to. 1691. This

- is an alteration of Shakespeare's *Richard II.* It appears to have been acted only twice, when it was forbidden by authority; on which account the author has added to it a prefatory epistle in vindication of himself, with respect to the prohibition. The scene is laid in England. It was published originally in 4to. 1681, under the title of *King Richard the Second.*
- SICILY AND NAPLES;** or, *the Fatal Unjon.* A tragedy by Samuel Harding, A. B. 4to. 1640. This play is recommended by seven copies of verses prefixed to it. The scene, Naples.
- THE SIEGE.** A tragi-comedy by Sir William Davenant. Fol. 1673. Scene, Pisa.
- THE SIEGE;** or, *Love's Convert.* A tragi-comedy by William Cartwright. 8vo. 1651. This play is dedicated in verse to King Charles I. The scene lies at Byzantium; and the story of Misander and Leucasia is founded on that of Pansanius and Cleonice in Plutarch's life of Cymon; as is the injunction which the rich widow Pyle lays upon her lovers, on the Decameron of Boccaccio, Day ix. Nov. 1.
- THE SIEGE AND SURRENDER OF MONS.** A tragi-comedy. 4to. 1691. The plot of it is founded on the siege of Mons by the French, in the year 1641; and the author's intention, 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; but the play was never acted.
- THE SIEGE OF BABYLON.** A tragi-comedy by Samuel Pordage. Acted at the Duke's Theatre. 4to. 1678. This play is founded on the Romance of Cassandra. The siege lies in Babylon, and in the fields adjacent.
- THE SIEGE OF CONSTANTINOPLE.** 4to. 1675. A tragedy, acted at the Duke's Theatre. This play, though published anonymously, is said by Downes, in the *Roscius Anglicanus*, to be written by Nevil Payne. The plot may be found by perusing Heylin's *Cosmography*, Knolles' *Turkish History*, &c. The scene, Constantinople.
- THE SIEGE OF DERRY.** A tragi-comedy, 1692.
- THE SIEGE OF DUNKIRK.** A play, by Charles Massey. Acted in 1602. Not printed. It is mentioned in Henslowe's *Diary*, p. 231, as, "a playe called the Sedge of Doncerke, with Alleyn the pyrete."
- THE SIEGE OF LONDON.** A play so called is mentioned in Henslowe's *Diary*, the first time under the date of December 26th, 1594.
- THE SIEGE OF MEMPHIS;** or, *the Ambitious Queen.* A tragedy by Thomas Durfey. Acted at the Theatre Royal. 4to. 1676. The plot

is in some measure borrowed from history, and the scene is Memphis besieged.

**THE SIEGE OF NAMUR.** A droll acted at Bartholomew Fair. It is mentioned in Sorbriere's Journey to London in 1698.

**THE SIEGE OF RHODES.** A play, in two parts, by Sir William Davenant. 4to. 1656; 1659; 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 consequently made not their appearance till after the Restoration, at Lincoln's Inn Fields, when 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 the city in the year 1522. The scene Rhodes, and in the camp near it.

**THE SIEGE OF URBIN.** A tragi-comedy by Sir William Killigrew. Fol. 1666. Scene, Pisa. There is a manuscript copy of this play in the Bodleian Library, MS. Rawl. Poet. 29.

**SIGHT AND SEARCH.** A play, dated 1643, preserved in manuscript in a private library in Ireland.

**SILVANUS.** A Latin comedy, by one Rollinson, acted at Cambridge in 1596. A copy of it, transcribed in 1600, is in the Bodleian Library, MS. Douce 234.

**THE SILVER AGE.** A History, by Thomas Heywood. 4to. 1613. It was acted before the Court at Greenwich early in the year 1612. Reprinted by the Shakespeare Society, 8vo. 1851.

**SILVIA.** In MS. Ashmole 788 is a Latin epistle which was "prefixt before my Silvia, a Latin comedie or pastorall, translated from the Arehadia, written at eighteen yeers of age," by Phillip Kynder, temp. Car. I.

**SIMO.** A Latin comedy. 4to. 1652.

**SIMON THE LEPER.** A drama by Bishop Bale, named only in his catalogue of his own works.

**SIMPKIN.** The Humours of Simpkin, a droll by Kirkman, printed in the Wits, or Sport upon Sport, 8vo. 1672.

**SIMPLETON THE SMITH.** A droll, written by Kirkman, printed in the Wits, or Sport upon Sport, 1672. This was one of the most popular drolls of the seventeenth century. Robert Cox was celebrated for performing the part of the smith in this piece.

**SINGER'S VOLUNTARY.** A play, by John Singer, acted in 1602.



- SIR ANTONY LOVE; or, the Rambling Lady. A comedy by Thomas Southern. Acted at the Theatre Royal. 4to. 1691; 1698. This play met with great applause. The author, in his Dedication, makes his acknowledgments to Mrs. Mountfort, for her excellent performance of Sir Antony, the principal character. The scene, Montpelier.
- SIR BARNABY WHIGG; or, No Wit Like a Woman's. A comedy by Thomas Durfey, acted at the Theatre Royal. 4to. 1681. The principal plot of this play is founded on a novel of Mons. S. Bremond, called the Double Cuckold; and part of the humour of Capt. Porpuss is borrowed from Marmion's comedy of the Fine Companion. Scene, London.
- SIR CLIOMON. The Historie of the two valiant Knights, Sir Clyomon, Knight of the Golden Sheeld, Soume to the King of Denmarke: And Clamydes, the white Knight, Soune to the King of Suauia. As it hath bene sundry Times acted by her Maiesties Players. London, printed by Thomas Creede. 4to. 1599. Reprinted in Peele's Works, ed. Dyce, vol. 3.
- SIR COURTLY NICE; or, It Cannot Be. A comedy 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 puede ser*; or, *It cannot be*; and from a comedy called Tarugo's Wiles.
- SIR FRANCIS DRAKE, the History of, exprest by instrumental and vocal music, and by the art of perspective in scenes, &c. The first part. Represented daily at the Cock-pit, in Drury Lane, at three in the afternoon punctually. 4to. 1659. By Sir W. Davenant.
- SIR GYLES GOOSE-CAPPE, Knight. 4to. 1606; 1636. There is also an early undated edition. This comedy was first presented by the Children of the Chapel; and afterwards, with great applause, at the Private House in Salisbury Court.
- SIR HERCULES BUFFOON; or, the Poetical Squire. A comedy by John Lacy. Acted at the Duke's Theatre. 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 Durfey, 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. In the same year was issued a broadside entitled,—“The prologue to Mr. Lacy's new Play, Sir Hercules Buffoon or the Poetical Esquire, written by Thomas Durfey, Gent., spoken by Mr. Haynes,” 1684.
- SIR JOHN MANDEVILLE. A play, acted according to Henslowe, February 24th, 1591. Not now known.
- SIR JOHN OLDCASTLE. The first part of the true and Honourable

History of the Life of Sir John Oldcastle, the good Lord Cobham. Acted by the Earl of Nottingham the Lord High Admiral's servants. 4to. 1600. This is one of the plays erroneously attributed to Shakespeare, whose name, however, occurs on the title-page of some copies. It appears, from Henslowe's Diary, that it was written in 1599, by Munday, Drayton, Wilson, and Hathway. No second part is known to exist.

SIR MARTIN MAR-ALL; or, the Feign'd Innocence. A comedy by J. Dryden. Acted at the Duke's Theatre. 4to. 1668; 1678; 1691. 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 surprised 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*. Downes says, the Duke of Newcastle gave this play to Dryden, who adapted it to the stage; and it is remarkable, that it is entered on the books of the Stationers' Company as the production of that nobleman.

SIR MARTYN SKINK, the Life and Death of, with the Warres of the Low Countries. A play by Richard Brome and Thomas Heywood. Entered on the books of the Stationers' Company, April 8th, 1654; but not printed.

SIR PATIENT FANCY. A comedy by Mrs. Behn, acted at the Duke's Theatre. 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. *Pourceaugnac* of the same author. These last characters have also been made use of by Brome in his *Damoiselle*. The scene lies in two different houses in London.

SIR PLACIDAS. A play written about the year 1600.

SIR SALOMON; or, the Cautious Coxcomb. A comedy acted at the Duke of York's Theatre. 4to. 1671; 1691. This play is very little more than a translation from the *Ecole des Femmes* of Moliere, and is attributed to John Caryll, who, in the epilogue to it, owns it to be a translation. It met with some enemies at first; but, notwithstanding, made its part good in the representations for twelve successive days. The scene lies in London.

SIR THOMAS MORE. A play under this title is extant in the British Museum, Harl. MS. 7368, composed about A.D. 1590. Printed for the Shakespeare Society, ed. by A. Dyce, 8vo. 1844.

SIR THOMAS WYAT. The Famous History of Sir Thomas Wyatt, with the Coronation of Queen Mary, and the coming in of King Philip, as it

was plaid by the Queens Majesties Servants, written by Thomas Dickers (Decker) and John Webster, 4to. 1607. 4to. 1612. Reprinted in Webster's Works, ed. Dyce, 1830.

**SIR WILLIAM LONGSWORD.** A play so called was licensed by Tilney in the year 1598. Not now known to exist. It is stated to have been written by Drayton.

**THE SISTERS.** A comedy by J. Shirley. Acted at the Private House, Black Friars. 8vo. 1652. Scene, Parma. It was licensed in 1642.

**THE SIX CLOTHIERS OF THE WEST.** A play by William Haughton, assisted by R. Hathwaye and Wentworth Smith. Acted in 1601. A second part of the same play, with the same assistance, acted also in 1601. Not printed.

**SIX DAYS ADVENTURES;** or, the New Utopia. A comedy by the Honourable Edward Howard. Acted at the Duke of York's Theatre. 4to. 1671. This play miscarried in the representation; and the witty Lord Rochester wrote a sharp invective against it; notwithstanding which, when it appeared in print, it was ushered into the world with four recommendatory copies of verses, by Mrs. Behn, Ravenscroft, and others. The scene, Utopia.

**SIX FOOLS.** A play acted before the Court in 1568.

**SIX SEAMEN.** "A Maske of Sixe Seamen, prepared to have ben shewed but not used, made of sondrey garmentes, and store within the office," Revels' Accounts, 1582.

**THE SIX YEOMEN OF THE WEST.** A play, in two parts, by Haughton, Hathway, and Smith, acted in 1601.

**THE SLIGHTED MAID.** A comedy, by Sir Robert Stapylton. Acted at the theatre in Little Lincoln's Inn Fields. 4to. 1663. The scene of this play is laid in Naples; and the epitaph made by Decio, upon Iberio and Pyramena, is borrowed from Martial's celebrated epigram of Arria and Pætus, lib. i. ep. 14. Dryden says of this play, there is nothing in the first act "but what might have been said or done in the fifth; nor any thing in the midst, which might not have been placed as well in the beginning or the end;" yet Langbaine and Jacob say that it was acted with great applause, a statement taken perhaps from the same assertion on the title-page. Dedicated to the Duke of Monmouth.

**THE SOCIABLE COMPANIONS;** or, the Female Wits. A comedy by the Duchess of Newcastle. Fol. 1668.

**THE SOLDIER.** A tragedy by Richard Lovelace. Not printed.

**THE SOLDIER'D CITIZEN:** or, the Crafty Merchant. It was entered on the books of the Stationers' Company, June 29th, 1660; and was among the plays destroyed by Warburton's servant.

**SOLDIERS' FORTUNE.** A comedy, by Thomas Otway, acted with great success at the Duke's Theatre. 4to. 1681; 1687. The plot of this play is by no means new, the several incidents in it being almost all of them borrowed. For instance, Lady Dunces's making her husband an agent for the conveyance of the ring and letter to her gallant Captain 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 *Fawne*, and in *Flora's Vagaries*.

**SOLIMAN AND PERSEDA,** the Tragedie of; wherein is laide open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs. 4to. 1599. This old piece is not divided into acts; and Langbaine supposes it was never acted. Hawkins, in the *Origin of the English Drama*, vol. ii. p. 197, conjectures it to be one of the productions of Thomas Kyd, author of the Spanish Tragedy; and this probably may be true: and it is entered on the books of the Stationers' Company, Nov 20th, 1592, being the same year as that play. The plot of this tragedy is in great measure borrowed from the first novel in a very scarce book, entitled, *A courtlie Controuersie of Cupid's Cautels*, 1578. From this novel our author adopted the names of Soliman, Perseda, Erastus, Brusor, Piston, and Lucina. The character of Basilisco was of his own invention.

**THE SOLITARY KNIGHT.** "The Historie of the Solitarie Knight, shoven at Whitehall on Shrovesundaie at night, euacted by the Lord Howardes servauntes," *Revels' Accounts*, 1576.

**SOLOMON'S WISDOM.** An interlude, printed, with other pieces of a like kind, in some editions of the *Wits*, 1672.

**SOLYMAN.** A Latin tragedy, a manuscript copy of which, bearing the date of March, 1581, is in the British Museum, MS. Lansd. 723. In the list of characters are, Solimannus Rex, and, Mustapha filius Solymanni.

**THE SOMERSET MASQUE.** The Description of a Maske, presented in the Banqueting Roome at Whitehall, on St. Stephen's Night last, at the marriage of the Right Honourable the Earl of Somerset and the Right Noble the Lady Frances Howard. Written by Thomas Campion. London: Printed for Lawrence Lisle, dwelling in Paule's Church Yarde, at the Signe of the Tyger's Head. 4to. 1614.

**THE SOPISTER.** A comedy. 4to. 1639. Although dated in 1639, this play was really printed in 1638. "It was acted at one of the Universities,

and has a prologue spoken by Mercury, as the God of Eloquence, and addressed to the academical auditory. It is said to have been written by Dr. Zouch.

**SOPHOMORUS.** A Latin comedy, of the seventeenth century, formerly in Dr. Bliss's collection. It is dated 1620.

**SOPHOMPANEAS**; or, Joseph. A tragedy by Francis Goldsmith. 8vo. No date. This is a translation from Hugo Grotius, with critical remarks and annotations. Langbaine assigns the date of 1640 to this piece, but there is apparently a chronogram intended by the arrangement of some of the letters of the author's name in the title-page, which show the date of 1652.

**SOPHONISBA.** Marston's tragedy of the Wonder of Women, first printed in 1606, was sometimes so called.

**SOPHONISBA**; or, Hannibal's Overthrow, a tragedy by Nathaniel Lee, acted at Drury Lane, 4to. 1676; 1693; 1697. The scene is laid at Zama. Dryden wrote a prologue to this tragedy, which was spoken at Oxford in 1680.

**THE SOPHY.** A tragedy by Sir John Denham, acted at Black Friars. Fol. 1642; 8vo. 1671. This tragedy is built on the same story in Herbert's Travels, on which Baron has constructed his tragedy of Mirza.

**THE SOUL'S WARFARE**, comically digested into scenes, &c. 4to. 1672. A tragi-comedy by Richard Tuke. It was also published under the title of, the Divine Comedian, or the Right Use of Plays, 1672.

**THE SPANIARDS IN PERU.** Express by instrumentall and vocall musick, and by art of perspective in scenery. Represented daily at the Cock-pit in Drury Lane, at three afternoone punctually. 4to. 1648.

**THE SPANISH BAWD**, represented in Celestina; or, the Tragick Comedy of Calisto and Melibea; wherein is contained, besides the Pleasantnesse and Sweetnesse of the Stile, many philosophical Sentences, and profitable Instructions necessary for the younger Sort: Shewing the Deceits and Subtilties housed in the Bosomes 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 Montalvan, whose name is discoverable by the beginning of every line in an acrostic or copy of verses prefixed to the work. The translator also, James Mabbe, pretends to be a Spaniard, and has taken on himself the disguised name of Don Diego Puedeser. The scene lies in Spain.

**THE SPANISH CURATE.** A comedy by Beaumont and Fletcher. Fol.

1647. This comedy was acted at Court in December, 1622. The plot of Don Henrique, Ascanio, Violante, and Jacintha, is borrowed from Gerardo's History of Don John, p. 202; and that of Leandro, Bartolus, Amarantha, and Lopez, from the Spanish Curate of the same author, page 214.

THE SPANISH DUKE OF LERMA. A play, by Henry Shirley, entered on the books of the Stationers' Company, Sept. 9th, 1653, but not printed.

THE SPANISH FIG. A play with this title was acted in 1601-2; but is not now known.

THE SPANISH FRYAR; or, the Double Discovery. A tragi-comedy by John Dryden. Acted at the Duke's Theatre. 4to. 1681; 1686; 1690. 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 practised for some opposition he met with in his attempt to take orders. 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 GIPSIE. A comedy by Thomas Middleton and William Rowley. Acted with great applause at Drury Lane and Salisbury Court. 4to. 1653; 1661. The plot of this play with respect to the story of Roderigo and Clara, if not borrowed from, has at least a very near resemblance to, a novel of Cervantes, called the Force of Blood. The scene lies at Alicant.

THE SPANISH LOVERS. A tragi-comedy by Sir William Davenant; licensed on Nov. 30th, 1639. Not now known under this title; but supposed to be that which is printed under the title of the Distresses.

THE SPANISH MAZE. A tragedy acted at Court in 1605.

THE SPANISH MORRIS. A play called "the Spaneshe Mores tragedie," written by Decker, Haughton, and Day, is mentioned in Henslowe's Diary under the date of February, 1599. This may mean either the Spanish Morris, or the Spanish Moors, but no other notice of the play is known.

THE SPANISH PURCHASE. A play in the list of those said to have been destroyed by Warburton's servant.

THE SPANISH ROGUE. A comedy by Thomas Duffet. 4to. 1674. This play is the best of this author's dramatic works; yet it met with very indifferent success. The scene, Spain. It is dedicated to Madam Ellen Guyn.

THE SPANISH SOULDIER. A tragedy by Thomas Decker, entered on

the books of the Stationers' Company, May 16th, 1631, by John Jackman; but, we believe, never printed.

**THE SPANISH TRAGEDY**; or, Hieronimo is mad again; containing the lamentable End of Don Horatio and Belimperia. With the pitifull Death of Hieronimo. By Thomas Kyd. 4to. 1602; 1603; 1615; 1618; 1623; 1633; in Dodsley's Collection, 1780; and Hawkins's Origin of the English Drama. This play was the object of ridicule to almost every writer of the time. Philips and Winstanley ascribe it, but erroneously, to Thomas Smith. Heywood, however, declares it to be the production of Kyd. It had been acted several years before its appearance in print, and we are told, in Decker's *Satiromastix*, that Ben Jonson originally performed the part of Hieronimo.

**THE SPANISH VICEROY**; or, the Honour of Woman. A comedy by Philip Massinger, entered on the books of the Stationers' Company, Sept. 9th, 1653. It was among those destroyed by Warburton's servant. It was first acted in 1624.

**THE SPANISH WIVES**. A farce, of three acts, by Mrs. Mary Pix. 4to. 1696. 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. It was acted at Dorset Garden Theatre.

**THE SPARAGUS GARDEN**. A comedy by Richard Brome. Acted in the year 1635, by the then Company of Revels at Salisbury Court. 4to. 1640.

**THE SPARTAN LADIES**. A comedy 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*; the only place in which we find it named. It was entered on the books of the Stationers' Company, Sept. 4th, 1646; but it was produced as early as the year 1634, as appears from an entry in Sir H. Mildmay's Diary.

**THE SPENCERS**. A play, by Henry Porter, acted in 1598.

**THE SPIGHTFUL SISTER**. A comedy by Abraham Bailey of Lincoln's Inn. 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 dedication, that it never made an appearance on the stage. The author speaks of this production as "done in few hours and youthful years."

**SPRING'S GLORY**, vindicating Love by Temperance, against the Tenet, "sine Cerere et Baccho friget Venus." Moralised in a Maske, by Thomas

Nabbes. 4to. 1638; 1639. The title of this piece so amply explains the subject it is written on, that we need say nothing more in regard to it. At the end of it are printed Poems, Epigrams, Elegies, and Epithalamiums, of the same author.

SPURIUS. A Latin tragedy by P. Heylin of Hart Hall, which was so approved by that society, that the President, Dr. Langton, ordered it to be acted in his apartments. Written about A.D. 1614.

THE SQUIRE OF ALSATIA. A comedy by Thomas Shadwell. Acted by their Majesties Servants. 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. It met with good success, being originally acted thirteen successive days. The scene lies in Alsatia, the cant name for White Friars; and the author has introduced so much of the cant or gamblers' language, as to have rendered it necessary to prefix a glossary for the leading the reader through a labyrinth of uncommon and unintelligible jargon.

SQUIRE OLD-SAPP; or, the Night Adventurers. A comedy by Thomas Durfey. Acted at the Duke's Theatre. 4to. 1679. Licensed June 28th, 1678. The character of Squire Old-Sapp, 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-Sapp with the bell, and Pimpo's standing in Henry's place, is related in *Boccaccio'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-Sapp beaten in her clothes in the same act, and which is also an incident in *Fletcher's Women pleas'd*, *Ravenscroft's London Cuckolds*, and some other comedies, is evidently taken from *Boccaccio*, Dec. 7, Nov. 7.

THE SQUIRE'S MASQUE. A masque acted at Court about the year 1615.

THE STALLION. A droll, formed out of the Custom of the Country, printed in the *Wits, or Sport upon Sport*, 1672.

THE STAPLE OF NEWS. A comedy by Ben Jonson. Fol. 1631. This play, though not printed till the above date, was first acted in the year 1625. Scene, London. It was entered on the books of the Stationers' Company, April 14th, 1626.

THE STATE OF INNOCENCE AND FALL OF MAN. An opera by John Dryden. 4to. 1676; 1677; 1692. As Dr. Johnson truly observes, this is termed by Dryden an opera; but it is rather a tragedy in heroic rhyme, but of which the personages are such as cannot with propriety be represented on the stage.



**STEPHEN.** The History of King Stephen, a play by William Shakespeare, or entered, as written by him, on the books of the Stationers' Company, June 29th, 1660. No further information respecting it is known.

**THE STEPMOTHER.** A tragi-comedy by Sir Robert Stapylton. 4to. 1664. Acted at Lincoln's Inn Fields, by the Duke of York's servants. Though Sir Robert did not put his name to this play, yet the prologue expressly declares it to be written by the author of the Slighted Maid. The scene lies at Verulam, or St. Alban's; and the instrumental, vocal, and recitative music, was composed by 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 are 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 STEPMOTHER'S TRAGEDY.** A play, by Thomas Decker and Henry Chettle. Acted in 1599. Not printed.

**STEWTLLEY.** A play, as we find by Henslowe's Register, acted on Dec. 11th, 1596. It is probable that this entry meant either the Battle of Alcazar, or the Life and Death of Captaine Thomas Stukeley.

**STOICUS VAPULANS.** A Latin comedy, acted at St. John's College, Cambridge, by the students of that college. 8vo. 1648. It is a kind of allegorical play, in which the various passions are introduced.

**STONEHENGE.** A pastoral, by John Speed, acted before Dr. Richard Baylie, the president and fellows of the College of St. John's, Oxford, in their common refectory, at what time, says Wood, the said Doctor was returned from Salisbury, after he had been installed dean thereof, anno 1636. Not printed.

**THE STORM.** Fletcher's play of the Sea Voyage, q. v.

**THE STRANGE DISCOVERY.** 4to. 1640. This tragi-comedy has the letter J. G. Gent. prefixed to it as the initials of the author's name, and in some copies of this very edition the name of 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 looked on as 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 Tate, 8vo. 1686. The scene, in the beginning and end of this play, lies in Ethiopia; in the other parts of it, in England and Greece. There is an edition of this play in 1717, by C. G., perhaps Charles Gildon.

**STRANGE NEWS OUT OF POLAND.** A play, by Wm. Haughton, assisted by Pett. Acted in 1600. Not now known.

**STRYLIUS.** A Latin comedy, by Nicholas Robinson, 1553.

**STURGFLATTERY.** A play with this strange title is mentioned by Henslowe, as having belonged to the stock of the Rose Theatre in March, 1598.

**THE SUBJECTS' JOY FOR THE KING'S RESTORATION.** A sacred masque, by Dr. Anthony Sadler. 4to. 1660; 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.

**THE SUCCESSFUL STRANGERS.** A tragi-comedy by William Mountfort. Acted at Drury Lane. 4to. 1690; 1696. This play is much superior to the *Injur'd Lovers* of the same author, and was well received; yet he is by no means clear from the charge of plagiarism 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.** A comedy by Thomas Shadwell. Acted with extraordinary success, at the Duke of York's Theatre. 4to. 1668. The author owns in his preface that he had received a hint from the report of Moliere's *Les Facheux*, on which he 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. The place of the scene, in London; the time supposed in the month of March, in the year 1667-8.

**THE SULTAN.** "The History of the Soldan and the Duke of . . ., shewen at Whitehall on Shrovesondaye at nighte, enacted by the Erle of Derby his servauntes," *Revels' Accounts*, 1580.

**SUMMER'S LAST WILL AND TESTAMENT.** A comedy by Thomas Nash. 4to. 1600. According to Mr. Collier, the internal evidence proves that it was written, and probably performed, in 1592. Reprinted in *Dodsley's Collection*.

**THE SUNNE IN ARIES.** A Noble Solemnity Performed through the Cittie, 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 Barkham, in the high Office of his Maiesties Lieutenant, the lord Maior of the famous Citie of London. Taking beginning at his Lordships going, and perfecting it selfe after his returne from receiuing the Oath of Maioralty at Westminster, on the morrow after Simon [and] Jydes day, being the 29. of October. 1621. By Tho. Middleton, Gent. At London: Printed by Ed. All-de, for H. G. 1621. 4to.

Reprinted in Nichols's *Progresses of King James*, vol. iv. p. 724; and in Dyce's *Middleton*.

**THE SUN'S DARLING.** A play, with this title, is mentioned by Henslowe as having belonged to the stock of the Rose Theatre.

**THE SUN'S DARLING.** A masque, by John Ford and Thomas Decker. Acted at Whitehall, and afterwards at the Cock-pit in Drury Lane, with great applause. 4to. 1656; 1657. The plan of this masque 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 authors, but is thus alluded to in Herbert's *Diary*, under the date of March 3rd, 1624,—“for the Cock-pit Company, the Sun's Darling in the nature of a masque, by Decker and Forde.”

**SUPPOSED INCONSTANCY.** A play, entered on the books of the Stationers' Company, Nov. 29th, 1653, but not printed.

**THE SUPPOSES.** A comedy by George Gascoigne. 4to. 1566; 1587. This play was acted at Gray's Inn. It is reprinted in Hawkins' *Origin of the English Drama*, and is a translation from an Italian comedy by the celebrated Ariosto.

**THE SURPRISAL.** A comedy by Sir Robert Howard. Fol. 1665; 1692; 12mo. 1722. The scene, Sienna.

**THE SURPRISE.** A droll, formed out of the *Maid in the Mill*, and printed in the *Wits, or Sport upon Sport*, 1672.

**SUSANNA.** By Thomas Garter. 4to. 1578. The running title of this play is, “The Commodity of the moste vertuous and godlye Susanna.” The *dramatis personæ* are printed in the title-page, wherein it is also said that eight persons may easily play it. It is written in metre, printed in black letter, and not divided into acts. The play of Susanna was entered, by Thomas Colwell, in the Books of the Stationers' Company, 1568-69.

**SUSANNA.** A droll on the subject of Susanna and the Elders was acted at Bartholomew Fair in the seventeenth century. It is mentioned in an old song on that fair.

**SUSANNA'S TEARS.** Both Langbaine and Jacob mention a piece of this name; but as they neither of them pretend to have seen it, it may be the last mentioned play but one; either with an altered title in some later edition, or coming to their knowledge only by report, and with a wrong name.

**THE SWAGGERING DAMSEL.** A comedy by Robert Chamberlain. 4to. 1640. It is uncertain whether this play was ever acted; but it is ushered into the world by five recommendatory copies of verses; one of which is

written by Rawlins, and is in requital for one prefixed by our author to that gentleman's tragedy of the Rebellion.

**THE KING OF SWEDLAND.** A play, included in the list of those said to have been destroyed by Warburton's servant. This might, probably, be Decker's *Gustavus, King of Swethland*.

**SWETNAM THE WOMAN-HATER ARRAIGN'D BY WOMEN.** A comedy acted at the Red Bull, by the late Queen's Servants. Anon. 4to. 1620. This play is chiefly intended to lash a pamphlet against the female sex, written by one Joseph Swetnam, entitled, the *Arraignment of lewd, idle, froward, and inconstant Woman*, 4to. 1617. The plot, however, is built on an old Spanish book, called *Historia da Aurelia y Isabella Hija del Rey de Escotia, &c.* The scene, Sicily.

**THE SWITZER.** A play, by Arthur Wilson, entered on the books of the Stationers' Company, Sept. 4th, 1646; but not printed.

**SYLLA'S GHOST.** A dramatic satirical piece. 1689. This is mentioned only in the *British Theatre*.

**A TALE OF A TUB.** A comedy by Ben Jonson. Fol. 1640. The scene, *Finsbury Hundred*. This piece was licensed in May, 1633. The part of *Vitruvius Hoop* was written in ridicule of *Inigo Jones*.

**TALPÆ; sive, Conjuratio Papistica.** Tragicocomedia, recitata apud *Hoxton Wells*, prope *Islington*, 7 Feb. 1688-9. By *Thomas Singleton, M.A.* The parts were thus filled: *Guy Faux*, *Dr. Mead*; *King James*, by *Serjeant Pengelly*; and *Knyvett*, by *Mr. James Mead*, brother of the Doctor. Not printed. There is a manuscript copy of it in the *Bodleian Library*, MS. Rawl. Miscell. 288.

**TAMAR CAM.** Of this play the plot of the first part only is existing; which was in *Steevens' library*, and is printed in *Malone's Shakespeare*, ed. *Boswell*, iii. 356. Both parts are mentioned as being acted by *Henslowe's Company*, in 1592. The first part was in five acts, between each of which was a chorus delivered by *Dick Jubie*.

**TAMBERLAINE THE GREAT; or, the Scythian Shepherd.** A tragedy in two parts, by *Christopher Marlowe*. 4to. 1590; 1593. The full titles of these plays are as follows, viz. Of the first part: "*Tamberlaine the Great, who from a Scythian Shepherd, by his rare and wonderful Conquests, became a most puissant and mighty Monarque, and (for his Tyranny and Terrour in War) was termed the scourge of God, divided into two tragical Discourses.*" 4to. 1590; 1605. 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 Zenocrate; his Fourme of Exhorta-*

tation to his three Sons, and the Maner of his own Death," 1593. 4to. 1606. The scene of both these pieces lies in Persia.

**TAMERLANE THE GREAT.** A tragedy by Charles Saunders. Acted at the Theatre Royal. 4to. 1681. This was esteemed a good play, and was highly commended by Banks and other contemporary writers. The author confesses his design to be taken from a novel called Tamerlane and Asteria. An epilogue, by Dryden, informs us that the author was a mere boy,— "he's the first boy-poet of our age."

**TAMERLANE THE BENEFICENT.** A tragedy, dated 1692, a MS. containing 150 folio pages, is preserved in the British Museum, MS. Addit. 8888. Scene, the Emperor's palace at Constantinople. The name of the author is not known. The MS. itself appears to be in the handwriting of William Popple, nephew of Andrew Marvell.

**THE TAMER TAMED.** The Woman's Prize was produced after the Restoration under this title, on June 24th, 1660. See the prologue and epilogue in Jordan's Nursery of Novelties. It is mentioned in Herbert's Diary, 1633, as the Tamer Tam'd, or the Taming of the Tamer.

**THE TAMING OF A SHREW.** A pleasant conceited Historie. As it was sundry times acted by the Right Honorable the Earle of Pembroke his Servants. 4to. 1594; 1596; 1607. This play has been reprinted by Nichols from the edition of 1607; and from the ed. of 1594 by the Shakespeare Society, 8vo. 1844. Shakespeare has made very slight use of it in the composition of his drama on the same subject.

**THE TAMING OF THE SHREW.** A comedy by William Shespeare. Acted at the Black Friars and the Globe. Fol. 1623. 4to. 1631.

**TANCRED.** A tragedy by Sir Henry Wotton, composed when the author was a young man at Queen's College, but never printed.

**TANCRED AND GISMUND.** This tragedy was the work of five gentlemen of the Inner Temple, and was performed there before Queen Elizabeth, in the year 1563. It was afterwards "revived and polished" by Robert Wilmot, the author of the fifth act, and printed in 4to. 1592; in Dodsley's Collection, 1780. It is founded on Boccaccio's Novels, Dec. 4. Nov. 1. There are two early manuscript copies of this play in the British Museum, MS. Hargrave 205 and MS. Lansd. 786.

**THE TANNER OF DENMARKE.** A play with this title is recorded in Henslowe's Register, as having been acted on May 23rd, 1593.

**TARTUFFE;** or, the French Puritan. A comedy by Matth. Medbourne.

Acted at the Theatre Royal. 4to. 1670; 1707. This play is a translation of Moliere's *Tartuffe*.

TARUGO'S WILES; or, the Coffee-house. A comedy by Sir Thomas St. Serfe. Acted at the Duke of York's (James II.) Theatre. 4to. 1668. Great part of the plot of this play is founded on a Spanish comedy called *No puede ser*; or, *It cannot be*; from which, or from the piece before us, Crown has borrowed his *Sir Courtly Nice*, at least as far as relates to Lord Bellguard and Crack, which extremely resemble Don Patricio and Tarugo in this. Sir Thomas has, in his third act, introduced a coffee-house scene, which is admirably finished. The scene is laid in Madrid. The prologue and epilogue are in prose; the former is dramatic.

TASSO'S MELANCHOLY. A play, which was first acted, by Henslowe's company, on August the 11th, 1594. See Henslowe's *Diary*, p. 39.

TECHNOGAMIA; or, the Marriages of the Arts. A comedy by Barten Holiday. 4to. 1618; 1630. This piece was acted by the students of Christ Church, Oxford, before the University, at Shrove-tide; and also before the Court at Woodstock. This drama was a favourite subject for the wits of the time, and one of the persons who attacked it was called in derision, *Half-Holiday*, as only possessing half its author's worth. One of the epigrams upon it was as follows,—

At the "Marriage of the Arts" before the King,  
Lest those brave mates should want an offering,  
The King himself did offer,—what, I pray?  
He offer'd twice or thrice—to go away.

THE TELL-TALE. A comedy, advertised by N. Brook, in a list of "Books in the Presse, and ready for Printing," at the end of the *New World of English Words*, 1658. It is also advertised at the end of *Wit and Drollery*, 12mo. 1661, as then in the press. It, however, did not appear in print; but the manuscript of it is still preserved at Dulwich College. Scene, Florence.

TELOMO. "A Historie of Telomo, shewed before her Majestie at Richmond on Shrovesundaie at night, enacted by the Earle of Leicester's ser-vauntes," *Revels' Accounts*, 1583.

TEMPE RESTOR'D. A masque. 4to. 1631. This piece was presented before 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 Ovid. The words were written by Aurelian Townshend; but the subject and allegory of the masque, with the descriptions and apparatus of the scenes, were invented by Inigo Jones.

THE TEMPEST. A comedy, by Shakespeare. Fol. 1623.

**THE TEMPEST**; or, the Enchanted Island. A comedy by J. Dryden. Acted at Dorset Gardens. 4to. 1670; 1676; 1690. The whole groundwork of this play is built on the fore-mentioned one of Shakespeare; the greater part of the language, and some entire scenes, being copied verbatim from it. Dryden has, however, 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 has somewhat enlarged on the characters of the sailors, greatly extended the musical parts, and terminated the piece with a kind of masque. Sir William Davenant had some share with Dryden in this alteration.

**THE TEMPLE MASQUE.** A masque produced in the year 1618.

**THE TEMPLE OF LOVE.** A masque. Presented by the Queen's Majesty and her ladies at Whitehall, on Shrove-Tuesday, 1634. By Inigo Jones and William Davenant. 4to. 1634.

**THE TEMPTATION OF CHRIST.** A brefe comedy or enterlude concerninge the temptacyon of our Lorde and Saver Jesus Christ by Satan in the desart, compyled by Johan Bale, anno 1538, 4to.

**THE TEMPTATION OF MAN.** A mystery played by the guild of grocers at Norwich, 1565, called in the manuscript, "the Storye of the Temptacion of man in Paradyce, beyng therin placyd, and the expellynge of man and woman from thence." Edited by Robert Fitch, 8vo. 1856.

**THE TESTY LORD.** A droll, formed out of the Maid's Tragedy, and printed in the Wits, or Sport upon Sport, 1672.

**TETHYS' FESTIVAL**; or, the Queen's Wake, celebrated at Whitehall, the 5th day of June, 1610; devised by Samuel Daniel. 4to. 1610. This piece was written and performed on occasion of creating King James's eldest son Henry Prince of Wales. It is omitted in all the editions of Daniel's works; but it is reprinted in Nichols' Progresses of James the First, ii. 346.

**THAT WILL BE SHALL BE.** A play, first acted in December, 1596.

**THE THEATRE OF APOLLO.** The Theater of Apollo, where Fires of Joy are raised, sacred to the ever happie and æternall memory of our Sovereigne the great Apollo, and his most Roiall Ofspring, before prepared to be offered to the Sacred Majesty of our deceased Sovereigne King James, and now presented to the roiall handes of our gracious Lord, King Charles, heire of the kingdoms, vertues, and glories of his Father. A masque preserved in the British Museum, MS. Bibl. Reg. 18 A. lxx. The scene, Parnassus.

**THEAGINES AND CHARICLEA.** A play acted at Court in 1574.

**THEBAIS.** A tragedy by Thomas Newton. 4to. 1581. This is a translation from one of the tragedies published as Seneca's; although from some inconsistencies between the catastrophe of this and that of *Cædipus*, it is scarcely reasonable to imagine them both the work of the same author. Another translation of this play was made by Thomas Brown, master of Westminster School, about 1580.

**THEODOSIUS**; or, the Force of Love. A tragedy by Nathaniel Lee. Acted at the Duke's Theatre. 4to. 1680; 1692. This play met with great success. The groundwork of it is built on the romance of Pharamond, in which the history of Varanes is to be seen, Part 3. Book 3.; of Marcian, in Part 7. Book 1.; and of Theodosius, in Part 7. Book 3. The scene lies in Constantinople. It was assisted in the representation by several entertainments of singing in the solemnity of church music, composed by Purcell, being the first he ever furnished for the stage.

**THEOMACHIA.** A Latin comedy by Peter Heylin, 1618.

**THERSITES.** An interlude, written in 1537, and printed by Tysdale some time between 1550 and 1563.—A new Enterlude called Thersytes. Thys enterlude folowyng declare howe that the greatest boesters are not the greatest doers. Reprinted by the Roxburge Club, ed. Haslewood, 4to. 1820.

**THIBALDUS**, sive, *Vindictæ Ingenium*. A Latin tragedy. 12mo. Oxford, 1640. The scene is laid in Iberia, or Arragon.

**THIERRY AND THEODORET.** A tragedy by Beaumont and Fletcher. Acted at the Black Friars. 4to. 1621; 1648; 1649, this last edition being printed in double columns. 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.

**THOMAS MERRY.** A tragedy by William Haughton, written in conjunction with John Day. Acted in 1599. We think it very probable that this is another name for the *Two Lamentable Tragedies*.

**THOMAS STROWDE.** Parts II. and III. (we do not find Part I. mentioned), by William Haughton and John Day. Acted in 1601. Probably the same as the *Blind Beggar of Bethnal Green*.

**THOMASO**; or, the Wanderer. A comedy, in two parts, by Thomas Killigrew. Folio, 1664. The author of this play has borrowed several of his decorations from others, particularly a song on jealousy from 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.

**THORNEY ABBEY**; or, the London Maid. A tragedy by T. W. 12mo. 1662. Who the author of this piece was we 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, composed upon especial Occasions, by several ingenious Persons." The scene of the piece we are now speaking of, is laid in London; and the play itself seems a weak imitation of Macbeth.

**THE THRACIAN WONDER**. A comical History, by John Webster and William Rowley. 4to. 1661. This play was acted with great applause. It is one of those published by Kirkman, after the author's death. Mr. Dyce considers that this play exhibits no trace of Webster's pen, but he nevertheless included it in his edition of the works of that dramatist, 1830. It is also inserted in Webster's Works, ed. Hazlitt, 1857, iv. 119.

**THE THREE BROTHERS**. A tragedy by Wentworth Smith. Acted by the Lord Admiral's servants, 1602. Not printed.

**THE THREE DOROTHIES**; or, Jodelet Box'd. A comedy translated from Scarron, in 1657, by Sir William Lower, Knt. Never printed. The original MS. of it was formerly in the Skeffington collection.

**THE THREE LADIES OF LONDON**, a right excellent and famous Comedy, wherein is notable declared and set forth how, by meanes of Lucar, Love and Conscience is so corrupted, that the one is married to Dissimulation, the other fraught with all Abomination. A perfect Patterne for all Estates to looke into, and a Worke right worthie to be marked. Written by R. W. As it hath been publicquely plaied. At London. Printed by Robert Warde, dwelling neere Holburne Conduit, at the Signe of the Talbot, 4to. 1584. Another edition, with many variations, appeared in 4to. 1592. Reprinted by the Roxburghe Club, ed. Collier, 4to. 1581.

**THE THREE LAWS OF NATURE**. A Comedye concernynge Thre Lawes of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Papystes, most wycked. Compyled by Johan Bale, anno 1538, and lately inprinted per Nicolaum Bamburgensem. 4to. Basle, 1558, with a portrait of the author in wood. Reprinted by Thomas Colwell. 4to. 1562. This is a satirical play against popery.

**THE THREE LORDES AND THREE LADIES OF LONDON**, with the great Joy and Pompe solemnized at their Mariages. Comically interlaced with much honest Mirth for Pleasure and Recreation, among many morall Observations and other important Matters of due Regard.

By R. W. 4to. 1590. Entered by Richard Jones on the Stationers' Registers the 31st July, 1590:—"Entred for his copie under thandes of Doctor Wood and the wardens, a comodie of the pleasant and statelie morrall of the Three Lordes of London." Reprinted by the Roxburghe Club, ed. Collier, 4to. 1851.

**THE THREE MERRY BOYS.** A droll, formed out of the Bloody Brother of Beaumont and Fletcher, and printed in the Wits, or Sport upon Sport, 1672.

**THREE PLAYS IN ONE.** "An invention of Three Playes in One, prepared to have ben shewed before her Highnes on Shrovesondaie at night, and to have ben enacted by her Majesties servauntes at Somersett place," Revels' Accounts, 1585.

**THE THREE SISTERS OF MANTUA.** "An inventyon or playe of the Three Systers of Mantua, shewen at Richmond on St. Stephens' daie at night, enacted by thearle of Warwick his servauntes," Revels' Accounts, 1578.

**THE THREE VICES OVERCOME TRUTH AND CHASTITY.** One of the Interludes written by Sir David Lindsay, printed at Edinburgh, 4to. 1602.

**THYESTES.** A tragedy by Jasper Heywood. 12mo. 1561; 4to. 1581. This is 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 Atreus. The scene, Argos.

**THYESTES.** A tragedy by John Wright. 12mo. 1674. This is another translation of the same play, writ (says the translator) many years since, though corrected, and rendered into somewhat a more fashionable garb than its first dress, at the intervals of a more profitable study the last long vacation, before it was published.

**THYESTES.** A tragedy by John Crown. Acted at the Theatre Royal. 4to. 1681. It 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 on Seneca's tragedy, and Crown has in some measure imitated that author in the superstructure.

**THYRSANDER.** A play by John Evelyn, 1663. In manuscript.

**THYRSIS.** A pastoral, by John Oldmixon, printed in the Novelty, or Every Act a Play, 4to. 1697.

**TIDE TARRIETH FOR NO MAN.** A most pleasaunte and mery Commodity,

- ryght pythie and full of Delight. By George Wapul. 4to. 1576. This piece is entered by Hugh Jackson, Oct. 22nd, 1576, on the books of the Stationers' Company.
- TIMÈ'S TRIUMPH.** A play acted at the Rose Theatre in 1597.
- TIME VINDICATED TO HIMSELF AND TO HIS HONOURS.** A Masque, by Ben Jonson. Presented at Court on Twelfth Night, 1623; "the scene made by Mr. Inigo Jones, which was three times changed during the tyme of the masque." Fol. 1641.
- TIMOCLEA.** In the Revels' Accounts, 1573-4, is a notice of, "woorkes doone and attendaunce geven upon the new making, translating, fytting, furnishing, garnishing, setting foorth, and taking in agayne of sundry kindes of apparell, propertyes, and necessaries incident from one play, Timoclia at the Sege of Thebes by Alexander, shoven at Hampton Coorte before her Majestie by Mr. Munkester's children."
- TIMOLEON; or, the Revolution.** A tragi-comedy. 4to. 1697. The story of the tragic part is from Cornelius Nepos, Plutarch's Life of Timoleon, &c. The scene, Syracuse.
- TIMON.** A play in manuscript, written about the year 1600, intended for the amusement of an academic audience. The subject is the same as that of Shakespeare's play, but there are great doubts whether it were ever seen by the great dramatist. Printed for the Shakespeare Society, edited by A. Dyce, 1842.
- TIMON OF ATHENS.** A tragedy by Shakespeare. Fol. 1623.
- TIMON OF ATHENS, THE MANHATER,** made into a play, as the alterer modestly phrases it, by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1678; 1688. This tragedy is borrowed from the foregoing one.
- THE TINKER OF TOTNESS.** A play, acted, according to Henslowe's list, July 18th 1596. Not now known.
- 'T IS BETTER THAN IT WAS.** A comedy by George Digby, Earl of Bristol. This play is mentioned by Downes, p. 26, as being "made out of Spanish," and acted at the Duke's Theatre between 1662 and 1665.
- 'T IS GOOD SLEEPING IN A WHOLE SKIN.** A comedy by W. Wager. This was among those destroyed by Warburton's servant.
- 'T IS NO DECEIT TO DECEIVE THE DECEIVER.** A play by Henry Chettle. Acted in 1598. Not printed.
- 'TIS PITY SHE'S A WHORE.** A tragedy by John Forde. Acted at the Phcenix, Drury Lane. 4to. 1633; and in Dodsley's Collection.

**TITERUS AND GALATEA.** A comedy entered by Gab. Cawood on the books of the Stationers' Company, April 1st 1585; but, we believe, not printed.

**TITUS AND ANDRONICUS.** Acted by the Earl of Sussex's men, says Henslowe, Jan. 23rd, 1593-4. This may possibly have been the original of Titus Andronicus, since ascribed to Shakespeare, which may only have received improvements at his hands.

**TITUS ANDRONICUS.** A tragedy by William Shakespeare. Acted by the servants of the Earls of Pembroke, Derby, and Essex. 4to. 1594; 1600; 1611. This play has by some been denied to be Shakespeare's; and Ravenscroft, in the epistle to his alteration of it, positively asserts 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.

**TITUS ANDRONICUS.** An alteration of Shakespeare's play, published under the following title,—Titus Andronicus, or the Rape of Lavinia, acted at the Theatre Royall, a tragedy alter'd from Mr. Shakespeare's Works by Mr. Edw. Ravenscroft, 1686. Dedicated to Lord Arundel of Wardour. Licensed in December, 1686.

**TITUS AND BERENICE.** A tragedy by Thomas Otway. 4to. 1677. This is a translation, with some few alterations, from a tragedy of the same name by M. Racine. Scene, Rome.

**TITUS AND GISIPPUS.** "The Historie of Titus and Gisippus, shoven at Whitehall on Shrovetuysdaie at night, enacted by the Children of Pawles," Revels' Accounts, 1576. There was an old play on this subject by Ralph Radcliffe.

**TITUS AND VESPASIAN.** A play, acted, according to Henslowe's Register, April 11th, 1591. Not now known.

**TOBIAS.** A play by Henry Chettle, written in 1602.

**TOBIT.** An old English mystery, acted at Lincoln in July, 1563. See some account of the properties used in it, in Malone's Shakespeare, iii. 26.

**TOM BEDLAM THE TINKER.** A play acted before James the First at Theobalds in 1617-8. Sir Thomas Dutton and others performed in it.

**TOM DOUGH.** A play, in two parts, by John Day. The second part is mentioned by Henslowe under the date of 1601.

**TOM ESSENCE;** or, the Modish Wife. A comedy acted at the Duke's Theatre. 4to. 1677. Thomas 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 Thomas 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 Let, which is a translation from it. It succeeded very well on the stage.

**TOM HOYDEN O' TAUNTON DEAN.** A comedy or farce by Richard Brome. It is mentioned, in company with the Antipodes, in the Epilogue to the Court Beggar, 1653.

**TOM TYLERE AND HIS WYFE.** A passing merrie Interlude. Anon. 4to. 1598. This play has been attributed, but, we believe, without foundation, to William Wager. It was reprinted in the black letter in 4to. 1661, and, in the title-page of that edition, is said to have been "printed and acted about a hundred years ago." It is in a kind of burlesque verse, with a chime in the middle of each line.

**TOMUMBEIUS.** Tomumbeius sive Sultanii in Ægypto imperii eversio, tragædia nova, auctore Georgio Salterno Bristolensi. A manuscript of the seventeenth century, noticed in Bernard's catalogue, p. 100, as then belonging to Dr. Nathaniel Johnson. It is now in the Bodleian Library, MS. Rawl. Poet. 75.

**TOO GOOD TO BE TRUE.** A play, by Henry Chettle, "called to good to be trewe, or northern man," 1601. See Henslowe's Diary, page 204. Chettle was assisted in this play by Hathway and Smith.

**TOOLY.** "Toolie shoven at Hampton Court on St. John's daie at night, enacted by the Lord Howarde's servauntes," Revels' Accounts, 1576.

**THE TOOTH-DRAWER.** A comedy advertised at the end of Wit and Drollery, 1661, as then in the press; but, we believe, never printed. It is also mentioned in a list of "books in the presse, and ready for printing," at the end of the New World of English Words, 1658.

**TOTTENHAM COURT.** A comedy by Thomas Nabbes. 4to. 1638; 1639; 12mo. 1718. Scene, Tottenham Court and the fields about it. Acted, 1633, in Salisbury Court.

**THE TOWN FOP; or, Sir Timothy Tawdrey.** A comedy by Mrs. Aphra Behn. Acted at the Duke's Theatre. 4to. 1677. Great part of this play, not only with respect to plot but language also, is borrowed from George Wilkins's comedy called the Miseries of Enforced Marriage. Scene, Covent Garden.

**THE TOWN SHIFTS; or, Suburb Justice.** A comedy by Edward Revet. Acted at the Duke's Theatre. 4to. 1671.

**A TOY TO PLEASE CHASTE LADIES.** A play acted in 1595.

THE TRAGICAL ACTORS; or, the Martyrdome of the Late King Charles; wherein Oliver's late falsehood, with the rest of his gang, are described in their several actions and stations. Printed for Sir Arthur, 4to. 1660.

THE TRAITOR. A tragedy by James Shirley. 4to. 1635. The scene, London. This play was originally written by one Rivers, a Jesuit, but is greatly altered by its present author, and highly recommended in a copy of verses, by W. Atkins, of Gray's Inn. Dedicated to the Earl of Newcastle. It was licensed on May 4th, 1631.

THE TRAITOR. A tragedy with alterations, amendments, and additions, as it is now acted at the Theatre Royal by their Majesties Servants, written by Mr. Rivers. 4to. Lond. 1692. This is merely a version of the tragedy last mentioned. Dedicated to the Earl of Clancarty. It was again republished in 8vo. 1718, as acted at the theatre in Lincoln's Inn Fields.

THE TRAITOR TO HIMSELF; or, Man's Heart his greatest Enemy. A Moral Interlude, in heroick verse, by William Johns. 4to. Oxford, 1678. This piece, written in rhyme, was performed by the boys of the public school at Evesham, at a breaking-up, and published so as to render it useful on any similar occasion. The prologue is in parts, spoken by four boys.

TRAPPOLIN SUPPOSED A PRINCE. A tragi-comedy by Sir Aston Cockain. 12mo. 1658. The author of this piece borrowed his design from an Italian tragi-comedy called *Trappolino creduto 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, is borrowed from a story in the *Contes d'Ouville*.

THE TRAVELS OF THREE ENGLISH BROTHERS, Sir Thomas, Sir Anthony, and Mr. Robert Shirley. An Historical Play, by John Day. 4to. 1607. Dedicated to Honour's Favourites, &c. Our author was assisted in this play by W. Rowley and George 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 Sussex, and in many of the English chronicles. The entry of this play, in the books of the Stationers' Company, June 29th, 1607, mentions that it was played at the Curtain Theatre.

THE TREACHERIES OF THE PAPYSTS. A drama by Bishop Bale.

THE TREACHEROUS BROTHERS. A tragedy, by George Powell. Acted at the Theatre Royal. 4to. 1690; 1699. The foundation of this tragedy is taken from a romance, called the Wall Flower, written by Dr. Baily; as will appear by comparing the sleeping potion, given to Istocles

and Semantha, in this play, with that administered to Honoria, Amarissa, and Hortensia, in the romance. The scene lies in Cyprus.

**THE TRIAL OF CHIVALRY.** With the Life and Death of Cavaliero Dicke Bowyer. As it hath bin lately acted by the Right Honourable the Earl of Darby his Servants. 4to. 1605. Winstanley and Philips have ascribed this piece to William Wager; but Langbaine imagines it not to be written by that author.

**THE TRIAL OF TREASURE.** A new and mery Enterlude, newly set forth, Imprinted by Thomas Purfoote, 1567. Reprinted by the Percy Society, 8vo. 1850.

**TRICK FOR TRICK;** or, the Debauch'd Hypocrite. A comedy by Thomas Durfey. Acted at the Theatre Royal. 4to. 1678. It was licensed on April 30th, in that year. This is very little more than a revival of Beaumont and Fletcher's *Monsieur Thomas*, though Durfey has scarcely had candour enough to acknowledge the theft, the only allusion to the circumstance being in the epilogue, in which he says,—

He bids me say, the less to show his guilt,  
On the foundation Fletcher laid, he built.

**A TRICK TO CATCH THE OLD ONE.** A comedy, by Thomas Middleton. Acted both at Paul's and Black Friars. 4to. 1608; 1616. It was entered on the books of the Stationers' Company on October 7th, 1607.

**A TRICK TO CHEAT THE DEVIL.** This play occurs in a list of dramas which belonged to the Cock-pit company in the year 1639. It is most likely Davenport's *New Trick to Cheat the Devil*, 1639.

**THE TRIPPLICITY OF CUCKOLDS.** A play, by Thomas Decker. Acted in 1598. Not printed. This is evidently the piece recorded by Henslowe, in his clumsy orthography, as *Treangell Cockowlls*, among the plays belonging to the stock of the Rose Theatre in March, 1598.

**TRISTAM DE LYONS.** A play written in the year 1599.

**THE TRIUMPHANT WIDOW;** or, the Medley of Humours. A comedy by William, Duke of Newcastle. Acted at the Duke's Theatre. 4to. 1677. Shadwell had so high an opinion of this play, that he has transcribed great part of it into his *Bury Fair*.

**THE TRIUMPH OF BEAUTY.** A masque, by James Shirley. 8vo. 1646. This piece 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 well known story of the Judgment of Paris.

**THE TRIUMPH OF CUPID.** A masque by Sir George Howard.

- THE TRIUMPH OF DEATH.** This is one of Beaumont and Fletcher's Four Plays in One. Langbaine, ed. 1691, p. 209, says that it is founded on a novel in the *Fortunate, Deceiv'd, and Unfortunate Lovers*, iii. 3.
- THE TRIUMPH OF HEALTH AND PROSPERITY,** at the Inauguration of the most worthy Brother, the Right Hon. Cuthbert Hasket, Draper. Composed by Thomas Middleton, Draper. 4to. 1626.
- THE TRIUMPH OF HONOUR.** This is one of Beaumont and Fletcher's Four Plays in One. It is founded on Boccaccio's Novels, x. 5.
- THE TRIUMPH OF LONDON:** for the Entertainment of Sir James Edwards, Mayor: by the Grocers' Company. By Thomas Jordan. 4to. 1678.
- THE TRIUMPH OF LOVE.** This is one of Beaumont and Fletcher's Four Plays in One. It is founded on one of Boccaccio's Novels, v. 7.
- THE TRIUMPH OF LOVE AND BEAUTY.** An interlude "callyd the Tryumpe of Love and Bewte, and yt was wryten and presentyd by Mayster Cornyshe and oothers of the Chappell of our soverayne lorde the Kyng, and the chyldren of the sayd Chapell," 1515. See further in Collier's *Annals of the Stage*, i. 64.
- THE TRIUMPH OF MARS AND VENUS.** A dramatic performance, enacted at Christmas, 1552-3. See Collier's *Annals of the Stage*, i. 154.
- THE TRIUMPH OF PEACE.** A masque, by James 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 composed by W. Lawes and Simon Ives. The masquers went in a cavalcade from Ely-House to Whitehall; and the author tells us, that for the variety of the shows, 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 belonged, and an epigram addressed 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. In the library of the Music School at Oxford are two large volumes in the hand-writing of W. Lawes, one of which contains some fragments of the music which he wrote for this masque.
- THE TRIUMPH OF TIME.** A masque. It is one of the four pieces forming Beaumont and Fletcher's Four Plays or Moral Representations in One.
- TRIUMPHS OF FAME AND HONOUR:** at the Inauguration of Robert



Parkhurst, Clothworker. Compiled by John Taylor, the Water Poet. 4to. 1634.

**THE TRIUMPHS OF HONOR AND INDUSTRY.** A Solemnity performed through the City, at Confirmation and establishment of the Right Honorable, George Bowles, in the Office of his Majesties Lieuetenant, the Lord Mayor of the famous City of London. Taking beginning at his Lordships going, and proceeding after his Returne from receiving the Oath of Maioralty at Westminster, on the morrow next after Simon and Judes day, October 29. 1617. London, Printed by Nicholas Okes. 1617. 4to.

**THE TRIUMPHS OF INTEGRITY.** A Noble Solemnity, performed through the City, at the sole Cost and Charges of the Honorable Fraternity of Drapers, at the Confirmation and Establishment of their most worthy Brother, the Right Honorable Martin Lumley, in the high Office of his Majesties Lieutenant, Lord Maior and Chancellor of the famous City of London. Taking beginning at his Lordships going, and perfecting it selfe after His Returne from receiving the Oath of Maioralty at Westminster, on the Morrow after Simon and Judes Day, being the 29. of October. 1623. By Tho. Middleton, Gent. London, Printed by Nicholas Okes, dwelling in Foster-Lane. 1623. 4to.

**THE TRIUMPHS OF HONOR AND VIRTUE.** A noble Solemnity performed through the City at the sole Cost and Charges of the Honorable Fraternity of Grocers, at the Confirmation and Establishment of their most worthy Brother, the Right Honorable Peter Proby, as Lord Mayor, 4to. 1622. Written by Thomas Middleton.

**THE TRIUMPHS OF LONDON.** Performed on Friday, October 29, 1675, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Joseph Sheldon, Knt., Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. Together with the several Songs sung at this Solemnity. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Designed and composed by T. Jordan. 4to. 1675.

**THE TRIUMPHS OF LONDON.** Performed on Monday, October 29, 1683, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Henry Tulse, Knight, Lord Mayor of the City of London. Containing a Description of the whole Solemnity, with two new Songs, set to Music. 4to. 1683. There is no name to this piece; but from the verbal similarity it bears to the title of that of 1675, we conclude it to have been the work of Thomas Jordan.

**THE TRIUMPHS OF LONDON,** performed on Thursday, Oct. 29, 1691,

for the Entertainment of the Right Honourable Sir Thomas Stamp, Knt., Lord Mayor of the City of London; containing a true Description of the several Pageants, with the Speeches spoken in each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. By Elkanah Settle. London; 4to. 1691.

THE TRIUMPHS OF LONDON. Performed on Saturday, Octob. 29, 1692, for the Entertainment of the Right Honourable Sir John Fleet, Kt., Lord Mayor of the City of London. Containing a true Description of the several Pageants; with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Grocers. Together with an exact Relation of the most splendid Entertainments, prepared for the Reception of their Most Sacred Majesties. By Elkanah Settle. 4to. 1692.

THE TRIUMPHS OF LONDON. Performed on Octob. 30th, 1693, for the Entertainment of the Right Honourable Sir William Ashurst, Knight, Lord Mayor of the City of London. Containing a true Description of the several Pageants; with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Merchant Taylors. Together with the Festival Songs for his Lordship and the Companies Diversion. By Elkanah Settle. 4to. 1693.

THE TRIUMPHS OF LONDON. By Elk. Settle. 4to. 1694. Performed Oct. 29, 1694, Sir Thomas Lane being Lord Mayor, at the Charge of the Company of Cloth-Workers.

THE TRIUMPHS OF LONDON. Performed on Tuesday, Octob. 29, 1695, for the Entertainment of the Right Honourable Sir John Houblon, Kt. Lord Mayor of the City of London. Containing a true Description of the several Pageants; with the Speeches spoken on each Pageant. All prepared at the proper Costs and Charges of the Worshipful Company of Grocers. To which is added, A new Song upon his Majesty's Return. By Elkanah Settle. 4to. 1695.

TRIUMPHS, &c. for Sir Humphry Edwin, in 1698. By Elkanah Settle. Fol. 1698.

TRIUMPHS OF LONDON, for the Inauguration of Sir Richard Levett, Lord Mayor of the City of London, Oct. 30, 1699. By Elkanah Settle. Fol. 1699.

THE TRIUMPHS OF LONDON, for the Inauguration of Sir T. Abney, Knt., at the Cost of the Fishmongers, Oct. 29, 1700. Published by Authority. Folio, 1700. Written by Elkanah Settle.

THE TRIUMPHS OF LOVE AND ANTIQUITY. An honourable

Solemnity, performed through the Citie at the Confirmation and Establishment of the Rt. Hon. Sir William Cockayn, Knt., in the Office of his Majesties Lieutenant the Lord Mayor of the Citie of London, Oct. 29, 1619, &c. By Thomas Middleton, Gent. 4to. 1619. This triumph, or pageant, was at the expense of the Worshipful Company of Skinners.

**THE TRIUMPHS OF LOVE AND FORTUNE.** The Rare Triumphes of Love and Fortune, plaide before the Queenes most excellent Majestie; wherein are manye fine Conceites with great Delight. At London, Printed by E. A. for Edward White, and are to be solde at the Little North Doore of S. Paules Church, at the Signe of the Gunne. 1589. Reprinted by the Roxburghe Club, 4to. 1851.

**TRIUMPHS OF OLD DRAPERY;** or, the Rich Clothing of England. At the Charge of the Right Worshipfull the Company of Drapers, at the Installation of Thomas Hayes. By A. Munday. 4to. 1614.

**THE TRYUMPHS OF PEACE,** that celebrated the Solemnity of the Right Honourable Sir Francis Jones, Knight, at his Inauguration into the Maioraltie of London, on Monday, being the 30. of October, 1620. At the particular Cost and Charge of the right worshipfull and ancient Society of the Haberdashers. With Explication of the severall Shewes and Devices, by John Squire. 4to. 1620.

**THE TRIUMPHS OF REUNITED BRITANNIA.** Performed at the Cost and Charges of the Right Worshipful Company of the Merchant Taylors, in Honor of Sir Leonard Holliday, Knt., to solemnise his Entrance as Lorde Mayor of the City of London, on Tuesday the 29 of October, 1605. Devised and written by A. Munday, Cittizen and Draper of London. 4to. 1605. Of great rarity. There is a copy in the Bodleian Library.

**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 Palatine, at his Highness's palace in the Middle Temple, on the 24th of February, 1635. The music of the songs and symphonies was set by Henry and William Lawes. The masquers' names are annexed at the end of the piece.

**THE TRIUMPHS OF TRUTH.** A Solemnity unparalleled for Cost, Art, and Magnificence, at the Confirmation and Establishment of that worthy and true nobly-minded Gentleman, Sir Thomas Middleton, Knight, in the honourable Office of his Majestie's Lieuetenant the Lord Maior of the thrice famous City of London. Taking Beginning at his Lordship's going, and proceeding after his Returne from receiving the Oath of Maioralty at Westminster, on the Morrow next after Simon and Jude's Day, October 29,

1613. All the Showes, Pageants, Chariots, Morning, Noone, and Night-Triumphes, directed, written, and redeemed into Forme, from the Ignorance of some former Times, and their common Writer. By Thomas Middleton. Shewing also his Lordship's Entertainment upon Michaelmas Day last, being the Day of his Election, at that most famous and admired Worke of the Running Streame, from Amwell Head into the Cesterne at Islington; being the sole Cost, Industry, and Invention, of the worthy Mr. Hugh Middleton, of London, Goldsmith. 4to. 1613. There are two editions of this pageant in 1613, one wanting the Entertainment at the New River Head. Reprinted in Middleton's Works, ed. Dyce.

THE TRIUMPHS OF VIRTUE. A tragi-comedy, acted at the Theatre Royal. 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*.

TROADES. 12mo. 1660. This tragedy is published with Poems upon Several Occasions, and has the letters S. P., which bibliographers explain to be Samuel Pordage. It is a translation from Seneca, with a comment annexed. The scene, Troy.

TROADES; or, the Royal Captives. A tragedy by Sir Edward Sherburne. 8vo. 1679. This is a critical translation, with remarks, of the same piece with the foregoing.

TROAS. A tragedy by Jasper Heywood. 12mo. 1559; 4to. 1581. This is a translation from Seneca; in which, however, the translator has taken considerable liberties with his author. For instance, he has added threescore 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.

TROAS. A tragedy translated from Seneca, by J. T. 4to. 1686. None of these translations were intended for the stage. The present one was made by a person of the name of Talbot.

TROIA NOVA TRIUMPHANS. A pageant, at the receiving Sir John Swinnerton, Knight, into the City of London. By Thomas Decker. 4to. 1612.

TROILUS AND CRESSIDA. A tragedy by W. Shakespeare. 4to. 1609. Two editions appeared in 1609. There was an earlier play on the same subject, written by Decker and Chettle, mentioned in Henslowe's Diary under the year 1599.

TROILUS AND CRESSIDA; or, Truth Found Too Late. A tragedy by John

Dryden. Acted at the Duke's Theatre. 4to. 1679. This is an alteration from Shakespeare's last-mentioned play.

TROY. A play acted at the Rose Theatre in 1596.

TROYS REVENGE. A play by Henry Chettle, written in 1598.

THE TRUE TRAGEDIE OF RICHARD DUKE OF YORKE, and the death of good King Henrie the Sixt, with the whole contention betweene the two Houses Lancaster and Yorke, as it was sundrie times acted by the Right Honourable the Earle of Pembroke his seruants. Printed at London by P. S. for Thomas Millington, and are to be sold at his shoppe vnder Saint Peters Church in Cornwal. 8vo. 1595. Reprinted in 4to. 1600. This is the foundation-play of the third part of Shakespeare's Henry the Sixth.

A TRUE WIDOW. A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1679. Scene, London. The prologue was written by Dryden, who prefixed it to the play of the Widow Ranter, 1690, after his quarrel with Shadwell.

TRUTH, FAITHFULNESS, AND MERCY. "Truth, Faythfulnesse and Mercye, playde by the Children of Westminster for Elderton upon New Yeares Daye at nighte there," Revels' Accounts, 1574. This was at Whitehall.

TRUTH'S SUPPLICATION TO CANDLELIGHT. A play, by Thomas Decker. Acted in 1599. Not printed.

TRYPHON. A tragedy by Roger, Earl of Orrery. Fol. 1669; fol. 1672; 8vo. 1739. This tragedy was produced at the Duke of York's Theatre in December, 1668. See a curious notice of it in Pepys' Diary, v. 62. There is a manuscript copy of it in the Bodleian Library, MS. Rawl. Poet. 39.

TUNBRIDGE WELLS; or, a Day's Courtship. A comedy acted at the Duke's Theatre. 4to. 1678. This play has been attributed to Rawlins, although in the title-page it is said to be written by a person of quality. It seems intended as a kind of imitation of Shadwell's Epsom Wells.

TU QUOQUE. "Candlemas night, a play called Tu Coque, by the Queen's players," Revels' Accounts, 1612. This was the play more generally known as Green's Tu Quoque, q. v. It was restored in 1667, with alterations by Davenant.

THE TURKE. A worthe Tragedie, by John Mason. 4to. 1610. In another edition of it in 4to. 1632, it is called, "An excellent Tragedy of Muleasses the Turk, and Borgias 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.

It was entered on the books of the Stationers' Company, March 10th, 1608.

9. THE TURKISH MAHOMET, AND HIREN THE FAIRE GREEK. A play, by George Peele. Never published. It is alluded to in the Merrie Conceited Jestes of George Peele, 1627, where it is termed a "famous play."

TWELFTH-NIGHT; or, What You Will. A comedy by Shakespeare. Fol. 1623.

THE TWELFTH NIGHT'S REVELS. A masque by Ben Jonson, an early manuscript of which is in the British Museum, MS. Bibl. Reg. 17 B. 31. It was produced at Court in January, 1618, but did not meet with much approbation. It was also known as the Masque of Blackness.

THE TWELVE LABOURS OF HERCULES. A play, in Greene's Groatworth of Wit, 1592, says,—“the Twelve Labours of Hercules have I terribly thundered on the stage.”

TWELVE MONTHS. The Masque of the Twelve Months, from a manuscript of the seventeenth century. Shakespeare Society, 8vo. 1848.

THE TWINS. A tragi-comedy, by William Rider. Acted at the Private House, Salisbury Court. 4to. 1655. Scene, Italy. Langbaine suspects this play to be much older than the annexed date implies it to be; and a tragedy so called, perhaps the same, was acted at Court in 1612, and again in 1613. The Twynnes Tragedie, by Niccols, was entered on the Stationers' Registers, February 15th, 1611, by Edward Blunt.

TWO ANGRY WOMEN OF ABINGTON, by Henry Porter. 4to. 1599. This play is not divided into acts. The full title runs thus: “A pleasant History, called, the two angrie Women of Abington; with the humorous Mirth of Dick Coomes and Nicholas Proverbs, two Serving Men. Acted by Lord Nottingham, Lord High Admiral's Servants.” Scene, London. Reprinted by the Percy Society, ed. Dyce. A second part of this play was performed in 1598, but it does not appear to have been printed.

THE TWO BROTHERS. A tragedy by W. Smith, acted in 1602.

THE TWO GENTLEMEN OF VERONA. A comedy by Shakespeare. Fol. 1623.

THE TWO HARPIES. A play, by Michael Drayton, assisted by Decker, Munday, Middleton, and Webster. Acted in 1602. Not printed.

THE TWO ITALIAN GENTLEMEN. A play, entered on the books of the Stationers' Company, in 1584, under the title of Fidele and Fortunatus, q. v. Extracts from it are given in Literature of the Sixteenth and Seventeenth Centuries, 4to. 1851.

**TWO KINGS IN A COTTAGE.** A play which is thus alluded to in Herbert's Diary under the date of November 19th, 1623,—“for the Palsgrave's players, a new tragedy, called Two Kings in a Cottage, written by Bonen.”

**TWO MAIDS OF MORE CLACKE,** with the Life and Simple Maner of John in the Hospitall. Played by the children of the King's Majestie's Revels. Written by Robert Armin. 4to. 1609.

**THE TWO MERRY MILKMAIDS;** or, the best Words wear the Garland. A comedy, by J. C. Acted, with great applause, by the company of the Revels. 4to. 1620; 1661. Part of the plot of this play, viz. the promise given by Dorigena to Dorillus, of his embracing her, when he should bring her in January a garland containing all sorts of flowers, and its consequences, is founded on Boccaccio's Novels, Dec. 10. Nov. 5.

**THE TWO MERRY WOMEN OF ABINGTON.** A play, by Henry Porter, acted in 1598. Not printed. There is extant a memorandum of Henslowe's relative to this play, of which the following is a copy:—“Lent unto Harey Porter, at the Requeste of the Company, in Earneste of his Boocke called Two Mery Wemen of Abenton, the Sume of Forty Shellings; and for the Resayte of that Money, he gave me his faythfull Promysse that I shold have all the Boockes which he writte, either Him Selfe, or with any other, which Some was delivered the 28th of Febreary, 1598.”

**THE TWO NOBLE KINSMEN.** A tragi-comedy by J. Fletcher. Acted at the Black Friars. 4to. 1634. The story of this play is taken from Chaucer's Palamon and Arcite; or, the Knight's Tale. The scene near Athens.

**THE TWO NOBLE LADIES;** or, Converted Conjuror, often times acted with great approbation at the Red Bull by the Company of the Revels. A manuscript preserved in a private library in Ireland.

**THE TWO SINNES OF KING DAVYD.** An interlude, entered, by Thomas Hackett, on the books of the Stationers' Company in the year 1561.

**TWO TRAGEDIES IN ONE.** Two lamentable Tragedies: the one, of the Murther of Maister Beech, a Chandler, in Thames Street, and his Boy, done by Thomas Merry: the other of a young Childe, murdered in a Wood by two Ruffins, with the consent of his Uncle. By Robert Yarrington. 4to. 1601.

**TWO WISE MEN AND ALL THE REST FOOLS.** A Comical Moral, censuring the follies of that age. Divers times acted. 4to. 1619. This piece is generally attributed to Chapman. Langbaine says, “I am led only

by tradition to believe this play to be his," *English Dramatick Poets*, ed. 1691, p. 64.

**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. 4to. 1642. A translation from Buchanan.

**TYRANNICK LOVE**; or, the Royal Martyr. A tragedy, by John Dryden, acted at the Theatre Royal. 4to. 1670; 1686. The plot of this play is founded on history, and the scene laid in Maximin's camp under the walls of Aquileia. Entered on the Stationers' Registers, July 14th, 1669.

**THE TYRANT**. A tragedy by Phillip Massinger, entered on the books of the Stationers' Company, June 29th, 1660. A manuscript copy of it was sold amongst Warburton's books in 1759. It is supposed by some to have been the same play as the King and the Subject.

**ULYSSES REDUX**. A Latin tragedy, by William Gager, acted at Christ-Church, Oxford, about the year 1580. 8vo. Oxon. 1592.

**THE UNEQUAL MATCH**. Durfey's play of the Injur'd Princess, 4to. 1682.

**THE UNFORTUNATE COUPLE**. A tragedy, being only the latter part of the Unnatural Brother, printed in the *Novelty, or Every Act a Play*, 1697. Scene, Lyons.

**THE UNFORTUNATE FAVOURITE**. In a manuscript of the seventeenth century is preserved "a prologue made by Dryden upon a play called the Unfortunate Favourite, meaning the Earle of Essex." This is probably an error for the play of the Unhappy Favourite, q. v.

**THE UNFORTUNATE FORTUNATE**. A tragi-comedy by Benjamin Garfield. We know nothing of this play, but from some verses addressed to its author, by Robert Baron, printed in his *Pocula Castalia*, 8vo. 1650.

**THE UNFORTUNATE GENERAL**, a French history, a play by Hathway, Smith, and Day, written early in the year 1603.

**THE UNFORTUNATE LOVERS**. A tragedy by Sir William Davenant. Acted at the Black Friars. 4to. 1643. Scene, Verona. Licensed in 1635.

**THE UNFORTUNATE MOTHER**. A tragedy by Thos. Nabbes. 4to. 1640. This play, says the title-page, was "never acted, but set downe according to the intention of the author;" yet it has three several commendatory copies of verses prefixed to it, and a proem, in verse, by the



author, justifying it to be written according to the rules of art. The scene lies at the Court of Ferrara. Dedicated to the well-known author, Richard Braithwait. In some catalogues, the title of this play is erroneously substituted for that of the Unnatural Mother.

**THE UNFORTUNATE PIETY.** A play by Massinger, licensed on June 13th, 1631, but not now in existence. Acted by the King's company.

**THE UNFORTUNATE SHEPHERD.** A Pastoral, by John Tutchin. 8vo. 1685. Printed with his poems. It is a wretched piece.

**THE UNFORTUNATE USURPER.** 4to. 1663. The scene of this tragedy lies at Constantinople, and the plot of it is historical, being founded on the story of Andronicus Comnenus.

**THE UNGRATEFUL FAVORITE.** 4to. 1664. This tragedy is said to be written by a person of honour; but we do not find that it was ever acted. The scene is laid in Naples, and the plot may be traced in Guicciardini, and other of the Italian historians.

**THE UNGRATEFUL LOVERS.** "To the Duke of York's playhouse, and there saw part of the Ungratefull Lovers," Pepys' Diary, September the 11th, 1667.

**THE UNHAPPY FAIR IRENE,** the Tragedy of, by Gilbert Swinhoe. 4to. 1658. The plot of this play is founded on the Turkish history, in the reign of Mahomet I., yet is probably borrowed from one of Bandello's Novels, where the story is told at large, as it is also by Painter, in his Palace of Pleasure, Nov. 40. The scene, Hadriaupole.

**THE UNHAPPY FAVOURITE;** or, the Earl of Essex. A tragedy by John Banks, acted at the Theatre Royal. 4to. 1682. The prologue and epilogue were written by Dryden. The scene, London.

**THE UNHAPPY KINDNESS;** or, a Fruitless Revenge. A tragedy by Thomas Scott, acted at Drury Lane. 4to. 1697. This is an alteration of Fletcher's Wife for a Month. The scene lies in Naples.

**THE UNITED KINGDOMS.** A tragi-comedy by Edward Howard. Acted at the Cock-pit in Drury Lane, soon after the Restoration, but without success. This is one of the plays supposed to be satirised in the Rehearsal, as beginning with a funeral, and having two kings in it.

**THE UNJUST JUDGE.** This was an alteration of Webster's Appius and Virginia. It was produced, with success, at Lincoln's Inn Fields in 1670.

**THE UNNATURAL BROTHER.** A tragedy, by Dr. Edward Filer. Acted at Little Lincoln's Inn Fields. 4to. 1697. The plot of this play is from the romance of Cassandra; and the scene lies at a castle about a league distant from Lyons.

**THE UNNATURAL COMBAT.** A tragedy by Phil. Massinger, acted at the Globe. 4to. 1639. The scene, Marseilles.

**THE UNNATURAL MOTHER.** 4to. 1698. This play was written by a young lady, and acted at Lincoln's Inn Fields. The scene is laid in Levo, a province in the kingdom of Siam; and some part of the plot is borrowed from Settle's *Distress'd Innocence*, particularly *Bebbemeah'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 *Otrantes* in that play.

**THE UNNATURAL TRAGEDY.** By Margaret, Duchess of Newcastle. Fol. 1662. There is nothing very particular in this play, further than some censures which her Grace has taken occasion to cast on *Camden's Britannia* in her second act. The prologue and epilogue were written by the Duke, her husband.

**THE USURPER.** A tragedy by Edward Howard, acted at the Theatre Royal. 4to. 1668. The scene of this play lies in Sicily. It was acted at the King's House in January, 1663-4; and the plot is founded on the story of *Damocles* the Syracusan; under whose character, it is supposed, the author intended to point at that of *Oliver Cromwell*. *Hugo de Petra*, another of the characters, is meant for *Hugh Peters*.

**UTER PENDRAGON.** A play of this name is recorded in *Henslowe's* list, as having been acted on April 29th, 1597.

**VALENTINE AND ORSON.** A play, by Anthony Munday, assisted by *Richard Hathwaye*. Acted in 1598. This was, probably, one of the next-mentioned pieces.

**VALENTINE AND ORSON.** A famous history, played by Her Majesties players; entered, by *William White*, on the books of the Stationers' Company, March 31st, 1600; but, we believe, not printed. An interlude with the same title, and perhaps the same piece, was entered, May 23rd, 1595, by *Thomas Gosson* and *Raffe Hancock*.

**VALENTINIAN.** A tragedy by *Beaumont and Fletcher*. Fol. 1647.

**VALENTINIAN.** A tragedy, acted at the Theatre Royal. 4to. 1685; 8vo. 1696. This alteration of the foregoing play was made by the *Earl of Rochester*, of whom there is an account in the preface by a friend (a *Mr. Wolsley*).

**VALETUDINARIUM.** A Latin comedy by *William Johnson*, a student of *King's College*, Cambridge, acted before the University in 1638. Manuscript copies of it are common, but it has not been printed. Scene, the Hospital of *St. Bartholomew*, London.

**THE VALIANT CID.** A play translated from *Corneille*. "I to the Cock-

pitt, with much crowding and waiting, where I saw the Valiant Cidd acted, a play I have read with great delight, but is a most dull thing acted," Pepys' Diary, December 1st, 1662.

**THE VALIANT SCHOLAR.** A drama which is thus mentioned in Sir Henry Herbert's manuscript Diary under the date of June 3rd, 1622,—  
"a new play called the Valiant Scholler, allowed to be acted by the Lady Elizabeth's Servants."

**THE VALIANT SCOT.** A play, by J. W. gent. 4to. 1637. For the plot of this piece, see the Scotch History of Sir William Wallace. The dedication, to the Marquis of Hamilton, is signed William Bowyer.

**THE VALIANT WELCHMAN;** or, the Chronicle History of the Life and valiant Deeds of Caradoc the Great, King of Cambria, now called Wales. A tragi-comedy by R. A. gent., acted by the Prince of Wales's servants. 4to. 1615; 1663. This play is generally ascribed, but on uncertain grounds, to Armin. There is a frontispiece to the second edition.

**VALTEGER.** A play recorded by Henslowe as having been acted December 4th, 1596. Not now known.

**THE VARLETY.** A comedy by William, Duke of Newcastle. 12mo. 1649. This play was acted with very great applause at the Black Friars, and is printed at the Hague and in London, with the Country Captain.

**VAYOODE.** A play by Henry Chettle, acted in 1598.

**VELYA.** A play acted at the Rose Theatre in 1595.

**THE VENETIAN COMEDY.** Recorded by Henslowe as having been acted, Aug. 25, 1594. He also mentions another play, called Venesyon, first acted in September, 1594.

**VENICE PRESERVED;** or, a Plot Discovered. A tragedy by Thomas Otway. Acted at the Duke's Theatre. 4to. 1682, with an occasional prologue and epilogue. The latter was published separately on a broadside entitled,—“The Epilogue written by Mr. Otway to his Play call'd Venice Preserv'd, or a Plot Discover'd, spoken upon His Royal Highness the Duke of York's coming to the Theatre, Friday, April 21, 1682;” and both together on another broadside entitled,—“Prologue to a new Play called Venice Preserv'd, or the Plot Discover'd, at the Duke's Theatre, spoken by Mr. Smith. Epilogue to the same, spoken by Mr. Betterton, 1682.” Scene, Venice.

**VENUS AND ADONIS.** A masque, by Samuel Holland. 12mo. 1656; 1660.

**VENUS AND ADONIS;** or, the Maid's Philosophy. 8vo. 1659; and 4to. no date. This is one among six pieces supposed to be written by Robert Cox the comedian, and printed in the second part of the Wits.

**VENUS AND ANCHISES.** A pastoral, written about the year 1660. There is a MS. copy of it in the library of Sion College.

**VERSIPELLIS.** A Latin comedy, found in a vol. of MS. poems, left by the Rev. Thomas Pestell, Vicar of Packington in Leicestershire, and dated in 1631. It appears to have been acted (probably at Cambridge) by the following gentlemen, whose names are added to the dramatis personæ: Ds. Bryant, Flout; Ds. Woodhall; Ds. Bea . . . , Richards, Freear; Ds. Rogers; Mr. Harflett, Jocelin, Overton; Mr. Kemp; Mr. Rogers; Ds. Cantrell, Ramsbottom; Ds. Johnson, Hemson, Bradler, Wills; Ds. Carlisle, Penson; Pestell; Ds. Allen, senior; Crofts. The scene is at Antwerp.

**VERTUMNUS;** sive *Annus recurrens Oxonii: 29 Augusti, anno 1605, coram Jacobo Rege, Henrico Principe, Proceribus, at Joanniensibus in Scena recitatus, ab uno scriptus, Phrasi Comica prope Tragicis senariis, 4to. 1607.* This was written by Dr. Matthew Gwinne, and was acted, with great applause, in Christchurch Hall, Oxford, in 1605; but, although *learnedly penned* in Latin, and by a Doctor of Divinity, it could not keep the King awake, who was wearied in consequence of having executed the office of moderator, all the day, at the disputations in St. Mary's Church.

**A VERY GOOD WIFE.** A comedy by George Powell. Acted at the Theatre Royal. 4to. 1693. This play has little of the person's own writing in it, whose name stands as the author. It is almost entirely borrowed from the *City Wit*, and the *Court Beggar*, by Richard Brome, but without any acknowledgment. From the dedication, it appears to have been successful. The prologue is written by Congreve, and the scene lies in the Park.

**A VERY WOMAN;** or, the Prince of Tarent. A tragi-comedy by Phil. Massinger. 8vo. 1655. This play was licensed on June 6th, 1634. It was acted at the Blackfriars. The scene, Sicily.

**THE VESTAL.** A tragedy, by Henry Glapthorne. One of those said to have been destroyed by Warburton's servant.

**THE VESTAL VIRGIN;** or, the Roman Ladies. A tragedy by Sir Robert Howard. Fol. 1665; 1692; 12mo. 1722. 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*.

**VICTORIOUS LOVE.** A tragedy by William Walker, acted at Drury Lane. 4to. 1698. This play is a kind of imitation of Southern's *Oroonoko*. The author wrote it in three weeks' time at nineteen years of age, and acted a part in it himself. The scene is the Banza or palace of Tombult.

**VIENNA BESIEGED.** A droll acted at Bartholomew Fair in the seventeenth century. It is alluded to in the Theatre of Compliments, 1688.

**THE VILLAIN.** A tragedy by Thomas Porter. 4to. 1663; 1670; 1694. This play was acted at the Duke of York's Theatre for ten nights successively, to crowded audiences (Downes). The scene, Tours. The epilogue, by Sir W. Davenant, is printed in that writer's poems.

**THE VIRGIN MARTYR.** A tragedy by Phillip Massinger and Thomas Decker. Acted, with great applause, by the servants of the Revels. 4to. 1622; 1651; 1661. The scene lies in Cæsarea, and the plot is from the Martyrologies of the tenth Persecution, in the time of Dioclesian and Maximin, particularly Eusebius's Hist. lib. viii. cap. 17, Roswedius, Valesius, &c.

**THE VIRGIN WIDOW.** A comedy by Francis Quarles. 4to. 1649, and 1656. This piece, which is the only dramatic attempt of our author, is rather an interlude than a regular play, and was not brought on the stage at any of the theatres. The following preface of "the Stationer to the Reader" is curious, and worth preserving,—“This enterlude, to sweeten the brackish distempers of a deluded age, is here (curteous reader) to thy judicious view freely offered; having been sometimes at Chelsie privately acted (by a company of young gentlemen) with good approvement. The author, whose divine works have sufficiently proclaim'd his abilities, may give thee assurance of finding in it, wit, worth, and well-season'd mirth. Invention to quicken conceipt; disposition to beautife art. It is confest that this dramattick poem was Mr. Quarles his very first assay in that kind; yet shalt thou collect by this piece, that he knew as well to be delightfully facetious, as divinely serious.”

**A VIRGIN PLAY.** Under this note mention is made in a manuscript diary, 1582, of an old play, in the following terms,—“we went to the theater to se a scurvie play set owt al by one virgin, which ther proved a fyemarten without voice, so that we stayd not the matter.”

**VIRTUE.** An interlude by Skelton, no copy of which is now known to exist. “Of Vertu also the soverayne enterlude,” Garlande of Laurell, Works, ed. Dyce, i. 408.

**VIRTUE AND BEAUTY RECONCILED.** A masque in honour of the marriage of the King and Queen. 4to. No date.

**VIRTUE BETRAY'D;** or, Anna Bullen. A tragedy by John Banks. Acted at the Duke's Theatre. 4to. 1682. Scene, London.

**THE VIRTUOSO.** A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1676; 1691. Scene, London.

**THE VIRTUOUS OCTAVIA.** A tragi-comedy, by Samuel 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. Scene, Rome.

**THE VIRTUOUS WIFE; or, Good Luck at Last.** A comedy by Thomas Durfey, acted at the Duke's Theatre. 4to. 1680. The author of this comedy has borrowed several hints from Marston's *Fawn*; and the character of Beaufort, from that of Palamede in Dryden's *Marriage à la Mode*. The scene lies at Chelsea.

**THE VISION OF DELIGHT.** A masque, by Ben Jonson. Fol. 1640. Presented at Court, in Christmas, 1617, and in January and February, 1618.

**THE VISION OF THE TWELVE GODDESSES.** A masque, by Samuel Daniel. 8vo. 1604; 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 compelled the author to republish it from his own copy.

**VITTORIA COROMBONA, OR THE WHITE DEVIL.** A tragedy by J. Webster, as it is acted at the Theatre Royal by his Majesties servants. 4to. Lond. 1672. This is merely an edition of Webster's play of the *White Devil*, first printed in 1612.

**VOLPONE; or, the Fox.** A comedy, by Ben Jonson. Acted by the King's servants. 4to. 1605.

**THE VOLUNTEERS; or, the Stock Jobbers.** A comedy, by Thomas Shadwell. Acted by their Majesties' servants. 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 Castril, in it, seems to have been borrowed from Fletcher's *Little French Lawyer*. The prologue by Durfey.

**A VOW AND A GOOD ONE.** A play acted on Twelfth Night, 1623.

**THE VOW BREAKER; or, the Faire Maid of Clifton in Notinghamshire.** By William Sampson. 4to. 1636, with a large wood-cut. This play met with good success.

- THE WALKS OF ISLINGTON AND HOGSDON**, with the humours of Wood Street Compter. A comedy by Thomas Jordan. 4to. 1657. At the end of it is a license for its being acted, signed Henry Herbert, dated August 2nd, 1641.
- THE WANDERING LADIES**. A play by Sir Charles Sedley, mentioned by Pepys under the date of January 11th, 1667-8. It is conjectured to be another or second title of the Mulberry Garden.
- THE WANDERING LOVER**. A tragi-comedy by Thomas Meriton. 4to. 1658. This drama was acted privately by the author's friends.
- THE WANDERING LOVERS**; or, the Painter. A comedy by Philip Massinger, entered on the books of the Stationers' Company, September 9th, 1653; but not printed. It was licensed in 1623.
- THE WANDERING LOVERS**. A play by John Fletcher. Acted at the Black Friars, and licensed on Dec. 6th, 1623; but not now known.
- THE WANDERING WHORES**. The Wandering Whores Complaint for Want of Trading. 4to. Lond. 1663. This is a scarce play.
- THE WARD**. A tragi-comedy, written by Thomas Neale, dated September 16th, 1637. In the Bodleian Library, MS. Rawl. Poet. 79.
- WARLAMCHESTER**. A play acted at the Rose Theatre in 1594.
- A WARNING FOR FAIRE WOMEN**. 4to. 1599. This tragedy is full of dumb show, which was the fashion of those earlier periods, and is not divided into acts. The plot of it is founded on a real fact, which happened in the year 1573, the circumstances of which are detailed in Holingshead's Chronicle, vol. ii. p. 1258, and were then familiar in the memories of many. The title-page is as follows: "The most tragical and lamentable Murther of Master George Sanders, of London, Merchant, nigh Shooter's Hill; consented unto by his owne Wife, and acted by Mr. Brown, Mrs. Drewry, and Trusty Roger, Agents therein; with their several Ends. Acted by the Lord Chamberlain's servants." Winstanley and Wood ascribe this piece to Lilly.
- THE WAR OF GRAMMAR**. A tragi-comedy, 1666. In manuscript.
- THE WARRES OF CYRUS, KING OF PERSIA**, against Antiochus, King of Asyria, with the tragical Ende of Panthæa. 4to. 1594. This tragedy was acted by the children of Her Majesty's chapel.
- THE WARRES OF POMPEY AND CÆSAR**. By G. Chapman. This is the title of the second edition, 1631, of the tragedy of Cæsar and Pompey.

**WAR WITHOUT BLOWS**, and Love without Suit, or Love without Strife, a play by Thomas Heywood, written in 1598.

**THE WARY WIDOW**; or, Sir Noisy Parrot. A comedy by Henry Higden. Acted at Drury Lane. 4to. 1693. This play has a prologue written by Sir Charles Sedley.

**THE WAY OF THE WORLD**. A comedy by William Congreve. Acted at Lincoln's Inn Fields. 4to. 1700.

**THE WAY TO CONTENT ALL WOMEN**. A play thus mentioned in Herbert's Manuscript Diary, April 17th, 1624,—“for the Fortune, the Way to Content all Women, or How a Man may Please his Wife, written by Mr. Gunnel.”

**THE WEAKEST GOETH TO THE WALL**. Acted by the Earl of Oxford, Lord Great Chamberlain of England's Servants. 4to. 1600; 1618. The scene of this piece lies in Burgundy. Reprinted in Mr. Hazlitt's edition of Webster's Works, 1857, iv. 213, but there is small probability of its having been the work of that dramatist.

**WEALTH AND HEALTH**. An Interlude of Welth and Helth, full of Sport and mery Pastyme. 8vo. n. d. The characters introduced are, Welth, Helth, Liberty, Ill-wyll, Shroud-wit, Hance, Reinedy. Foure may easily performe this interlude. Entered on the books of the Stationers' Company, 1557-8.

**THE WEATHER**. The play of the Wether, a new and a very mery enterlude of all maner of Wethers, made by John Heywood, 1533, fol. There is another edition, printed by Robert Wyer, 4to.

**THE WEDDING**. A comedy by James Shirley. Acted at the Phoenix, Drury Lane. 4to, 1629; 1633; 1660. This is a good play, and was twice revived with success. The scene lies in London. Dedicated to William Gower.

**THE WEDDING-NIGHT**. A play by Lord Falkland, mentioned by Pepys 1667, probably the same as the Marriage Night, q.v.

**THE WEEDING OF THE COVENT GARDEN**; or, the Middlesex Justice of Peace. A comedy by Richard Brome. 8vo. 1658. The running-title of this play is, The Covent Garden weeded. It is called on the title-page, “a facetious comedy, a posthume of Richard Brome, an ingenious servant, and imitator of his master, that famously renowned poet, Ben Johnson.”

**THE WEEPING OF THE THREE MARIES**. A mystery of the fifteenth century, preserved in MS. in the Bodleian Library, printed in the



Reliquiæ Antiquæ, ii. 125. Part of it was intended for performance on Good Friday, and Part on Easter day.

**THE WELCH AMBASSADOR.** A play, existing only in a manuscript, in private hands, of the time of Charles the First. The list of dramatis personæ includes, Athelstan, king of England, Edmond and Eldred his brothers, the Duke of Cornwall, the Earl of Kent, the Earl of Chester, the Baron of Winchester, a Clown, and Voltimar a captain. This play, which appears to have been performed, was written about the year 1623, as appears from the following passage,—“in the year 1600, Newgate shall so swarm with theeves that millers shall bee faine to grind near Bun Hill, and yett a number of taylors shall live bravely in the Strand; but now, in the reign of this King here, in the yeares 1621, 22, and 23, such a woden fashion will come upp that he whoe walkes with a battoone, shall bee held no gallant.”

**THE WELSHMAN.** According to Henslowe, a play with this title was acted on Nov. 29th, 1595.

**THE WELSHMAN'S PRIZE.** A play mentioned by Henslowe, as belonging to the stock of the Rose Theatre in 1598.

**THE WELSH TRAVELLER.** This drama is mentioned in Herbert's Manuscript Diary, under the date of May 10th, 1622,—“a new play called the Welsh Traveller was allowed to be acted by the players of the Revels.”

**WESTWARD HOE.** Westward Hoe, as it hath beene divers times acted by the Children of Paules, written by Tho. Decker and John Webster. Printed at London, and to be sold by John Hodgets dwelling in Paules Churchyard, 1607, 4to. Reprinted in Webster's Works, ed. Dyce, 1830.

**WHAT YOU WILL.** A comedy, by John Marston. 4to. 1607. 12mo. 1633. Entered on the Stationers' Registers, August 6th, 1607. Reprinted in Marston's Works, ed. 1856, i. 219.

**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 Walcs. By Samuel Rowley. 4to. 1605; 4to. 1632. The plot of this play is to be found in Lord Herbert's Life of Henry VIII., and other English historians. The scene lies in England from 1537 to 1546.

**THE WHIMSIES OF HIDALGO.** A new Comedy call'd the Whimseyes of Senor Hidalgo, or the Masculine Bride, an unpublished comedy preserved in the British Museum, MS. Harl. 5152. The author, who appears to have been an uneducated writer, asserts in the epilogue that he “pump'd noe books” in the preparation of the present comedy.

**THE WHISPERER;** or, What you please. A play of this name is recorded

by Tatham, who has printed a prologue of his own to it (as spoken at the Red Bull), in his *Ostella*, 1650.

**THE WHITE ETHIOPIAN.** A long tragedy on the subject of the story of Theagenes and Chariclea, an unpublished drama of the seventeenth century, preserved in the British Museum, MS. Harl. 7313. It is full of corrections and alterations, made apparently by the author.

**THE WHITE DEVIL;** or, the *Tragedie of Paulo Giordano Ursini, Duke of Brachiano*; with the *Life and Death of Vittoria Corombona, the famous Venetian Courtezan*. A tragedy by John Webster. Acted, by the Queen's Servants, at the Phoenix in Drury Lane. 4to. 1612; 1631; 1665. The scene, Italy. In Dodsley's Collection. In Sheppard's *Epigrams*, 1651, is an epigram "on Mr. Webster's most excellent tragedy called the White Devil."

**THE WHOLE CONTENTION BETWEENE THE TWO FAMOUS HOUSES; LANCASTER AND YORKE.** With the Tragical ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the sixt. Diuided into two Parts: And newly corrected and enlarged. Written by William Shakespeare, Gent. Printed at London, for T. P. A small quarto, containing 64 leaves, A to Q in fours. This contains the "First Part of the Contention," as well as "The True Tragedie." T. P. was Thomas Pavier, the publisher of other plays. This edition has no date, but it is ascertained to have been printed in or about 1619 by the signatures. The last signature of Pavier's edition is Q, and the first signature of the text of *Pericles*, 4to. Lond. 1619, for the same bookseller, is R; and on the recto of sig. I of this play, where the Second Part commences, is the same device as on the first page of that edition of *Pericles*. The Second Part has no separate title-page, but is introduced as, "The Second Part. Containing the Tragedie of Richard Duke of Yorke, and the Good King Henrie the Sixt."

**THE WHORE IN GRAIN.** A play thus mentioned in Sir Henry Herbert's Manuscript Diary, under the date of January 26th, 1624,—“for the Palsgrave's Company, a tragedy called the Whore in Grain.”

**THE WHORE NEW VAMP'D.** A comedy acted at the Red Bull, September, 1639. This was never printed. It appears to have been considered as a libel, not only on some of the aldermen of the city of London, and other persons of rank, who were traduced and personated in it, but that it also scandalized and defamed the whole profession of proctors belonging to the civil law, and reflected on the then present government. On this ground the Attorney General was commanded by the Privy Council to proceed against the poet, actors, and licenser, in order to their exemplary punishment. The result of this order does not appear. One of the objec-

tions to the play was, that where there was mentioned a new duty upon wines, one that personates a justice of the peace says to Cane,—“Sirrah, I’ll have you before the alderman;” whereto Cane replied in these words,—“the alderman! The alderman is a base, drunken, sottish knave; I care not for the alderman; I say the alderman is a base, drunken, sottish knave.” Another said,—“how now, sirrah, what alderman do you speak of?” Then Cane said,—“I mean alderman, the blacksmith, in Holborn.” Said the other,—“was he not a vintner?” Cane answered,—“I know no other.” In another part of the same play, one speaking of projects and patents that he had gotten amongst the rest, said that he had a patent for twelve pence a piece upon every proctor and proctor’s man that was not a knave. Said another,—“Was there ever known any proctor, but he was an arrant knave?”

**THE WHORE OF BABYLON.** A History, by Thomas Decker. 4to. 1607.

We know not whether this play was ever acted; but the general tenour of it is, to illustrate the virtues of Queen Elizabeth. 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: Spenser having first set the example; and Shakespeare and Decker following 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.

**THE WHORE OF BABYLON.** A comedy said to be written by King Edward VI., but not printed. This is ascribed to him on the authority of Holland, who calls it a most elegant comedy. It is also mentioned by Bishop Bale.

**THE WIDOW.** A comedy. 4to. 1652. According to the title-page, it is printed “as it was acted at the Private House in Black-Fryers, with great applause, by his late Majesties Servants.” Gough, in his Preface, says,—“Considering how the curious pay some part of their esteem to excellent persons in the carefull preservation but of their defaced statues, instead of decayed medals of the Romans greatness, I believed it of more value to present you this lively piece, drawn by the art of Johnson, Fletcher, and Middleton, which is thought to have a neer resemblance to the portraiture we have in Terence of those worthy minds, where the great Scipio and Lælius strove to twist the poets ivy with the victors bayes.”

**THE WIDOW RANTER;** or, the History of Bacon in Virginia. A tragedy by Mrs. Behn. Acted by their Majesties servants. 4to. 1690. This piece was not published till after the author’s decease in 1689. The tragical 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 Dandorus. The scene is laid in Bacon's camp in Virginia. The comic part is entirely original. The prologue is written by Dryden; but, like Bayes's, might "serve for any other play as well as this;" and had, indeed, seen service as the prologue to the *True Widow*, 1678. The comedy met with ill success on representation, but this circumstance is attributed by the editor to omissions made by the actors. "Had our author," he says, "been alive, she would have committed it to the flames rather than have suffer'd it to have been acted with such omissions as was made, and on which the foundation of the play depended."

**THE WIDOW'S CHARM.** A play, by Anthony Munday, 1602.

**THE WIDOW'S PRIZE.** A comedy by William Sampson. Entered on the books of the Stationers' Company, the 9th day of September, 1653; and among those destroyed by Warburton's servant. It is thus mentioned in Herbert's Manuscript Diary, January 25th, 1625,—“for the Prince's Company, a new play called the *Widow's Prize*, which, containing much abusive matter, was allowed of by me, on condition that my reformations were observed.”

**THE WIDOW'S TEARS.** A comedy by George Chapman. Acted many times at Black and White Friars. 4to. 1612. In Dodsley's Collection, 1780. The plot of *Lysander and Cynthia* is taken from the story of the *Ephesian Matron*, related in *Petronius Arbitr.*

**A WIFE FOR A MONTH.** A tragi-comedy, by Beaumont and Fletcher. Fol. 1647. Licensed May 27th, 1624, as written by Fletcher. The plot of this play, 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 WILD GALLANT.** A comedy acted at the Theatre Royal. 4to. 1669. This was Dryden's first attempt in dramatic writing. The scene lies in London; and the plot, as the author confesses, is borrowed. It was first acted in February, 1663.

**THE WILD GOOSE CHACE.** A comedy by Beaumont and Fletcher. Fol. 1652; 1679. The scene lies in Paris. In the title-page of the original edition of 1652, it is entitled, “*The Wild-Goose Chase, a Comedie* as it hath been acted with singular applause at the *Black-Friers*, being the noble, last, and onely remaines of those incomparable drammatists, Francis Beaumont and John Fletcher, gent., retri'd for the publick delight of all the ingenious, and private benefit of John Lowin and Joseph Taylor, Servants to his late Majestie, by a person of honour.” Dedication by Lowin and Taylor. This edition is sometimes found in an uncut state.

- bound up at the end of the folio generic edition of 1647. This comedy was acted in 1632.
- WILLIAM CARTWRIGHT.** A play by William Haughton, 1602.
- WILLIAM LONGBEARD.** A play by Drayton, written in 1599.
- WILLIAM LONGSWORD.** A play by Drayton, written in 1598.
- WILLIAM THE CONQUEROR.** A play, acted by the Earl of Sussex's men (according to Henslowe's Register) Jan. 4th, 1593-4. A play on this subject is also mentioned in Heywood's Apology for Actors, 1612.
- WILL OF A WOMAN.** A play by George Chapman, 1598.
- WILTSHIRE TOM.** An entertainment at Court, printed in 4to. No date. This is one of the pieces ascribed to Robert Cox, comedian.
- WILY BEGUILLED.** A pleasant comedie, called Wily Beguilde. The chief actors be these: A Poore Scholler, a rich Foole, and a Knave at a Shifte. 4to. 1606; 1623; 1635; 1638; and in Hawkins's Origin of the English Drama. Not divided into acts.
- WINE, BEER, ALE, AND TOBACCO, CONTENDING FOR SUPERIORITY.** An interlude, or more properly a dialogue. 4to. 1630; 1658, with a wood engraving.
- WIN HER AND TAKE HER; or, Old Fools will be Meddling.** A comedy, acted at the Theatre Royal. 4to. 1691. This play is dedicated to Lord Danby, by Underhill, the player. The epilogue was written by Durfey.
- THE WINTER'S TALE.** A comedy by Shakespeare. Fol. 1623.
- THE WISDOM OF DR. DODIPOLE.** Acted by the children of Paul's. 4to. 1600. That part of the plot of this comedy 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 Zenothemis and Menecrates, told by Lucian.
- THE WISDOM OF THE TWELVE GODDESSES.** This title is given to some copies of Daniel's masque, more generally known as the Vision of the Twelve Goddesses.
- THE WISE MAN OF CHESTER.** A play, acted, according to Henslowe, Dec. 2nd, 1594. Not now known. In another entry it is called the Wise Man of Westchester.
- THE WISE WOMAN OF HOGSDON.** A comedy, by Thomas Heywood. 4to. 1638. This play met with good success, and is commended in a copy of verses to the author. Scene, Hogsdon.
- WIT AND SCIENCE.** A moral play by John Redford, of the time of

Henry the Eighth. It is preserved in a manuscript in the British Museum, which has the following colophon,—“thus endyth the Play of Wyt and Science made by master Jhon Redford.” Printed for the Shakespeare Society, 8vo. 1848.

WIT AND WILL. A play acted at Court in June, 1568.

WIT AT SEVERAL WEAPONS. A comedy by Beaumont and Fletcher. Fol. 1647. This play was esteemed an entertaining one; and from it has Sir William Davenant borrowed the characters of the Elder Pallatine, and Sir Morglay Thwack, in his comedy called the Wits.

THE WITCH; a tragi-comedy, long since acted by His Majestie's Servants at the Black Friars. By Tho. Middleton. From the original MS. in the possession of Steevens, a few copies were printed by Isaac Reed, 8vo. 1788. It is dedicated by Middleton “to the truly-worthie and generously-affected Thomas Holmes, Esquire.” It is also included in Middleton's Works, ed. Dyce.

THE WITCH OF EDMONTON. A tragi-comedy by William Rowley. 4to. 1658. This piece is said, in the title-page, to be founded on a known true story. It met with applause, being often acted at the Cock-pit in Drury Lane, and once at Court. The scene lies in the town of Edmonton. Although the above-named author had the chief hand in this play, yet he received considerable assistance in it from Forde and Decker, both whose names are mentioned with his in the title-page.

THE WITCH OF ISLINGTON. A play acted in 1597.

THE WITCH TRAVELLER. A play licensed in the year 1623.

WIT IN A CONSTABLE. A comedy, by Henry Glapthorne, acted at the Cock-pit in Drury Lane. 4to. 1640. The scene, London.

WIT IN A MADNESS. A play, entered on the books of the Stationers' Company, by Constable, March 19th, 1639; together with the Sparagus Garden, and the Antipodes, by Richard Brome; and probably by the same author.

THE WIT OF A WOMAN. 4to. 1604. Malone attributes this “pleasant merry comedy” to the pen of Henry Chettle.

WITLESS. “A playe of wytles” was entered on the books of the Stationers' Company in 1560-1. No copy of it is now known to exist.

THE WITS. A comedy by Sir W. Davenant, acted at Black Friars. 4to. 1636; in Dodsley's Collection, 1780. This was esteemed a good play, and met with success. The scene is laid in London; but some part of the

plot was borrowed from Beaumont and Fletcher's *Wit at several Weapons*. It is highly commended in a copy of verses, written by Thomas Carew. It was licensed in January, 1633-4.

**WIT'S CABAL.** A comedy in two parts, by the Duchess of Newcastle. Fol. 1662.

**WITS LED BY THE NOSE,** or, a Poet's Revenge. A comedy, acted at the Theatre Royal, 4to. 1678. This is an alteration of *Love's Victory*.

**A WITTY COMBAT;** or, the Female Victor. A tragi-comedy 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 was formed into a novel, and printed in 8vo. 1673.

**THE WITTY FAIR ONE.** A comedy by James Shirley, acted at the Private House, Drury Lane. 4to. 1633. There is considerable merit in this play, yet it did not succeed so well as some other of Shirley's dramas. Dedicated to Sir Edward Bushel. It was licensed for publication by Sir Henry Herbert on October 3rd, 1628.

**WIT WITHOUT MONEY.** A comedy, by Beaumont and Fletcher, acted at Drury Lane, 4to. 1639; 1661. Scene, London. In the British Museum, MS. Addit. 4455, is a prologue to this play spoken at the Duke's Old Theatre, February 26th, 1671.

**THE WIFE'S EXCUSE;** or, Cuckolds make Themselves. A comedy by Thomas Southern, acted at Drury Lane. 4to. 1692. The scene lies in London.

**THE WIZARD.** A comedy in five acts, written before the year 1640, preserved in the British Museum, MS. Addit. 10306. This MS. formerly belonged to Cartwright the player.

**THE WIZARD.** A play by Simon Baylie, preserved in manuscript in the library of Durham Cathedral. In the list of characters are Sir Oliver Younglove, an old doating knight, Antonio his eldest son, Mr. Shallow, a foolish punning gentleman, Hog, a pander and hanger-on upon Mr. Shallow, &c. The play is written in a neat hand, apparently in the latter part of the seventeenth century, and there are occasional corrections and alterations which give the idea that this was the author's own copy. Scene, London.

**THE WOMAN CAPTAIN.** A comedy by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1680. The scene in London.

**WOMAN HARD TO PLEASE.** A play, acted, says Henslowe, Jan. 27th, 1596-7. Not now known.

**THE WOMAN HATER.** A comedy by John Fletcher. 4to. 1607; 1649.

In the composition of this piece, Fletcher had no assistance. It is a very good comedy, and met with success. After the Restoration it was revived by Sir William Davenant, with the addition of a new prologue, instead of the original one, which had been in prose. The scene lies in Milan. The title of the first edition is as follows,—“The Woman Hater, as it hath beene lately acted by the children of Paules; London, Printed, and are to be sold by John Hodgets in Paules Church-yard, 1607.”

**A WOMAN KILL'D WITH KINDNESS.** A tragedy by Thomas Heywood. Acted by the Queen's Servants. 4to. 1607; 1617; and in Dodsley's Collection. Reprinted by the Shakespeare Society, edited by J. P. Collier, 8vo. 1850. It was originally produced on the stage in 1602, as appears from entries in Henslowe's Diary. The earliest printed notice yet discovered of *A Woman Killed with Kindness* is found in the *Blacke Booke*, by T. M., 1604, where it is coupled with the *Merry Devil of Edmonton*. The words of the author are—“And being set out of the Shoppe, (with her man afore her, to quench the jealouzie of her Husband) shee, by thy instructions, shall turne the honest simple fellow off at the next turning, and give him leave to see the merry Divell of Edmunton, or a Woman kild with kindnesse, when his Mistress is going her selfe to the same murder.”

**THE WOMAN IN THE MOONE.** *The Woman in the Moone*. As it was presented before her Highnesse; By John Lyllie, Maister of Artes. Imprinted at London for William Jones, and are to be sold at the signe of the Gun, neere Holburne Conduict. 1597. In the concluding lines of the Prologue we are expressly told that this was the first work of the author; this may account for its inferiority to his other productions, which has led Collier to doubt its being his work, although his name is on the title-page. See Lilly's Works, ed. Fairholt, pref.

**WOMAN RULES.** We have no other knowledge of this, than that it is advertised among a list of plays printed for Richard Bentley and M. Magnes, Russell Street, Covent Garden, 1687.

**A WOMAN'S A WEATHER-COCK.** A comedy by Nath. Field. Acted before the King at White-hall, and divers times privately at the White Friars, by the children of Her Majesties Revels. 4to. 1612. This play is dedicated “to any woman that hath been no weather-cock,” quaintly insinuating that it is dedicated to nobody; and is highly commended, in a complimentary copy of verses to the author, by George Chapman. Reprinted in Collier's Supplement to Dodsley.

**THE WOMAN'S LAW.** A play, entered on the books of the Stationers' Company, Nov. 29th, 1653; but not printed.



**THE WOMAN'S MASTERPIECE.** A play under this title was entered on the books of the Stationers' Company, Nov. 29th, 1653; but not printed.

**THE WOMAN'S MISTAKEN.** A comedy by Drue and Davenport, entered on the books of the Stationers' Company, Sept. 9th, 1653; but not printed.

**THE WOMAN'S PLOT.** A comedy, acted at Court, 1621. This was one of the dramatic pieces said to have been destroyed by Warburton's servant; and in that gentleman's catalogue of lost plays, it is ascribed to Philip Massinger. We find, from an entry on the Stationers' books, by H. Moseley, Sept. 9th, 1653, that this was originally the second title to Massinger's *Very Woman*.

**THE WOMAN'S PRIZE; or, the Tamer Tamed.** A comedy by John Fletcher. Fol. 1647. This piece is a kind of sequel to Shakespeare's *Taming of the Shrew*, in which Catherine being supposed 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 through a variety of incidents, brought perfectly to bear.

**THE WOMAN'S TOO HARD FOR HIM.** A comedy acted at Court in 1621; but, we believe, not printed.

**WOMAN'S WIT; or, the Lady in Fashion.** A comedy by Colley Cibber. Acted at the Theatre Royal. 4to. 1697. Scene, St. James's.

**A WOMAN'S TRAGEDY.** A play by Henry Chettle, 1598.

**THE WOMAN TURN'D BULLY.** 4to. 1675. Acted at the Duke of York's Theatre. This is a very amusing comedy.

**A WOMAN WILL HAVE HER WILL.** A play, by William Haughton. Acted in 1598. It was not printed till 1616, and then called *Englishmen for my Money*; or, *A Woman will have her Will*; but in ed. 1631, the second title is retained, and under that title it is entered on the books of the Stationers' Company, August 3rd, 1601.

**WOMEN BEWARE WOMEN.** A tragedy by Thomas Middleton. 8vo. 1657. The plot of this play is founded on a romance called *Hippolito and Isabella*; and the scene is laid in Florence.

**WOMEN PLEASED.** A play by Beaumont and Fletcher. Fol. 1647.

**THE WOMEN'S CONQUEST.** A tragi-comedy by Edward Howard.

Acted six times at the Duke of York's Theatre. 4to. 1671. The scene lies in Scythia.

THE WONDER OF A KINGDOM. A tragi-comedy by Thomas Decker. 4to. 1636. Reprinted in Dilke's Old Plays.

THE WONDER OF A WOMAN. A play, produced in October, 1595.

WONDER OF WOMEN; or, Sophonisba, her Tragedy. By John Marston. Acted at the Black Friars. 4to. 1606; 12mo. 1633. The plot of this play is taken from Livy, Polybius, and other historians, and the scene laid in Libya. Reprinted in Marston's Works, ed. 1856, i. 149.

THE WOOER. An interlude by George Puttenham; mentioned in his Art of Poetry, but not printed.

THE WOOING OF DEATH. A play by Henry Chettle, written in 1600.

WORDS MADE VISIBLE; or, Grammar and Rhetoric accommodated to the Lives and Manners of Men, in two parts, by Samuel Shaw. 8vo. 1679; 8vo. 1680.

WORKE FOR CUTLERS; or, a Merry Dialogue betweene Sword, Rapier, and Dagger. Acted in a Show in the famous Universitie of Cambridge. 4to. 1615.

THE WORLD. A play, that belonged to the Cock-pit Theatre in 1639. It may be worth notice that Sir Henry Herbert, in 1624, licensed two "motions," one called the Creation of the World, the other the Show of the World.

THE WORLD AND THE CHILD. "Here begynneth a propre newe Interlude of the Worlde and the chyilde, otherwyse called Mundus & Infans, & it sheweth of the estate of Chyldehode and Manhode." Printed by Wynkyn de Worde, 1522. Reprinted in 4to. 1817, and in Collier's edition of Dodsley.

THE WORLD IN THE MOON. An opera, by Elkanah Settle. Acted at Dorset Garden. 4to. 1697.

THE WORLD RUNS ON WHEELS. A play by George Chapman, 1599.

THE WORLD TOSS'D AT TENNIS. A Courtly Masque, the Device called the World Tost at Tennis, as it hath bene divers times presented, to the contentment of many noble and worthy spectators; by the Prince his servants; invented and set downe by Thomas Middleton and William Rowley, Gent. 4to. 1620. It is entered on the books of the Stationers' Company, July 4th, in that year.

THE WORLD'S IDOL; or, Plutus the God of Wealth. A comedy from the Greeke of Aristophanes, by H. H. B. 1659.

- THE WORLD'S TRAGEDY.** A play first acted on September 17th, 1595.
- WORSE AFEARD THAN HURT.** A play, by Michael Drayton, assisted by Thomas Decker. Acted in 1598. This was the second title of Hannibal and Hermes.
- WORSE AND WORSE.** A comedy by George Digby, Earl of Bristol. Acted at the Duke's Theatre between 1662 and 1665. This play is mentioned by Downes, who says it was made out of the Spanish. It seems not to have been printed. "I left the lottery, and went to a play,—only a piece of it, which was at the Duke's house, *Worse and Worse*, just the same manner of play, and writ, I believe, by the same man as the *Adventures of Five Hours*," Pepys' Diary, July 20th, 1664.
- THE WOUNDS OF CIVILL WAR,** lively set forth in the true Tragedies of Marius and Sylla. By Thomas Lodge. Acted by the Lord Admiral's servants. 4to. 1594. The plot of this piece is taken from Plutarch, Sallust, &c. Winstanley has erroneously assigned this play to Lodowick Carlell. Reprinted in Dodsley's Collection.
- THE WRANGLING LOVERS; or, the Invisible Mistress.** A comedy by Edward Ravenscroft. Acted at the Duke's Theatre. 4to. 1677. The scene of this comedy is laid at Toledo.
- XERXES.** A tragedy by Colley 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 gathered 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 worn but once." The scene lies in Persia, and the plot is borrowed from the Persian history.
- THE YORK MYSTERIES.** A collection of old English mysteries exhibited by the incorporated trades of the city of York, on the festival of Corpus Christi, in the fifteenth and sixteenth centuries. The first series contains twelve plays relating to subjects in the Old Testament; and the second consists of thirty-six pageants founded on incidents derived from the New Testament and the apochryphal Gospels. A MS. copy of them, transcribed in the year 1553, is in the possession of Lord Ashburnham. See a short notice of this volume in the Catalogue of Thoresby's Manuscripts in the Ducatus Leodiensis, ed. 1816, p. 73, with a brief extract from the play of the Crucifixion of Christ.
- THE YORKSHIRE GENTLEWOMAN AND HER SON.** A tragedy by George Chapman. Entered on the books of the Stationers' Company, June 29th, 1660; but probably now lost. It is in the list of the plays which were said to have been destroyed by Warburton's servant.

A YORKSHIRE TRAGEDY, not so new as lamentable and true, acted at the Globe. 4to. 1608 ; 1619. This play is sometimes erroneously ascribed to Shakespeare, whose name was surreptitiously placed on the title-pages of the early editions.

THE YOUNG ADMIRAL. A tragi-comedy by James Shirley. Acted at the Private House, Drury Lane. 4to. 1637. Scene, Naples. This is not one of the best of Shirley's pieces, but it met with success both on the stage and when acted before the Court. Dedicated to Lord Berkeley of Berkeley Castle. It was licensed in 1633.

THE YOUNGER BROTHER. A comedy entered on the books of the Stationers' Company, Nov. 29th, 1653, but not printed.

THE YOUNGER BROTHER; or, the Amorous Jilt. A comedy by Mrs. Behn. Acted at the Theatre Royal. 4to. 1696. This play, though written ten years before her death, was not published till after that event; when it was brought out by Gildon. The plot is founded on some facts within her own knowledge, in the story of a brother of Colonel 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*. Prefixed to this play is a life of its author.

THE YOUNG KING; or, the Mistake. A tragi-comedy by Mrs. Behn, acted at the Duke's Theatre. 4to. 1683 ; 1698. The plot is taken from the romance of *Cleopatra*. The scene, *Dacia*.

YOUR FIVE GALLANTS. A comedy, by Thomas Middleton. Acted many times at the Black Friars. 4to. No date. This play, though published without a date, appears, by the entries of the Stationers' Company, to have been printed in the year 1608.

YOUTH. The Interlude of Youth, two editions, one printed by Waley, the other by Copland, both without date, but no doubt issued between 1547 and 1561. There is a fragment of another early edition at Lambeth Palace.

YOUTH'S COMEDY; or, the Soul's Tryals and Triumph. A Dramatic Poem, with divers meditations intermixed upon several subjects. Set forth to help and encourage those that are seeking a heavenly country. By the author of *Youth's Tragedy*. 8vo. 1680.

YOUTH'S GLORY AND DEATH'S BANQUET. A tragedy, in two parts, by the Duchess 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. A Poem, drawn up by way of dialogue between Youth, the Devil, Wisdom, Time, Death, the Soul, and the Nuncius. By T. S. 4to. 1671.

ZELOTYPUS. A Latin comedy, preserved in manuscript in the library of Emmanuel College, Cambridge. The name of the author is not given. The names of the students who played the different parts are given with the *dramatis personæ*.

ZENO. A Latin play, by Simon, acted at Cambridge in 1630-1.

ZENOBIA. A play acted at the Rose Theatre in 1591.

ZOROASTRES. The Tragedy of Zoroastres, written by the right honourable the late Earl of Orrery, written in 1676; the scene, Bactria. An early copy in MS. Sloane 1828.



## COLLECTED WORKS OF DRAMATIC AUTHORS.

- BEAUMONT AND FLETCHER. Comedies and Tragedies by Francis Beaumont and John Fletcher, folio, 1647, 1679—7 vols. 8vo. 1711—edited by Theobald, Seward, and Sympson, 10 vols. 8vo. 1750—edited by G. Colman, 10 vols. 8vo. 1778—edited by Weber, 14 vols. 8vo. 1812—edited by Darley, 2 vols. royal 8vo. 1840—edited by Dyce, 11 vols. 8vo. 1843.
- BEHN. The Plays of Mrs. Behn, 2 vols. 8vo. 1702—2 vols. 8vo. 1716—4 vols. 12mo. 1724.
- BROME. Ten New Playes by Richard Brome, 2 vols. 8vo. 1653-9.
- BROOKE. Certain Learned and Elegant Workes by Fulke Greville, Lord Brooke, small folio, 1633.
- BUCKINGHAM. The Works of George Villiers, Duke of Buckingham, 8vo. 1704, 1707, 1714—12mo. 1754—2 vols. 12mo. 1775.
- CAREW. Poems, &c., by Thomas Carew, small 8vo. 1640, 1642, 1651, 1671, 1772—edited by Maitland, *Edinb.* 1824.
- CARTWRIGHT. Comedies, Tragi-Comedies, with other Poems by Mr. William Cartwright, 8vo. 1651.
- CENTLIVRE. The Works of Mrs. Susanna Centlivre, 3 vols. small 8vo. 1761.
- CIBBER. The Dramatic Works of Colley Cibber, 2 vols. 4to. 1721—4 vols. 12mo. 1760—5 vols. 12mo. 1777.
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