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Exhibition of First and
other editions of the
Works of John Dryden
(1631–1700), together with a
few engraved portraits and
two oil paintings—commem-
orative of the two hundredth
anniversary of his death ❖ ❖



Exhibited at

The Grolier Club

Twenty-nine East Thirty-second Street, New-York .

March 8th to 24th, 1900

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TO THE
DE VINNE PRESS



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INTRODUCTION

JOHN DRYDEN, Poet Laureate and Historiographer Royal to King Charles II and King James II, will ever hold high rank among the great names in English Literature. Few among his contemporaries possessed such versatility of intellect, and none, except Milton, his wonderful powers of versification. Of wide learning and correct literary judgment, he also excelled as a critic, and possessed an excellent prose style. Many of his prefaces and introductions are justly admired for their strong, vigorous English. His example did much to form and settle the prose of his day and pave the way for Steele and Addison in the "Tatler" and "Spectator." Dr. Johnson does not hesitate to write, "What was said of Rome, adorned by Augustus, may be applied by an easy metaphor to English poetry, embellished by Dryden, 'Lateritiam invenit,

M21221



marmoream reliquit' (he found it brick and he left it marble)."

A distinguished critic of the present day, Mr. Edmund Gosse, in his "Modern English Literature," says: "Dryden's exuberant vivacity, his solidity of judgment, his extraordinary command of all the artifices of poetry, pointed him out as a leader of men, and should prepare us to find his influence the dominant one in all verse-writing in England for a hundred years after his death." It is to be regretted that many of his plays reflect the low standard of morals which unfortunately was introduced into England with the restoration of the monarchy. The fault, however, is more of the time than of the man, and in his old age he virtually admitted the justness of Jeremy Collins' attack on the immorality and profaneness of the English stage. But it is not on his plays that Dryden's fame as a poet rests; it is rather on his achievement as a writer of satire, in which he so far excelled as to merit the distinction of being called "the greatest satirist of British Poetry." He is, moreover, unrivaled as a reasoner in verse. To quote Dr. Johnson once more, "Though Davies had reasoned in rhyme before him, it may be perhaps maintained that he was the first who joined argument and poetry." His two odes for St. Cecilia's Day, especially the second, "Alexander's Feast," are

among the greatest in our literature, and many of his lyrics and shorter occasional verses are justly celebrated for the beauty of their language and harmonious versification.

No bibliography of John Dryden has ever been attempted, though considerable material exists in Sir Walter Scott's editions of his works, and still more in the excellent edition, in one volume, edited by Mr. W. D. Christie in 1870. The catalogue of the present exhibition of the works of John Dryden does not profess to be complete, except so far as to record the first editions of his works published during his lifetime, and, so far as was possible, the volumes by other authors to which he contributed. Of his original volumes of poetry, it is believed all will be found in the present exhibition, except the poem, "To My Lord Chancellor," 1662. This the committee has been unable to discover in the remarkably complete collections belonging to members of the Grolier Club. First editions of two of his plays are also missing, "Secret Love," 1668, and "The State of Innocence," 1676. To these must be added "The Secular Masque," his last work, contributed by him to "The Pilgrim," when performed for his benefit shortly before his death. The more important of his translations will be found in the exhibition, together with a considerable number of satires

and attacks upon him brought out in answer to his political satires.

It is to be regretted that Dryden lived at a time when good printing was almost unknown in England. His books are not attractive in appearance, which may account for the fact that few collectors have made much effort to gather together complete sets of first editions.

As has been usual in similar exhibitions, the more important engraved portraits have been included. It is singular that, so far as known, no engraved portrait of Dryden was published during his lifetime.

The committee is exceedingly pleased to be permitted to exhibit two portraits in oil — both attributed to the celebrated court painter, Sir Godfrey Kneller. They possess very great interest, and will no doubt be an attractive feature in this commemoration of the two hundredth anniversary of the death of “Glorious John Dryden.”



I. Original Works.

- I. Three | Poems | Upon the Death of his
late | Highnesse | Oliver | Lord Protec-
tor | Of | England, Scotland, and | Ire-
land. | Written |

By { M^r Edm. Waller,
M^r Jo. Dryden,
M^r Sprat, of Oxford. | London, |
Printed by

William Wilson, and are to be sold in
| Well-yard near Little St. Bartholomew's
| Hospitall, 1659.

Quarto. First edition.

One leaf without signature; B-F 2, in fours.

B 1 to C 1 (verso blank) are occupied by Dryden's
"Herouique Stanzas, Consecrated to the Glorious Mem-
ory of his most Serene and Renowned Highnesse Oliver
Late Lord Protector of this Common-Wealth, &c.

Written after the Celebration of his Funerall." This, Dryden's third poem but his first important poetical production, was written upon the death of Cromwell, September 3, 1658. It was first published about the beginning of 1659, either in the present form or separately (see the following number). W. D. Christie, the editor of the best modern edition of Dryden's poetical works (London, 1870), thinks that the separate edition was the later of the two. "This edition," he says, "was probably revised by Dryden and may be presumed to be later than the other, as the spelling is more modern. There is no difference between the two, except of spelling and punctuation." In 1682 the "Three Poems" edition of 1659 was reprinted, without variation, save that "late Usurper" was substituted in the title for "late Highnesse," etc. This reprint, which was inspired by one of Dryden's political enemies, was followed in the same year by a reprint of the separate form of the "Heroique Stanzas," with this title :

An | Elegy | On The | Usurper O. C. | By The | Author | Of | Absalom and Achitophel. | Published to shew the Loyalty and Integrity of the Poet. | Reprinted in the Year MDCLXXXII.

Another reprint of the separate form, the title again varying, appeared in 1687 (see No. 4). The "Three Poems" were also reprinted in 1689 in "Poems on Affairs of State" (see No. 5).

2. A | Poem | upon the | Death | of | His Late Highness, | Oliver, | Lord Protector of | England, Scotland, & Ireland | Written by Mr. Dryden, | London, | Printed for William Wilfon; and are to be sold

in | Well-Yard, near Little St. Bartholo-
mew's | Hofpital, 1659.

Quarto.

A, four leaves; B, two leaves.

See note to No. 1.

3. Three | Poems | Upon the Death of the
Late | Usurper | Oliver Cromwel. Writ-
ten |

By	}	Mr. Jo. Drydon.		London:
		Mr. Sprat, of Oxford.		
		Mr. Edm. Waller.		

William Wilfon, in the Year, 1659. And
Reprinted for R. Baldwin, 1682.

Quarto. Unauthorized edition.

A, three leaves; B—D, in fours.

See note to No. 1.

4. A | Poem | Upon the Death of the Late
| Usurper, | Oliver Cromwel. | By the
Author of The H - - - d and the P - - - r.
| London, | Printed for S. H., and to be
Sold by | the Bookfellers of London and
| Westminster. 1687.

Quarto. Unauthorized edition.

A, four leaves.

See note to No. 1.

5. A | Collection | Of | Poems | On | Affairs of State; | Viz. |
 Advice to a Painter.
 Hodge's Vision.
 Britain and Raleigh.
 Statue at Stocks — M——.
 Young Statesman.
 To the K——.
 Nostradamus Prophecy.
 Sir Edmondbury Godfrey's Ghost.
 On the King's Voyage to Chattam.
 Poems on Oliver, by Mr. Driden, Mr.
 Sprat, and Mr. Waller.

By | A—— M——l Esq.; and other
 Eminent Wits. | Most Whereof never be-
 fore Printed. | London, | Printed in the
 year, MDCLXXXIX.

Quarto. First Edition.

A and B, four leaves each; D—F₂, in fours.

A "Second Part of the Collection of Poems on Affairs of State," London, 1689, with twenty-one pieces, accompanies the first part in the present copy. This "Second Part" has new signatures and pagination—A—D, in fours.

6. Astræa Redux. | A | Poem | On the
 Happy | Restoration & Return | Of His
 Sacred Majesty | Charles the Second. |

By John Driden. | Jam Redit & Virgo,
Redeunt Saturnia Regna. Virgil. | Lon-
don, | Printed by J. M. for Henry Her-
ringman, and are to be fold at | his Shop,
at the Blew-Anchor, in the lower Walk
of the New- | Exchange, 1660.

Folio. First edition.

One leaf without signature; B—D in twos.

“‘Astræa Redux’ and the two poems which follow [“To his sacred Majesty” and “To my Lord Chancellor”], addressed to King Charles II. on his Coronation and to the “Lord Chancellor Clarendon on New Year’s Day, 1662, were successively published in folio by Henry Herringman. Dryden’s name is printed ‘Driden’ on the title pages of two of them. All these poems were reprinted in 1688 in quarto, with a new edition of ‘Annus Mirabilis.’” — *Christie*.

7. To His Sacred | Majesty, | A | Panegy-
rick | On His | Coronation. | By John
Dryden. | London, | Printed for Henry
Herringman, at the Anchor on the Lower
walk in the | New Exchange. 1661.

Folio. First edition.

A and B, two leaves each.

8. To | My Lord | Chancellor, | Presented
on | New-Years-day, | By J. Driden. |
London, | Printed for Henry Herringman

at the | Anchor in the Lower-walk in the
New | Exchange. 1662.

Folio. First edition.

A, four leaves.

9. Annus Mirabilis: | The Year of | Won-
ders, | 1666. | An Historical | Poem: |
Containing | The Progrefs and various
Successes of our Naval | War with Hol-
land, under the Conduct of His | High-
ness, Prince Rupert, and His Grace the |
Duke of Albemarl. | And describing |
The Fire | Of | London. | By John Dry-
den, Esq; | *Multum interest res poscat, an
homines latius imperare velint.* | Trajan.
Imperator. ad Plin. | *Urbs antiqua ruit,
multos dominata per annos.* Virg. | Lon-
don, Printed for Henry Herringman, at
the An- | chor in the Lower Walk of the
New Exchange. 1667.

Octavo. First edition.

A, eight leaves; a, four leaves; B—F 7, in
eights.

From May, 1665, till the close of 1666, London
was made desolate by the plague and the Great Fire.
The theatres were closed, and Dryden retired to Charl-
ton, in Wiltshire, a seat of Lord Berkshire, his father-

in-law. There he wrote the "Annus Mirabilis" and the "Essay on Dramatick Poesy."

"'Annus Mirabilis' added considerably to Dryden's fame. It was the longest and most elaborate poem he had yet produced. In this poem he returned to the quatrain stanzas which he had used in his poem in praise of Cromwell, and to the ear of the poetry-reading public was familiarized by the 'Gondibert' of Davenant. The Dutch War and the deeds of the English navy were subjects of thrilling interest at the moment; his description of the Fire of London contains some fine poetry. . . The poem was reprinted in quarto in 1688, with several changes in the text, which are almost all deteriorations; and the text of 1688 was followed in the next reprint of the poem, in the edition of the 'Miscellany Poems' of 1716. In subsequent editions other errors have been added."—*Christie*.

10. Of | Dramatick Poesie, | An | Essay. | By
John Dryden Esq; | — Fungar vice
cotis, acutum | Reddere quæ ferrum
valet, exors ipfa secandi. | Horat. De
Arte Poet. | London, | Printed for Henry
Herringman, at the Sign of the | Anchor,
on the Lower-walk of the New- | Ex-
change. 1668.

Quarto. First edition.

A — K, in fours.

"His 'Dramatic Poesy' led to a controversy with Dryden's brother-in-law, Sir Robert Howard. The subject of dispute was the comparative merit of rhyme and blank verse in tragedies. Howard, though he had

written rhymed heroic plays, tartly criticised Dryden's doctrine in the Preface to his play of 'The Duke of Lerma,' 1668; and Dryden sharply rejoined in 'A Defence of the Essay of Dramatic Poesy,' prefixed to a second edition of 'The Indian Emperor,' [1668]. The quarrel . . . has probably been much exaggerated. There is incontrovertible proof in Dryden's letters of the last years of his life that he and Howard were on terms of intimacy and affection."— *Christie*.

11. Absalom | And | Achitophel. | A | Poem.
— Si Propiùs ftes | Te Capiet Magis —
| London, | Printed for J. T. and are to
be Sold by W. Davis in | Amen- Corner,
1681.

Folio. First Edition.

Two leaves without signature, B—I, in twos.

The success of this poetic attack on Shaftesbury was unprecedented, and, as Leslie Stephen has said, it is still the first satire in the English language for masculine insight and for vigor of expression. It was answered in a parody called "Towser the Second," said to be by Henry Clare, while the Duke of Buckingham retorted in "Poetical Reflections," Samuel Pordage in "Azaria and Hushai" (see No. 108), and Elkanah Settle in "Absalom Senior, or Achitophel Transposed."

"The first edition was in folio, published by Jacob Tonson [about November 17, 1681, according to a note in Narcissus Luttrell's copy]. A second edition appeared before the end of December. This second edition contained, with several minor changes, two notable additions, one in the description of Shaftesbury (lines

WORKS OF JOHN DRYDEN.

180-191), giving him praise as a judge, and the other in the King's Speech (lines 957-960), expressing a desire that Monmouth would repent and open the way for pardon. Seven more editions were published during Shaftesbury's lifetime. . . . It has been stated by Tonson that the poem was undertaken in 1680, at the request of the King."—*Christie*.

12. Another copy of the same edition, in which a contemporary reader has added in manuscript, on page 7, the lines Dryden inserted in the second edition. Before the title-page is inserted a leaf in the same handwriting, containing the complimentary addresses by Lee and Duke, first published in the second edition of the poem.

13. The Medall, | A Satyre | Against | Sedition. | By the Authour of Abfalom and Achitophel | Per Graiûm populos, mediæque per Elidus Urbem | Ibat ovans; Divumque sibi poscebat Honores. | London, | Printed for Jacob Tonson at the Judge's Head in | Chancery - lane, near Fleet - street. 1682.

Quarto. First edition.

A, four leaves; a, two leaves; B—D 2, in fours.

“The rejection by the London grand jury, on November 24, 1681, of the bill of high treason presented against Lord Shaftesbury was celebrated by a medal, having on one side a portrait of Shaftesbury and on the other a sketch of London. Dryden’s satire on it was published in the beginning of March, 1682, within four months after the first publication of ‘Absalom and Achitophel.’ A second edition appeared in 1683, and a third was published in 1692. Like ‘Absalom and Achitophel,’ it was published anonymously, and Dryden’s name did not appear on the title-page of any edition of either poem in his lifetime.” — *Christie*.

Dryden’s satire called forth several answers, among which are “Satire to his Muse” (see No. 110), and the “Medal of John Bayes,” by Thomas Shadwell (see No. 109). Shadwell’s attack was answered by Dryden in “Mac Flecknoe.” Pope used “The Medal” as model when he wrote his “Dunciad.”

14. Mac Flecknoe, | Or A | Satyr | Upon the
| True—Blew—Protestant | Poet, T. S. |
By the Author of | Absalom & Achitophel
| London, | Printed for D. Green, 1682.
Quarto. First edition.

A, four leaves; B, three leaves.

“‘Mac Flecknoe’ was published in October, 1682. It was published anonymously, but Dryden spoke of the poem as his own in his ‘Essay on Satire,’ 1692, and ‘Mac Flecknoe’ is printed at the beginning of the volume of Miscellanies edited by Dryden in 1684. The publication in this volume was the second edition of the poem; a third edition, a reprint of that of 1684, appeared in 1692. The first edition contained many misprints The text, as altered in 1684, is Dryden’s authorized text.” — *Christie*.

WORKS OF JOHN DRYDEN.

By Mac Flecknoe Dryden meant "poetical son of Flecknoe" — Richard Flecknoe, a dull poet, then deceased, and of use, therefore, for the purpose of satire. There is no evidence that Flecknoe ever offended Dryden. His "Epigrams," 1670 (see No. 103), contain some lines addressed to Dryden of a most complimentary character.

15. The | Second | Part | of | Absalom | and | Achitophel. | A | Poem. | — Si Quis tamen Hæc quoque, Si Quis | Captus Amore Leget— | London: | Printed for Jacob Tonson, at the Judges Head in | Chancery-Lane, near Fleet-Street. 1682.

Folio. First edition.

One leaf without signature. B—K₁, in twos.

There were two issues of the above work this year, so similar in all respects as to be easily confounded with each other except on a close examination. The easiest method of identification is on the title where the word "Fleet-Street" in the imprint as given above is printed "Fleetstreet" in the other issue; changes in certain letters of the text of the work, especially in the use of the double "V" for the "W," indicate that it was partially if not wholly reprinted. There is no evidence as to which is the earlier of the two issues.

The larger part of this poem was written by Tate, Dryden contributing about two hundred lines beginning on p. 10, "Next these a Troop of buify Spirits prefs" and ending on p. 16, "To talk like Doeg, and to Write like Thee." It was published in October, 1682, and marks the closing on Dryden's part of the controversy with Shadwell, Settle and others.

16. Religio Laici | Or A | Laymans Faith. |
 A | Poem. | Written by Mr. Dryden. |
 Ornari res ipfa negat; contenta doceri. |
 London, | Printed for Jacob Tonson at
 the Judge's Head in | Chancery-lane,
 near Fleet-ftreet. 1682.

Quarto. First Edition.

One leaf, without signature; a, three leaves;
 b and (c), two leaves each, B—E₂, in fours.

“A mistake has arisen about the person to whom this poem was addressed. Derrick has said it was Richard Hampden. It was a young gentleman of the name of Henry Dickinson. The poem was quickly reprinted in 1682, and a third edition appeared in 1683; and the poem was not again reprinted till it appeared in Tonson's folio edition of Dryden's poems, 1701.”

Christie.

17. The | Vindication: | Or The | Parallel |
 Of The | French Holy-League, | And
 The | English League and Covenant, |
 Turn'd into a Seditious Libell againft the |
 King and his Royal Highness, | By |
 Thomas Hunt and the Authors of the Re-
 flections upon | the Pretended Parallel in
 the Play called | The Duke of Guise. |
 Written by Mr. Dryden. | Turno tempus
 erit magno cùm, optaverit emptum | In-

tacum Pallanta: & cùm spolia ista, diemg; |
 Oderit.— | London, | Printed for Jacob
 Tonson at the Judges Head in Chancery-
 Lane, | near Fleetstreet, MDCLXXXIII.

Quarto. First Edition.

Two leaves, without signature, the first blank;
 A — H 2, in fours.

Dryden, in co-operation with Nathaniel Lee, had written a play called "The Duke of Guise," which gave rise to the story that he had intended a parallel to the contest of the court against Shaftesbury and Monmouth. The present work is in answer to that charge.

48. Threnodia Avgustalis: A | Funeral-
 Pindarique | Poem | Sacred to the Happy
 Memory | Of | King Charles II. | By
 John Dryden, | Servant to His late Maj-
 esty, and to the | Present King. | Fortu-
 nati Ambo, si quid mea Carmina possunt,
 | Nulla dies unquam memori vos eximet
 ævo! | London, Printed for Jacob Tonson,
 at the Judge's Head | in Chancery-lane,
 near Fleet-street, 1685.

Quarto. First edition.

A—D₂, in fours.

"Charles II. died on February 6, 1685. This poem was published about a month later. . . . A second edition appeared in 1685. There were some changes

of the text, which are mostly improvements. . . . The poem was next reprinted in the folio volume of Dryden's poems, 1701."—*Christie*.

19. The | Hind | and the | Panther. | A | Poem, | In Three Parts. | —Antiquam exquirite matrem. | Et vera, incessu, patuit Dea. — Virg. | London, | Printed for Jacob Tonfon, at the Judges Head in | Chancery Lane near Fleetstreet, 1687.

Quarto. First Edition.

Four leaves without signatures; B—S, in fours; T, five leaves.

James II succeeded to the throne February 6, 1665, and within a year after his accession Dryden became a Roman Catholic. Then he wrote "The Hind and the Panther," a defence of his new religion in verse. It was published in April, 1687. Charles Montagu, the future Earl of Halifax, and Matthew Prior, replied to it in a parody called "The Hind and the Panther Transversed." (See No. 113).

A variation of the above issue has the last leaf reprinted, containing at the bottom of the recto an errata of a little over two lines and on the verso a list of "Books printed for Jacob Tonfon at the Judges Head in Chancery-Lane, near Fleet-street." Some copies of this latter issue have inserted a slip of errata occupying four lines, which was intended to be pasted over the list as originally printed. The corrections of the first list are included in the second.

In both variations the leaves (with the exception of

the last) are identical, and the errors contained in the first are uncorrected, although it has no errata. At least three editions were published during the year 1687.

20. Another copy of the same edition, without the errata on the recto of the last leaf or the advertisement on the verso.
21. Another copy of the same edition, with the last leaf reprinted and containing three lines of errata on the recto of the last leaf and advertisement of books for sale on the verso. This copy also contains a corrected slip of errata which was intended to be pasted over the one originally printed.
22. Britannia Rediviva: | A | Poem | On
the | Birth | of the | Prince. | Written by
Mr. Dryden. | Dii Patrii Indigetes, &
Romule, Vestaque Mater, | Quæ Tuscum
Tiberim, & Romana Palatia fervas, |
Hunc faltem everfo Puerum fuccurrere
fæclo | Ne prohibite: fatis jam pridem
fangvine noftro | Laomedontæ luimus
Perjuria Trojæ | Virg. Georg. 1. | Lon-
don, | Printed for J. Tonfon, at the

Judges-Head in Chancery- | Lane, near
Fleet-ftreet. 1688.

Quarto.

A — C₃, in fours.

On the verso of the title is: "June the 19th, 1688.
Let this be printed. Middleton." The birth of a son
to James II on June 10, 1688, and on Trinity Sunday,
is celebrated in this poem.

23. Another issue of the same edition, with
the same title, but printed in folio and
consisting of one leaf without signature ;
B — E₁ in twos.

Of the two editions of this poem, this
and the one last described, there is nothing
to distinguish which is the earlier. This,
in folio, and the edition published at
"Holy-Rood-House" described in the
following number, seem to have escaped
the notice of bibliographers.

24. Another issue of the same edition, the
title reading the same down to the im-
print, which is as follows: "Holy-Rood-
House, | Re-printed by Mr. P. B. Engi-
nier, Printer to the Kng's | Most Excel-

lent Majesty, for His Household, Chapel | and Colledge. 1688.

Quarto.

A and B, two leaves each.

On the verso of title is: "June 19, 1688. Let this be Printed. Middleton."

25. Annus Mirabilis. | The Year of | Wonders, | M. DC. LXVI. | An | Historical Poem. | Also | A Poem on the Happy Restoration and Return of | His Late Sacred Majesty | Charles the Second. | Likewise | A Panegyrick on His Coronation. | Together | With a Poem to My Lord Chancellor | Presented on New-Years-Day. 1662. | By John Dryden, Esq; | London, Printed for Henry Herringman, and sold by | Jacob Tonson at the Judges-Head in Chancery-Lane. 1688.

Quarto. First edition.

A, four leaves; * * *, four leaves; †††, two leaves; B — Q 2, in fours.

This is the first collected edition of Dryden's poems. His early poem on the death of Cromwell is omitted for reasons readily understood. It is probable that the

WORKS OF JOHN DRYDEN.

four poems included in this volume were out of print when it was determined to reissue them in the present form. In order to make it a complete edition of Dryden's poems, unsold copies of his other productions were often bound up with the present collection, such as "Absalom and Achitophel," 4th edition, 1682; "Threnodia Augustalis," 2d edition, 1685; "The Hind and the Panther," 3d edition, 1687.

26. The | Address | Of | John Dryden, |
 Laureat | To | His Highness | The |
 Prince of Orange, | London, | Printed,
 and are to be Sold by Randal Taylor, |
 near Stationers-Hall. 1689.

Folio. First edition.

A and B, two leaves each.

27. Eleonora: | A Panegyric | Poem: |
 Dedicated to the | Memory | Of the Late
 | Countess | Of Abingdon. | Written by
 Mr. Dryden. | — *Superas evadere ad
 auras, | Hoc opus, hic labor est. Pauci,
 quos æquus amavit | Juppiter, aut ar-
 denas evexit ad æthera virtus; | Diis
 geniti potuere. Virgil Æneid. I. 6. |*
 London: | Printed for Jacob Tonson, at
 the Judges Head in Chancery-| Lane,
 near Fleetstreet. 1692. | Where com-
 pleat Sets of Mr. Dryden's Works are

Sold: The Plays being put | in the order
they were Written.

Quarto. First edition.

†, four leaves; A — C, in fours.

“Eleonora, Countess of Abingdon, daughter of Sir Henry Lee, baronet, of Ditchley, in Oxfordshire, died May 31, 1691, in her thirty-third year. Her death was very sudden; it happened in the ball-room of her house. This poem was a task undertaken by Dryden for a handsome pecuniary reward. He says in the prefatory address to Lord Abingdon that he had never seen the lady, and was not acquainted with him. Under these circumstances, it is not strange that the poem wants vigor and animation; it is, perhaps, the least successful of Dryden’s poems.”— *Christie*.

28. Alexander’s Feast; | Or The | Power |
Of | Musique. | An | Ode, | In Honour
of | St. Cecilia’s Day. | By Mr. Dryden. |
London, | Printed for Jacob Tonson at
the Judge’s Head near the | Inner-Tem-
ple-Gate, in Fleetstreet. 1697.

Folio. First edition.

One leaf without signature; B and C, two leaves each.

“Very soon after the publication of the translation of Virgil, Dryden was requested to furnish an Ode for the festival of St. Cecilia of 1697. He complied with the request, and this great Ode was the result. He is said to have been paid forty pounds for it.”— *Christie*.

29. Fables | Ancient and Modern ; | Translated into Verse, | From | Homer, Ovid, | Boccace, & Chaucer : | with | Original Poems. | By Mr. Dryden. | Nunc ultrò ad Cineres ipsius & ossa parentis | (Haud equidem sine mente, reor, sine numine divum) | Adfumus. Virg. Æn. lib. 5. | London : | Printed for Jacob Tonson, within Gray's Inn Gate next | Gray's Inn Lane. MDCC.

Folio. First edition.

Two leaves without signature; B and C, two leaves each; * A — * D, in twos; one leaf without signature; A, four leaves; a, two leaves; B — L, and Aa — Mm, in fours; Aaa — Zzz, in fours; Aaaa and Bbbb, four leaves each; Cccc, two leaves; Dddd — Nnnn, in fours; Oooo, two leaves.

“Dryden’s imitations, or, as he himself calls them, translations of Chaucer and Boccaccio, were made in 1698 and 1699, and published in March, 1700. The original poems in this volume were the Epistle to his cousin, John Driden, ‘Alexander’s Feast,’ and the Epitaph on Mrs. Mary Frampton. It is known that the price paid to Dryden by Tonson in all for this folio volume was £300: two hundred and fifty guineas were paid at the time of the contract, March, 1699, and the remainder, due on the printing of a second edition, was paid in June, 1713, for the benefit of Dryden’s widow, then out of her mind, to Lady Sylvius, her niece. Additional profit accrued to Dryden from presents from his cousin in return for the Epistle, and from

WORKS OF JOHN DRYDEN.

the Duke and Duchess of Ormond in return for the dedication of the volume to the former and the beautiful address to the latter prefixed to 'Palamon and Arcite.' Dryden's tales from Chaucer and Boccaccio have been, perhaps, the most popular of his writings; and there have been innumerable editions. His power of versification is seen in perfection in these compositions of his latest years."—*Christie*.

30. The | Fables | Of | John Dryden, |
Ornamented With | Engravings | From
The Pencil Of | The Right Hon. | Lady
Diana Beauclerc. | London. | Printed by
T. Bensley, | For J. Edwards, N^o 77,
And E. Harding, N^o 98, Pall Mall. |
MDCCXCVII.

Folio.

31. The | Works | Of | John Dryden, | Now
First Collected | In Eighteen Volumes. |
Illustrated | With Notes, | Historical,
Critical, and Explanatory, | And | A Life
Of The Author, | By | Walter Scott,
Esq. | Vol. I. [Vols. II.—XVIII]. | Lon-
don: | Printed For William Miller, Albe-
marle Street, | By James Ballantyne
and Co. Edinburgh. | 1808.

Octavo. Edited by Sir Walter Scott.

On Large Paper.

WORKS OF JOHN DRYDEN.

32. The | Poetical Works Of | John Dryden |
Volume I [Volumes II-IV] [motto]
London | William Pickering | 1843.
The | Poetical Works Of | John Dryden |
Volume V | [motto] London | William
Pickering | 1844.

Duodecimo. Portrait in Volume V.

Issued in the Aldine Edition of the British Poets.

33. The Globe Edition | The Poetical Works |
of | John Dryden | edited with a memoir,
revised text, and notes | By | W. D.
Christie, M. A. | Of Trinity College,
Cambridge | [portrait] London: | Mac-
millan and Co. | 1870.

12mo.

William Dougal Christie, (1816-1874) diplomatist and man of letters, who gave much of his time to the history and literature of the Seventeenth Century, is now best known for his biography of Shaftesbury and the present edition of Dryden's poems. Though he excluded the plays and translations from Roman and Greek poets, he collected in this volume all of Dryden's prologues and epilogues and his versions from Chaucer and Boccaccio, in addition to the poems, historical, political, controversial, and occasional. He is Dryden's best editor.

34. The | Works | of | John Dryden | illus-
trated | With Notes, | Historical, Critical,
And Explanatory, | and | A Life Of The
Author, | by | Sir Walter Scott, Bart. |
Revised And Corrected | by | George
Saintsbury. | Vol. I. [vols. II.—XVIII |
Edinburgh: | Printed for William Pater-
son, Princes Street, | By T. And A. Con-
stable, Printers To Her Majesty. | 1882.

Octavo.

This revised and most carefully edited re-issue of Scott's edition of Dryden's works was published in 1882-93. The copy shown is one of 100 copies on Large Paper.

II. Plays.

35. The | Rival | Ladies. | a | Tragi-Com-
edy. | As it was Acted at the Theater- |
Royal. | — Nos haec Novimus effe ni-
hil | [device]. London, | Printed by W.
W. for Henry Herringman, and are to |
be Sold at his Shop in the Lower-walk in
the New- | Exchange. 1664.

Quarto. First Edition.

A, four leaves; a, two leaves; B—K 2, in fours.

This was Dryden's second play. It was acted during the winter of 1663-64 and was well received. In the dedication Dryden defended his use of rhymed verse in the play. Sir Robert Howard, his brother-in-law, soon replied to him, and thus began the controversy that produced Dryden's "Essay of Dramatic Poetry."

36. The | Indian-Queen, | A | Tragedy. |
[motto] London, | Printed for H. Her-
ringman, at the Blew-Anchor | in the
Lower Walk of the New-Exchange |
1665.

Folio. First Edition.

This tragedy, in the writing of which Dryden assisted Sir Robert Howard, is the third play in the volume entitled "Four New Plays . . . Written by the Honourable Sir Robert Howard," London, 1665. It occupies pages 137-176 and the collation is as follows: T—Z, in fours. "The Indian Queen" was first acted in 1664.

37. The | Indian Emperour, | Or, | The Con-
quest Of | Mexico | By the | Spaniards. |
Being the Sequel of the Indian Queen. |
By John Dryden, Esq; | Dum relego
scriptiffa pudet, quia plurima cerno | Me
quoque, qui feci, iudice, digna lini. Ovid. |

London, | Printed by J. M. for H. Her-
ringman at the Sign of the Blew Anchor
| in the Lower walk of the New Ex-
change. 1667.

Quarto. First Edition.

A — K 3, in fours.

“The Indian Emperor” was produced at the Theatre Royal in the early part of 1665 with great success. Howard’s “Indian Queen” had dealt with the subject of Montezuma acquiring the throne of Mexico. Dryden pictured in “The Indian Emperor” the conquest of Mexico and dethronement of Montezuma by the Spaniards, and the fine scenery and dresses of “The Indian Queen” reappeared. In the Prologue Dryden said :

“The scenes are old, the habits are the same
We wore last year, before the Spaniards came.”

38. S^r Martin Mar-all, | Or The | Feign’d In-
nocence: | A | Comedy. | As it was
Acted at | His Highnesse the Duke of
York’s Theatre. [device] London, | Printed
for H. Herringman, at the Sign of the
Blew Anchor in the | Lower Walk of the
New Exchange. 1668.

Quarto. First edition.

Two leaves without signature; B — K, in
fours.

Adapted from Moliere's "Etourdi," and owing much to Quinault's "Amant Indiscret," Parc's "Francion," and Marmion's "Antiquary." It was first produced August 16, 1667, and seems to have been originally called "The Feigned Innocence; or, Sir Martin Mar-all."

39. The | Wild Gallant: | A | Comedy. | As
it was Acted at the | Theatre-Royal, | By
His | Majesties | Servants. | Written By
John Dryden, Esq; | In the Savoy. |
Printed by Tho. Newcomb, for H. Her-
ringman, at the | Blew-Anchor, in the
Lower-Walk of the | New Exchange.
1669.

Quarto. First edition.

A — K, in fours.

This play, Dryden's first dramatic attempt, was brought out in February, 1663, by the Kings Company, who were then acting in Vere Street, Lincoln's Inn Fields. It had no success, though when revived in March, 1667, when its author was better known, it was very well received. In the Preface Dryden says: "It was the first attempt I made in Dramatique Poetry The Plot was not Originally my own: but so alter'd, by me that, whoever the Author was, he could not have challeng'd a Scene of it." The comedy was much altered when revived, and had a new Prologue and Epilogue.

40. The | Tempest, | Or The | Enchanted
Ifland. | A | Comedy. | As it is now

Acted at his Highness the Duke of
York's | Theatre. | London, | Printed by
J. M. for Henry Herringman at the
Blew | Anchor in the Lower-walk of the
New-Exchange. | MDCLXX.

Quarto. First edition.

A — M₂, in fours.

First produced November 7, 1667. The plan of this alteration of Shakespeare's play appears to have been Sir William Davenant's, while the writing was largely Dryden's. From the Prologue, with its noble tribute to Shakespeare's genius, we take the familiar lines:

“But Shakespeare's Magick could not copy'd be,
Within that Circle none durst walk but he.”

41. Tyrannick Love, | Or The | Royal
Martyr. | A | Tragedy. | As it is Acted
by his Majesties Servants, at the | Theatre
Royal. | By | John Dryden, Servant to
his | Majesty. | Non jam prima peto
— neq; vincere certo; | Extremum
rediiffe pudet. — Virg. | London, |
Printed for H. Herringman, at the Sign
of the Blew Anchor in the | Lower Walk
of the New Exchange. 1670.

Quarto. First edition.

A, three leaves; a, two leaves; B — K₂, in
fours.

WORKS OF JOHN DRYDEN.

“Tyrannic Love” was produced in the Spring of 1669. In the Preface Dryden says it was contrived and written in seven weeks.

42. An | Evening’s Love, | Or The | Mock-
Astrologer. | Acted at the Theatre-
Royal | By His | Majesties Servants. |
Written By | John Dryden | Servant to
His Majesty. | *Mallem Convivis quàm
plæuiffe Cocis. Mart.* | In the Savoy, |
Printed by T. N. for Henry Herringman,
and are | to be fold at the Anchor in the
Lower | Walk of the New Exchange,
1671.

Quarto. First edition.

A — O₂, in fours.

Founded on “Le Feint Astrologue,” by the younger Corneille, who had imitated Calderon’s “El Astrologo Fingido.” First produced June 19, 1668.

43. The Conquest | of | Granada | By the
Spaniards: | In Two Parts. | Acted at the
Theater-Royall. | Written by John Dry-
den Servant | to His Majesty. | — *Major
rerum milhi nascitur Ordo; | Majus Opus
moveo. Virg: Æneid: 7.* | In the Savoy, |
Printed by T. N. for Henry Herringman,

and are to | be fold at the Anchor in the
Lower Walk | of the New Exchange.
1672. | Almanzor and Almahide, | Or,
The | Conquest | of | Granada. | The Sec-
ond Part. | As it is acted at the | Theatre-
Royal. | Written by John Dryden Ser-
vant | to his Majesty. |—— Stimulos dedit
æmula virtus. | Lucan. | In the Savoy, |
Printed by T. N. for Henry Herringman,
and are to be fold at the Anchor in the
Lower Walk | of the New Exchange.
1672.

Quarto. First edition.

*, four leaves; a and b, four leaves each; A
and B, four leaves each; C 1, followed by C
2 and 3 apparently reprinted as c 1 and 2, and
by C 4; D—I, in fours; two leaves without
signature; K—Y, in fours.

This tragedy, in two parts, each part being a sep-
arate play, was Dryden's contribution to the King's
Theatre in 1669 and 1670, Nell Gwyn having a promi-
nent rôle in both plays. To "The Conquest of Gra-
nada" he prefixed an essay on heroic plays, and an-
nexed to the publication an essay on the dramatic poets
of the last age, being a defence of his Epilogue to the
Second Part.

44. Marriage | A-la-Mode. | A | Comedy. |
As it is Acted at the | Theatre - Royal. |

Written by John Dryden, Servant | to His Majesty. | — Quic quid sum ego, quamvis | Infra Lucilli censum ingeniumque, tamen me | Cum magnis vixisse, invita, fatebitur usque | Invidia, & fragili quærens illidere dentem | Offendet solido. | Horat. Serm. | London, | Printed by T. N. for Henry Herringman, and are to be | sold at the Anchor in the Lower Walk of | the New Exchange, 1673.

Quarto. First edition.

A, four leaves; a, two leaves; B—M 3, in fours. (A 2 is misprinted B 2.)

First played in 1672. The Prologue and Epilogue were printed the same year in “Covent Garden Drollery” (see No. 71).

45. The | Assigation: | Or, | Love in a Nunnery. | As it is Acted, | At the Theatre-Royal. | Written by John Dryden Servant | to His Majesty. | Succesum dea dira negat ——— | Virg. | London: | Printed by T. N. for Henry Herringman, and are to be sold | at the Anchor in the Lower Walk of the New Exchange. 1673.

Quarto. First edition.

A, four leaves; two leaves without signatures; B—L 2, in fours.

Unsuccessfully produced in 1672.

46. Amboyna: | A | Tragedy. | As it is
Acted | at the Theatre-Royal, | Written
by John Dryden Servant | to His Ma-
jesty. | — Manet altâ mente repostum. |
London: | Printed by T. N. for Henry
Herringman, and are to | be sold at the
Anchor in the Lower Walk | of the New
Exchange. 1673.

Quarto. First Edition.

A, four leaves; a, two leaves; B—K_I, in
fours.

“In 1673 Dryden produced the tragedy of ‘Amboyna, or the Cruelties of the Dutch to the English Merchants,’ a very inferior piece, hastily written for the occasion of the Dutch War, and designed to gratify and inflame the national animosity against the Dutch. There has been a general mistake among Dryden’s editors and biographers of representing the Prologue and Epilogue to this play as principally made from a ‘Satire against the Dutch,’ alleged to have been composed by Dryden in 1662. The fact is that the alleged Satire was made up from the Prologue and Epilogue to this play of 1673, by the publisher of the ‘State Poems,’ and first published by him in 1704, with the invention of its having been written in 1662. The style and tone of the Prologue and Epilogue are execrable.”—*Christie*.

47. The | Mall: | Or The | Modish Lovers. |
A | Comedy. | Acted by His Majesties
Servants. | Inceptis nulla Potestas. | Lon-
don, | Printed for William Cademan, at

the Pope's-head in the low- | er Walk of
the New Exchange in the Strand. 1674.

Quarto. First edition.

A — K, in fours (title on A2).

In September, 1668, a translation from the French, by Dryden, called "Ladies a la Mode," was produced at the King's Theatre, but failed the first night and was never repeated. Outside of Pepys's notice of its failure, nothing is known of this comedy; but Edmund Gosse thinks it identical with "The Mall." The dedication of "The Mall" ("To William Whitcomb, Junior, Esq.") is signed "J. D."

48. The | Mistaken Husband. | A Comedie, |
As it is Acted by | His Majesties Ser-
vants | At the | Theatre-Royall. | By a
Person of Quality. — Hæc placuit
femel — [Hor.] | London, | Printed
for J. Magnes and R. Bentley | in Ruffel-
street in Coven-Garden near | the Pi-
azza's, Anno Domini, MDCLXXV.

Quarto. First Edition.

Four leaves without signature, B — K, in fours.

Founded on the "Amphytrion" of Plautus. Dryden revised the version made by the "Person of Quality," whose name is not known, and added one scene, the Prologue and Epilogue.

49. Aureng-zebe: | A | Tragedy. | Acted at the | Royal-Theatre. | Written by | John Dryden, | Servant to his Majesty. | — Sed, cum fregit subfellia verfu, | Esurit, intactam Paridi nisi vendat Agaven. Juv. | Licenfed, Roger L'Estrange. | London, | Printed by T. N. for Henry Herringman, at the Anchor in | the Lower Walk of the New Exchange. 1676.

Quarto. First edition.

A, four leaves; a, two leaves; B — M, in fours.

“Aurengzebe,” produced in 1675, was the last of Dryden’s rhymed heroic tragedies. It has many fine lines.

50. All For Love: | Or, The | World well Lost. | A | Tragedy, | As it is Acted at the | Theatre-Royal; | And Written in Imitation of Shakespeare’s Stile. | By John Dryden, Servant to His Majesty. | Facile est verbum aliquod ardens (ut ita dicam) notare: idque re- | ftinctis animorum incendiis irridere. Cicero. | In the Savoy: | Printed by Tho. Newcomb, for Henry Herringman, at the Blew An- | chor in the Lower Walk of the New-Exchange. 1678.

Quarto. First edition.

One leaf without signature; a and b, four leaves each; one leaf without signature; B—L, in fours.

This tragedy, on the theme of Antony and Cleopatra, which was brought out at the King's Theatre about the beginning of 1678, is universally considered the best of Dryden's plays. It was extremely successful on the stage. In it he abandoned rhyme for blank verse.

51. Oedipus: | A | Tragedy. | As it is Acted
at His | Royal Highness | The | Duke's
Theatre. | The Authors | Mr. Dryden,
and Mr. Lee. | Hi proprium decus &
partum indignantur honorem | Ni teneant.
—Virgil. | Vos exemplaria Græa, | Noc-
turna versate manu, versate diurna. Horat.
| Licensed, Jan. 3. 167 $\frac{8}{9}$. | Roger L'Es-
trange. | London, | Printed for R. Bent-
ley and M. Magnes in Ruffel-street | in
Covent-Garden. 1679.

Quarto. First edition.

A—L, in fours.

“Oedipus” was brought out a little after August, 1678. Dryden wrote the first two acts; the rest was chiefly written by Nathaniel Lee. Dryden briefly refers in the Epilogue to Sophocles, Seneca, and Corneille, who had treated the subject.

52. Troilus | And | Cressida, | Or, | Truth Found too Late. | A | Tragedy | As it is Acted at the | Duke's Theatre, | To which is Prefix'd, a Preface Containing | the Grounds of Criticism in Tragedy. | Written by John Dryden | Servant to his Majesty. | Rectius, Illacum carmen deducis in actus, | Quam si proferres ignota indictaqua primus, Hor. | London, Printed for Jacob Tonson at the Judges-Head in Chan- | cery-lane near Fleet- | street, and Abel Swall, at the Unicorn | at the West-end of S. Pauls, 1679.

Quarto. First edition.

One leaf without signature; A, a, and b, in fours; B — K 3, in fours.

This adaptation was brought out at Dorset Gardens in April, 1679. Betterton, crowned with bays as the ghost of Shakespeare, spoke the Prologue, which is in Dryden's best style.

53. Secret-Love, | Or The | Maiden-Queen : | As it is Acted | By His Majesties Ser- | vants | At The | Theater Royal. | Written by | John Dryden, Esq; | — Vitiis nemo sine nascitur; optimus ille | Qui minimus urgetur. Horace. | London

| Printed by J. M. for Henry Herringman, at the Sign | of the Anchor, on the lower walk of | the New-Exchange, 1679.

Quarto.

A — I 2, in fours.

“Secret Love” was successfully played March 2, 1667, Nell Gwyn, then a new actress, taking the part of Florimel, and was published in 1668. The Epilogue recited and published with the play was by a friend, “a person of honour.” A short Epilogue for the comedy is in “Covent Garden Drollery,” 1672 (see No. 71), with several known pieces by Dryden, and is probably his. For the revival of “Secret Love” in 1672 by the women, Dryden wrote a new Prologue and a new Epilogue, which were printed in “Covent Garden Drollery.”

54. The | Kind Keeper ; | Or, | Mr. Limberham : | A | Comedy : | As it was Acted at the | Duke's Theatre | By | His Royal Highnesses Servants. | Written by John Dryden, Servant to his Majesty. | Κῆν με ψάγης ἐπὶ ῥίζαν, ὁμῶς ἔτι καρποφορήσω. | Ἀνθολογία Δευτέρα. | Hic nuptarum infant amoribus ; hic meretricum : | Omnes hi metuunt versus ; odere Poetas. Horat. | London ; | Printed for R. Bentley, and M. Magnes, in Ruffel- | Street in Covent-Garden, 1680.

Quarto. First edition.

A — I, in fours; two leaves without signature.

Brought out at Dorset Gardens in 1678 and acted only three times.

55. The | Spanish | Fryar | Or, | The Double
Discovery. | Acted at the Duke's The-
atre. | Ut melius possis fallere, fume to-
gam. — Ma. | — Alterna revivens |
Lufit, & in solido rufus fortuna locevit.
Vir. | Written by John Dryden, Servant
to | His Majesty. | London, | Printed for
Richard Tonfon and Jacob Tonfon, at
Grays-|inn-gate, in Grays-inn-lane, and at
the Judge's-Head, in Chancery-lane, 1681.

Quarto. First edition.

A, four leaves; a, one leaf; B — M 2, in fours.

This severe attack on the Roman Catholic Order was probably written in 1680, and was successfully produced in the Spring or Summer of 1681. It is one of Dryden's best plays.

56. The | Duke | Of | Guise. | A | Tragedy.
| Acted By Their | Majesties Servants. |
Written by Mr. Dryden, and Mr. Lee. |
Οὕτως δὲ φιλότιμοι φύσεις ἐν ταῖς πολιτείαις
τὸ ἄγαν μὴ φυλαξάμεναι, | τῷ αγαθῷ μείζον
τὸ κακὸν ἔχωσι. Plutarch in Agefilao. | Lon-

don, | Printed by T. H. for R. Bentley in
Ruffel-ftreet, near the Piazza | in Covent-
Garden, and J. Tonfon at the Judge's
Head in | Chancery-lane. M. DC.-
LXXXIII.

Quarto. First edition.
A — L, in fours.

This play of Dryden and Lee was first represented
December 4, 1682.

The Epilogue published with this play is the second
one written by Dryden for it. The first was never
regularly published, but was circulated in the theatre
in a broadsheet. Bell, in his edition of Dryden's
poems, three volumes, 1854, reprinted it from a copy of
this broadsheet.

57. Albion | and | Albanus: | An | Opera. |
Perform'd at the Queens Theatre, | in
Dorset Garden. | Written by Mr. Dryden.
| Discite justitiam moniti, & non temnere
Divos. Virg. | London, | Printed for Ja-
cob Tonfon, at the Judge's Head in |
Chancery-lane, near Fleet-ftreet. 1685.

Folio. First edition.

Two leaves without signature; b, two leaves,
B—I, in twos.

Written in celebration of the success of Charles II
against the popular party and parliamentary opposition,
but was not publicly acted until June 3, 1685, four
months after James's accession. Albion is Charles
and Albanus his brother James.

58. Don | Sebastian, | King of Portugal: |
 A | Tragedy | Acted at the | Theatre
 Royal. | Written by Mr. Dryden. | —
 Nec tarda Senectus | Debilitat vires
 animi, mutatque vigorem. Virgil. | Lon-
 don: | Printed for Jo. Hindmarsh, at the
 Golden Hall in | Cornhil. MDCXC.

Quarto. First edition.

A and a, four leaves each; B — L, in fours;
 M and N, in twos; O — S, in fours.

One of Dryden's best dramas, but too long to be quite
 successful. It was first acted in 1690.

59. The | State of Innocence, | And | Fall of
 Man: | An | Opera. | Written in Heroick
 Verse; | And dedicated to Her Royal
 Highness | The | Duchess. | By Mr. John
 Dryden. | ——— Utinam modò dicere
 possẽm | Carmina digna Deâ: Certe est
 Dea Carmine digna. Ovid. Metam. |
 London, | Printed by J. M. for Henry
 Herringman, and are to be sold by | Abel
 Roper, near Temple-Barr, in Fleetstreet,
 1690.

Quarto.

A — G, in fours.

“The State of Innocence,” which Dryden wrote in
 four weeks, was first published in 1676. Though this
 adaptation of Milton's “Paradise Lost” adds little to

WORKS OF JOHN DRYDEN.

Dryden's reputation, it is interesting to read his Preface, where he describes Milton's poem as "being undoubtedly one of the greatest, most noble, and sublime poems which either this age or nation has produced." "The State of Innocence" was never produced on the stage.

60. Amphitryon; | Or, | The Two Sofia's. | A Comedy. | As it is Acted at the | Theatre Royal. | Egregiam, verò laudem, & spolia ampla refertis; | Una, dola, Divûm, si Fæmina victa duorum est. Virg. | Written by Mr. Dryden. | To which is added, | The Musick of the Songs. | Compos'd by Mr. Henry Purcel. | London, | Printed for J. Tonfon, at the Judges Head in Chancery-lane | near Fleet-street, and M. Tonfon at Gray's-Inn-Gate in | Gray's-Inn-Lane. 1691.

Quarto. First edition.

A—H, in fours; I, two leaves; four leaves without signatures; C and D, two leaves each.

Also produced in 1690, later than "Don Sebastian," this comedy was very successful. The subject had been treated by Plautus and by Moliere.

61. King Arthur: | Or, | The British Worthy. | A Dramatick | Opera. | Per-

form'd at the Queens Theatre | By Their
Majesties Servants. | Written by Mr.
Dryden. | — Heic alta Theatris | Fun-
damenta locant: Scenis decora alta fu-
turis. Virg. *Æneid.* 1. | Purpurea in-
texti tollunt aulæa Britanni. Georg. 3.
10. | — Tanton' placuit concurrere
motu. *Æneid.* II. | Jupiter, æternâ Gen-
teis in pace futuras? | Et Celebrare
Domesticá facta. Hor. | London, Printed
for Jacob Tonson, at the Judges-Head |
in Chancery-Lane near Fleetstreet. 1691.

Quarto. First edition.

Two leaves without signature; A, four leaves;
one leaf without signature; B—H₃, in fours.

First written near the close of the reign of Charles II, and intended as a sequel to "Albion and Albanus," and for congratulation to Charles on his last political triumphs, "King Arthur" was greatly changed when finally brought out in 1691, with music by Purcell. The opera, as Dryden calls it, was a great success. In the dedication he acknowledges his indebtedness for the idea of "King Arthur" to George Savile, Marquis of Halifax.

52. Cleomenes, | The | Spartan Heroe. | A
Tragedy, | As it is Acted at the | The-
atre Royal. | Written by Mr. Dryden. |
To which is prefixt | The Life of Cleo-

menes. | His Armis, illâ quoque tutus in
 aulâ. Juv. Sat. IV. | London, | Printed
 for Jacob Tonson, at the Judge's-Head
 in Chancery - | Lane near Fleet-Street.
 1692. | Where Compleat Sets of Mr. Dry-
 dens Works, in Four | Volumes, are to be
 Sold. The Plays being put in the | order
 they were Written.

Quarto. First edition.

A and a, four leaves each; B — K, in fours.

First produced in May, 1692. Dryden's illness
 caused him to get young Southerne to write half of the
 last act for him. The play did not enjoy much favor.

63. Love Triumphant; | Or, | Nature will
 Prevail. | A | Tragi-Comedy. | As it is
 Acted at the | Theatre Royal, | By Their
 Majesties Servants. | Quod optanti Divum
 promittere nemo | Auderet, volvenda
 dies, en, attulit ultrò Virg. | Written by
 Mr. Dryden. | London, | Printed for
 Jacob Tonson, at the Judges Head near |
 the Inner-Temple-Gate in Fleet-ftreet.
 1694.

Quarto. First edition.

A, four leaves; a, two leaves; B — M₂, in
 fours.

On January 11, 1694, John Evelyn supped at Mr.
 Edward Sheldon's, "where was Mr. Dryden, the poet,

WORKS OF JOHN DRYDEN.

who now intended to write no more plays, being intent on his translation of Virgil: he read to us his prologue and epilogue to his valedictory play now shortly to be acted." "Love Triumphant" was produced soon after this and was a decided failure. Dryden declared in the witty Prologue that he had forsaken the stage, and the Epilogue began with this conceit:

"Now, in good manners, nothing shall be said
Against this play, because the poet's dead."

Dryden used rhyme in this play in some of the tragic parts. Congreve, in whom the old poet had taken a kindly interest, wrote a song for the first scene of the fifth act.

54. The | Comedies, | Tragedies, | and |
Operas | Written by | John Dryden,
Esq; | Now first Collected together,
and | Corrected from the Originals. | In
Two Volumes. | [The Second Volume]
London, | Printed for Jacob Tonson, at
Gray's-Inn-Gate in Gray's-Inn-Lane; |
Thomas Bennet, at the Half-Moon; and
Richard Wellington, at | the Lute in St.
Paul's Church-Yard. MDCCI.

Folio. First collected edition.

The portrait of Dryden, by Edelinck, after Kneller, which was published with this edition, was also issued separately.

65. The Dramatick | Works | Of | John
Dryden, Esq; | In Six Volumes. | Lon-

don : | Printed for J. Tonfon: And Sold
 by R. Knaplock, | W. Taylor, W. Mears,
 J. Browne, W. Churchill, | E. Symon,
 and J. Brotherton, MDCCXVII.—The
 Dramatick Works | Of | John Dryden,
 Esq; | Volume the Second. [Third,
 Fourth, Fifth, and Sixth] Lon-
 don, | Printed for Jacob Tonson at
 Shakespeare's Head | over-againſt Kath-
 arine-Street in the Strand. | MDCCX-
 VII.

Duodecimo. Portrait by Vertue in each
 volume.

Edited by Congreve, who, in the Dedication to the
 Duke of Newcastle, thus refers to Dryden's lines in
 "The Double Dealer" (see No. 98): "In ſome very
 Elegant, tho' very partial Verſes which he did me the
 Honour to write to me, he recommended it to me to *be
 kind to his Remains*. I was then, and have been ever
 ſince moſt ſenſibly touched with that Expreſſion: and
 the more ſo, becauſe I could not find in my ſelf the
 Means of ſatiſfying the Paſſion which I felt in me, to do
 ſomething anſwerable to an Injunction laid upon me in
 ſo Pathetick and ſo Amicable a Manner. You, my Lord,
 have furniſh'd me with Ample means of acquitting my
 ſelf, both of my Duty and Obligation to my *departed
 Friend*."

66. The Dramatick | Works | Of | John
 Dryden, Esq; | In | Six Volumes. [vols.

II-VI] | [head of Shakespeare] London :
Printed for Jacob Tonson in the Strand. |
MDCCXXXV.

Duodecimo. Portrait by Vertue in first volume ; the others have frontispieces by G. Vander Gucht.

An uncut copy.

III. Contributed and Translated Works.

67. Lachrymæ Musarum : | The Tears of the
Muses ; | Exprest in | Elegies ; | Written
| By divers persons of Nobility and Worth,
| Upon the death of the most hopefull, |
Henry Lord Hastings | Onely Sonn of the
Right Honourable | Ferdinando Earl of
Huntingdon | Heir-generall of the high
born Prince | George Duke of Clarence, |
Brother to | King Edward the fourth. |
Collected and set forth by R. B. | Dignum
laude virum Musæ vetant mori Hor. |

London, Printed by T. N. and are to be
fold | by John Holden, at the blue Anchor
in the | New Exchange. 1650.

Octavo.

A — C, in eights; two leaves without signatures; D and E, eight leaves each; F, six leaves (F 3–8); G, three leaves.

The elegy by Dryden on pages 88–92, is generally considered his first appearance in print. Among the other contributors to this collection of elegies to the memory of Lord Hastings (whose death by smallpox occurred July 9, 1649) were the Earl of Westmoreland, Lord Falkland, Sir Aston Cokain, Robert Herrick, Sir John Denham, Andrew Marvel, J. Bancroft, Alexander Brome, and Richard Brome. The latter, better known for his comedies, is usually thought to have been the editor, whose initials "R. B." are on the title. Dryden's poem is characteristic of a schoolboy full of classical erudition, and carries to an extreme the scholastic pedantry, discernible also, though in less degree, in Dryden's early political poems. The rhythm also of some of the lines is imperfect. The poem is reprinted in Vol. I. of the edition of the "Miscellany Poems" of 1716.

The present is the second issue of the volume. It is the same book as the first issue with a substituted title. As originally published, the title agreed with that given above, except in the imprint, which was as follows: "London, Printed by Tho. Newcomb, 1649." On the verso of the title were "The names of the Writers of these following Elegies," but as they had been printed before the additional contributions had been sent in, the names of these last contributors were omitted, and

the list contains only twenty-seven names. The reprinted title has on the verso thirty-six names, and the editor has added a note at the foot apologizing to any contributor whose proper title he may have omitted.

68. Another copy of the same edition and the identical copy formerly owned by Lucie, Countess of Huntingdon, the mother of the ill-fated Lord Hastings. On the fly-leaves the sorrowing mother has recorded her tribute to her only son in a copy of verses, which for pathetic personal interest far surpass the stilted and more formal compositions of the regular contributors.

69. Sion and Parnassus, | Or | Epigrams |
On severall texts of the Old and | New
Testament, |

To which are added,

{ A Poem on the Passion,
A Hymn on the Resurrection,
Ascension,
And feast of Pentecost.

By John Hoddesdon. | Horat de arte
Poet. | Omne tulit punctum qui nuscuit
utile dulci. | London, | Printed by R.
Daniel for G. Everfden, and are to be |

fold at his shop over against the little
north | gate of S. Pauls Church. | MDCL.

Octavo. First edition.

¶, four leaves; A — I2, in eights.

Facing the title is a portrait of the author, engraved, according to Bromley, by T. Cross. Beginning on the verso of ¶ 2 and extending to the verso of ¶ 4 are commendatory poems by Henry Bromley (in Latin), R. Marsh, W. James, and John Dryden. Dryden's poem, "To his Friend, the Author, on his Divine Epigram," signed J. Dryden, of Trin. C., is believed to be his second appearance in print.

70. Poems, | Viz. | 1. A Panegyrick to the
King. | 2. Songs and Sonnets. | 3. The
Blind Lady, a Comedy. | 4. The Fourth
Book of Virgil, | 5. Statius his Achil-
leis, | with Annotations. | 6. A Pane-
gyrick to Generall | Monck. | By the
Honorable | S^r Robert | Howard. | Lon-
don, | Printed for Henry Herringman,
and are to be sold at his | shop at the
sign of the Anchor on the lower Walk |
of the New Exchange. 1660.

Octavo. First edition.

A — B, eight leaves each; C, nine leaves;
D — O, in eights.

Contains a commendatory poem to Howard, signed
"John Driden."

71. Covent Garden | Drolery, | Or A |
 Colection, | Of all the Choice Songs, |
 Poems, | Prologues and Epilogues,
 (Sung and | Spoken at Courts and Thea-
 ters) never in | Print before. | Written
 by the refined't Witts of the Age. |
 And Collected by A. B. | London, |
 Printed for James Magnes, neer the
 Piazza in | Ruffel-Street, 1672.

Octavo. First edition.

One leaf without signature; B1 — H7, in
 eights.

A large part of the pieces in "Covent Garden Drolery" are Dryden's. He may have been also the author of several other pieces there, whose authorship is not known. For example, the fine Prologue to "Julius Cæsar," written for a revival of the play at the Theatre Royal, may be his.

72. The | Man of Mode, | Or, | S^r Fop-
 ling Flutter. | A | Comedy. | Acted at
 the Duke's Theatre. | By George Ethe-
 rege, Esq; | Licensed, | June 3. | 1676. |
 Roger L'Eftrange. | London, | Printed
 by J. Macock, for Henry Herringman, at
 the Sign of | the Blew Anchor in the |
 Lower Walk of the | New Exchange,
 1676.

Quarto. First edition.

A — N, in fours.

Epilogue by Dryden. This was the last play Etherege produced.

73. Circe, | A | Tragedy. | As it is Acted |
 At His | Royal Highness the Duke of
 York's | Theatre. | By Charles D'Avenant,
 L.L.D. | Hor. Velut Ægri fomnia vava. |
 Licensed June 18, 1677, Roger L'Estrange.
 | London, | Printed for Richard Tonson
 at his Shop | under Gray's-Inn-gate
 next Gray's-Inn- | lane, MDCXXXVII.

Quarto. First edition.

Two leaves without signature; B — L 2, in
 fours.

Prologue by Dryden.

74. The | Rival Queens, | or the death of
 | Alexander | The Great. | Acted at the
 | Theatre-Royal. | By | Their Majesties
 Servants. | By Nat. Lee, Gent. | — Na-
 turâ sublimis & acer, | Nam spirat tragicum
 fatis, & feliciter audet. | Horat. Epist. ad
 Aug. | London, | Printed for James
 Magnes and Richard Bentley, at the Post-

houfe in | Ruffel-ftreet in Covent-Garden,
near the Piazza's, 1677.

Quarto. First edition.

A, four leaves; a, two leaves; B — D, in fours;
E, five leaves; F — I, in fours.

Complimentary poem by Dryden.

75. Mithridates | King of Pontus, | A | Trag-
edy: | Acted at the | Theatre Royal, |
By their Majeftie's Servants. | Written by
Nat. Lee. | Hi motus animorum atque
hæc certamina tanta, | Pulveris exigui
jactu compreffa quiefcent. | Virgil. Georg.
l. 4. | Licenfed March 28 1678. | Roger
L'Estrange. | London: | Printed by R.
E. for James Magnes and Rich. Bentley.
in Ruffel- | ftreet in Covent-Garden,
near the Piazza's 1678.

Quarto. First edition.

A — L, in fours.

Epilogue by Dryden. A second Epilogue was
written for a representation of the play in 1681, and
Scott has printed it as Dryden's, but it was probably
done by Lee himself.

76. A | True Widow. | A | Comedy, | Acted
by the Duke's Servants. | Written by |

Tho. Shadwell. | Odi profanum Vulgus &
arceo. | [device] London, | Printed for
Benjamin Tooke, at the Ship in St. Paul's
Church- | yard. 1679.

Quarto. First edition.

A — L, in fours.

Prologue by Dryden. After his quarrel with Shadwell, Dryden gave this Prologue to Mrs. Behn, in 1690, for her play, "The Widow Ranter" (see No. 92).

77. Ovid's | Epistles, | Translated | By Sev-
eral Hands. | Vel tibi compositâ cantetur
Epistola voce: | Ignoram hoc aliis ille
novavit opus. Ovid. | London, | Printed
for Jacob Tonson at the Sign of the |
Judges Head in Chancery Lane, near |
Fleet-Street. 1680.

Octavo. First edition.

A, eight leaves; a, four leaves; B — S, in
eights.

The Preface is signed by Dryden; among the other contributors were Tate, Flatman, Mrs. Behn, Settle, Lord Mulgrave, Rhymer, and Otway. The translation gave occasion for several burlesques; (see Nos. 105-107).

78. Cæsar Borgia; | Son of | Pope Alexan-
der | The | Sixth: | A | Tragedy |

Acted at the | Duke's Theatre | By |
 Their Royal Highnesses Servants. | Written
 by Nat. Lee. | London: | Printed by R.
 E. for R. Bentley, and M. Magnes, in
 Ruffel- | Street in Covent-Garden, near
 the Piazza, 1680.

Quarto. First edition.

A — K, in fours.

Prologue by Dryden.

79. The | Loyal | General, | A | Tragedy. |
 Acted at the | Duke's Theatre | Written |
 By N. Tate, | London, | Printed for Henry
 Bonwicke, at the Red Lion | in St. Paul's
 Church-yard, M. DC. LXXX.

Quarto. First edition.

A, four leaves; a, two leaves; B — I₂, in
 fours.

Prologue by Dryden.

80. The | Loyal Brother | Or the | Persian |
 Prince. | A | Tragedy | As it is Acted at
 the Theatre Royal | by their Majesties
 Servants. By Thomas Southern. | I, fuge;
 fed poteras tutior esse Domi. Mart. |
 London, | Printed for William Cademan

at the Popes Head | in the New Exchange
in the Strand, 1682.

Quarto. First edition.

A—12, in fours.

Prologue and Epilogue by Dryden, though he does not sign them. This was Southerne's first play. It was directed against the Whigs, the Duke of York being the "loyal brother," while the conspirator in the play was Shaftesbury. According to Dr. Johnson, Dryden raised his customary price for a prologue or epilogue from two to three guineas when "The Loyal Brother" was brought out, saying: "Not, young man, out of disrespect to you, but the players have had my goods too cheap." This incident is responsible for Pope's lines;

"Tom, whom Heaven sent down to raise
The price of prologues and of plays."

81. The | Unhappy Favorite: | Or The |
Earl of Essex. | A | Tragedy. | Acted at
the | Theatre Royal | By Their Majesty's
Servants. | Written by John Bankes. |
— qui nimios optabat Honores, | Et
nimias poscebat Opes, numerosa parabat |
Excelsæ turris tabulata, unde altior effet |
Casus & impulsæ præceps immane Ruinæ.
Juven. Sat. 10. | London, | Printed for
Richard Bentley and Mary Magnes in

Ruffel-street | near the Piazza in Covent
Garden, 1682.

Quarto. First edition.

A — L₂, in fours.

Prologue and Epilogue by Dryden.

82. The | History | Of The | League. |
Written in French | By Monsieur Maim-
bourg. | Translated into English | Accord-
ing to His Majesty's Command. | By Mr.
Dryden. | — Neque enim libertas gra-
tior ulla est | Quàm sub Rege Pio — |
London, | Printed by M. Flefher, for
Jacob Tonson, at the | Judges-Head in
Chancery-lane near Fleetstreet. 1684.

Octavo. First edition.

A, a, and b, in eights; c, six leaves; B — Z,
and Aa — Kk, in eights; Ll, four leaves;
Mm, two leaves; Aaa — Uuu, in eights; Xxx,
four leaves.

83. An | Essay | On | Translated Verse. | By
the | Earl of Roscommon. | Cape Dona
Extrema Tuorum. | London, | Printed
for Jacob Tonson at the Judges Head in |
Chancery Lane, 1684.

Quarto. First edition.

One leaf without signature; A — D, in fours; between A₃ and A₄ are inserted two leaves signed (a) and (a₂).

Contains complimentary address by Dryden. Roscommon returned Dryden's favor with a complimentary poem on his "Religio Laici," which Dryden published in the "Miscellany Poems" of 1684 (see No. 85).

84. Constantine | The | Great; | A | Tragedy. | Acted at the | Theatre-Royal, | By their Majesties Servants. | Written by Nat. Lee, Gent. | London, | Printed by H. Hills Jun. for R. Bently, in Ruffel-Street, Covent- | Garden, and J. Tonfon, at the Judges-Head in | Chancery-Lane near Fleet-street. 1684.

Quarto. First edition.

A — I₂, in fours.

Epilogue by Dryden.

85. Miscellany Poems. | Containing a New | Translation | Of | Virgills Ecloques, | Ovid's Love Elegies, | Odes of Horace, | And Other Authors; | With Several | Original Poems. | By the Most Eminent Hands. | Et Vos, O Lauri, carpam, & Te,

proxima Myrte: | Sic positæ quoniam
 fuaveis miscetis oderes. | Virg. Ecl. 2. |
 London, | Printed for Jacob Tonson, at
 the Judges-head in | Chancery-Lane near
 Fleet-street, 1684.

Octavo. First edition. Edited by Dryden.
 A, four leaves; B—X, in eights; Y, four
 leaves; A—E, in eights; F, four leaves.

This volume contains reprints of "Mac Flecknoe,"
 "Absalom and Achitophel," and "The Medal," to-
 gether with translations from Ovid, Theocritus, and
 Virgil, complimentary addresses, and some Prologues
 and Epilogues.

36. Sylvæ: | Or, The | Second Part | Of |
 Poetical | Miscellanies. | — Non de-
 ficit alter | Aureus; & simili frondefcit
 virga Metallo. Virg. | London, | Printed
 for Jacob Tonson, at the Judges-Head |
 in Chancery-lane near Fleetstreet, 1685.

Octavo. First edition.
 A and a, eight leaves each; b, four leaves;
 leaf of errata; B—L, in eights; M, four
 leaves; Aa—Hh, in eights; Ii, seven leaves.

This second series of the Miscellanies Contains
 translations from the "Æneid," Theocritus, and Hor-
 ace, mostly by Dryden. There is a long Preface by
 Dryden on translation. The third series, with the ad-

ditional title of "Examen Poeticum," appeared in 1693, containing translations from Ovid's "Metamorphoses," the "Veni, Creator Spiritis," epitaphs, and "Hector and Andromache" from the 6th Iliad. The fourth, called also the "Annual Miscellany," was published in 1694, and included Dryden's translation of the "Georgics," bk. iii, and his excellent poem addressed to Sir Godfrey Kneller. A fifth volume, by other writers, appeared in 1704, and a sixth in 1706. A uniform edition of the Miscellanies was published in 1716 in six volumes, and is described under the next number.

87. The First Part [Second, Third, Fourth, Fifth and Sixth] of | Miscellany Poems. | Containing Variety of New | Translations | Of The | Ancient Poets: | Together with Several Original Poems. | By the Most Eminent Hands. | Publish'd by Mr. Dryden. | [quotation in first three volumes] The Fourth Edition. | London. | Printed for Jacob Tonson at Shakespeare's | Head over-against Katharine-Street in | the Strand. MDCCXVI.

Duodecimo.

88. Poems | By | Mrs. Anne Killigrew. | Immodicis brevis est ætas, & rara Senectus. | Mart. l. 6. Ep. 29. | These Poems are Licens'd to be Publish'd, | Sept. 30, 1685.

| Ro. L'Estrange. | [device] London : |
Printed for Samuel Lowndes, over against
Exeter Exchange in | the Strand. 1686.

Quarto. First edition.

One leaf without signature; [a]-[c] 1, in fours;
B — O 2, in fours.

Contains Ode to the memory of Anne Killigrew by
Dryden.

9. Remains | of | Mr. John Oldham | In |
Verse and Prose. | London : | Printed for
Jo Hindmarfh, at the Golden Ball over |
against the Royal Exchange in Cornhil.
1687.

Octavo.

A — I, in eights.

Contains an epitaph by Dryden on the death of Oldham, author of "Satires on the Jesuits," which were written in 1679 and published in the height of the excitement against the Roman Catholics. Oldham died in 1683, in his twenty-ninth year, and Dryden gives generous praise to his fellow satirist in the noble lines, beginning:

"Farewell, too little and too lately known,
Whom I began to think and call my own."

10. The | Life | Of | St. Francis Xavier, | Of
The | Society | Of | Jesus, | Apofle of
the Indies, | and of Japan. | Written in
French by Father Domi- | nick Bohours,

of the fame Society. | Tranflated into
Engliſh | By Mr. Dryden. | London,
Printed for Jacob Tonſon, at the Judges-
Head | in Chancery-lane, MDCLXXX-
VIII.

Octavo. First edition.

A, eight leaves; a, four leaves; B—Z, Aa—
Zz, and Aaa—Ccc, in eights.

91. Paradise Loſt. | A | Poem | in Twelve
Books. | The Authour | John Milton. |
The Fourth Edition, Adorn'd with Sculp-
tures. | London, | Printed by Miles
Fleſher, for Jacob Tonſon, at the Judge's-
Head in Chancery-lane near Fleet-Street.
| MDCLXXXVIII.

Folio.

A, two leaves; B—Z and Aa—Yy 2, in
fours; Zz and Aa, two leaves each.

The title is preceded by a portrait of Milton, en-
graved by R. White, under which are Dryden's well-
known lines :

Three poets, in three diſtant ages born,
Greece, Italy, and England did adorn.
The Firſt in loftineſs of thought Surpaſſ'd,
The next in Maſtety; in both the Laſt.
The force of Nature cou'd no further goe:
To make a Third ſhe joynd the former two.

This is the firſt folio edition of "Paradiſe Loſt," and
the firſt to be illuſtrated, the work containing, in ad-
dition to the portrait, twelve full-sized copper-plates.

92. The | Widdow Ranter | Or, The History
of | Bacon in Virginia. | A | Tragi-Com-
edy, | Acted by their Majesties Servants.
| Written by Mrs. A. Behn. | [device]
London, Printed for James Knapton at
the | Crown in St. Paul's Church-Yard.
1690.

Quarto. First Edition.

A — H, fours.

The Prologue, by Dryden, is the one he wrote for Shadwell's "True Widow" (see No. 76).

93. A | Dialogue | Concerning | Women, |
Being a Defence | Of the | Sex: | Writ-
ten to Eugenia. | London, Printed for R.
Bentley in Ruffel-Street in Covent-Gar-
den, and J. Tonson at the Judge's-Head
in Chancery-Lane. 1691.

Octavo. First edition.

A, four leaves; B — K 3, in eights.

Dryden contributed a Preface to this work, the most notable of the productions in prose of William Walsh (1663-1708), critic and poet, and the friend of Alexander Pope.

94. The | Mistakes, | Or, | The Falso Re-
port: | A | Tragi-Comedy. | Acted by
Their Majesties Servants. | Written by

Mr. Jof. Harris. | The Prologue Written
by Mr. Dryden, | The Epilogue by Mr.
Tate. | Hæc fi placuiffe erint mihi præmia
Mart. | Licenfed according to Order. |
London, Printed for Jo. Hindmarfh at the
Golden-Ball | over againft the Royal-Ex-
change. 1691.

Quarto. First edition.

Four leaves without fignature; B—L, in fours.

Harris was the ostensible author of this dull piece, to which Dryden contributed a Prologue.

95. The | Satires | Of | Decimus Junius Ju-
venalis. | Tranflated into | English Verfe.
| By | Mr. Dryden, | And | Several
other Eminent Hands. | Together with
the | Satires | Of | Aulus Perfius Flac-
cus. | Made Englifh by Mr. Dryden. |
With which is Prefix'd a Difcourfe con-
cerning the Original and Progreff | of
Satire. Dedicated to the Right Honour-
able Charles Earl of | Dorfet, &c. By
Mr. Dryden. | Quicquid agunt homines,
votum, timor, Ira, voluptas, | Gaudia,
difcurfus, noftri eft farrago libelli. | Lon-
don, | Printed for Jacob Tonfon at the
Judge's-Head in Chancery-Lane, near |

WORKS OF JOHN DRYDEN.

Fleetstreet MDCXCIII. | Where you may have Compleat Sets of Mr. Dryden's Works, in Four Volumes | in Quarto, the Plays being put in the order they were Written.

Folio. First edition.

Two leaves without signature; (a) — (o), in twos; B — Llll and A — Z, in twos.

Each of the satires, twenty-two in all, is preceded by a half-title and argument, following which are explanatory notes, by Dryden. From the half-titles to Juvenal we learn that five of the satires were translated by Dryden, one each by Charles Dryden and John Dryden, Jr., two by Tate, one each by Bowles, Stepney, Harris, Congreve, Power, and Creech, and one by an anonymous translator. All the satires of Persius were translated by Dryden.

96. Another copy of "Juvenal," on Large Paper.
97. Henry the Second, | King of England; | With The | Death of Rosamond. | A Tragedy. | Acted at the Theatre-Royal, | By | Their Majesties Servants. | London: | Printed for Jacob Tonson, at the Judges Head in | Chancery-lane near Fleet-street. MDCXCIII.

Quarto. First edition.

A — H₂, in fours.

This tragedy was written by John Bancroft, the surgeon, for Mountfort, the comedian, and it was published as Mountfort's. The Epilogue is by Dryden.

98. The | Double-Dealer, | A | Comedy. |
 Acted at the | Theatre Royal, | By Their
 Majesties Servants. | Written by Mr.
 Congreve. | Interdum tamen, & vocem
 Comœdia tollit. | Hor. Ar. Po. | Lon-
 don, | Printed for Jacob Tonson, at the
 Judges-Head near | the Inner-Temple-
 Gate in Fleet-street. 1694.

Quarto. First edition.

Aa, and B — L, in fours.

Congreve's first play, "The Old Bachelor," was very successful; this, his second comedy, was first acted in November, 1693, and was received with indifference. The following year "The Double Dealer" was published, and Dryden contributed a complimentary address, "To my Dear Friend, Mr. Congreve," in which he consoled and encouraged him. In conclusion he charged Congreve with the defence of his fame when he was dead.

. . . "You, whom ev'ry Muse and Grace adorn,
 Whom I forsee to better Fortune born,
 Be kind to my Remains; and oh defend,
 Against Your Judgment Your departed Friend!
 Let not the Insulting Foe my Fame pursue;

WORKS OF JOHN DRYDEN.

But thade those Laurels which descend to you :
And take for Tribute what these Lines exprefs
You merit more ; nor cou'd my Love do lefs."

In 1717 Congreve fulfilled Dryden's charge by an edition of his plays (see No. 65).

99. The | Husband | His Own | Cuckold. |
A | Tragedy. | As it is Acted at the
Theater in Little | Lincolns-Inn-Fields, |
Written by Mr. John Dryden, Jun. | Et
Pater Æneas, & Avanculas excitet Hec-
tor. | Virg. | London, | Printed for J.
Tonfon, at the Judge's Head in Fleet-
street, | near the Inner Temple - Gate,
1696.

Quarto. First edition.

A, four leaves ; * two leaves ; B — H, in fours.

"The Husband his Own Cuckold" was written by Dryden's second son, John. It was produced in 1696, with a Prologue by Congreve and an Epilogue by Dryden. It was published soon after, with a Preface by Dryden and a Dedication to Sir Robert Howard, the author's maternal uncle, who had revised and re-written the play.

100. The Works | Of | Virgil: | Containing
His Pastorals, | Georgics, | And |
Æneis. | Translated into English Verse ;
By | Mr. Dryden. | Adorn'd with a

Hundred Sculptures. | Sequiturque
 Patrem non passibus Æquis. Virg.
 Æn.2. | London, | Printed for Jacob
 Tonson, at the Judges-Head in
 Fleetstreet, | near the Inner-Temple-
 Gate, MDCXCVII.

Quarto.

A, two leaves; ☞ and ☞☞, four leaves each;
 ☞☞☞ — ☞☞☞☞☞, in twos, †, two leaves;
 ††, three leaves; B — G, in fours; ¶¶, four
 leaves; ¶¶¶, two leaves; H — T, in fours,
 U, two leaves; (a) — (f), in fours Aa — Zz,
 Aaa — Zzz, and Aaaa — Ffff, in fours; Gggg,
 two leaves; Hhhh and Iiii, four leaves each;
 Kkkk, two leaves.

Dryden's translation of Virgil was commenced near the end of 1693, and was finished about the end of 1697. It was published in July, 1697, and sold so rapidly that the first edition was all disposed of in a few months, and a second, revised by Dryden, appeared in the following year. In November, 1697, he wrote to his sons Charles and John, who were at Rome, in the Pope's service: "My Virgil succeeds in the world beyond its desert or my reputation."

101. Heroick Love: | A | Tragedy. | As it
 is Acted at | the Theatre in | Little
 Lincolns-Inn-Fields. | Written by the
 Honourable | George Granville, Esq; |

Rectius Iliacum Carmen deducis in
Actus, — | Hor. de Arte Poeticâ. |
Quam si proferres ignota indictaque
primus. | London: | Printed for F.
Saunders, in the New-Exchange in the
Strand; | H. Playford in the Temple-
Change, and B. Tooke at the Middle- |
Temple-Gate, Fleetstreet, 1698.

Quarto. First edition.

A, four leaves; A, two leaves; B — K, in
fours; two leaves without signature.

Contains complimentary poem by Dryden.

102. Beauty in Distress. | A | Tragedy. | As
it is Acted at the Theatre | in Little
Lincolns-Inn-Fields. | By His Majesty's
Servants. | Written by Mr. Motteaux. |
With a Discourse of the | Lawfulness
and Unlawfulness of Plays, | Lately
Written in French by the Learned Father
Calf - | faro, Divinity - Professor at
Paris. | Sent in a Letter to the Author |
By a Divine of the Church of England. |
London, | Printed for Daniel Brown, at
the Black Swan and Bible without
Temple- | bar; and Rich. Parker at
the Unicorn under the Piazza of the

Royal | Exchange. 1698. | There is
newly published, The Uefulness of the
Stage, to the Happines of Mankind, |
To Government, and to Religion. Oc-
casioned by a late Book, Written by
Jeremy | Collier, M. A. By Mr. Dennis.
Printed for Rich. Parker.

Quarto. First edition.

A — M₂, in fours.

“Motteaux’s tragedy, ‘Beauty in Distress’, was published in June, 1698, with a complimentary poem by Dryden prefixed. Jeremy Collier’s attack on the immorality and profaneness of the English stage, in which Dryden was severely handled, had appeared in the preceding March. Dryden retaliates in the poem he wrote for Motteaux’s comedy, and excuses himself for his attacks on the clergy. In his Epilogue to ‘The Pilgrim,’ written very shortly before his death, Dryden defended himself against Collier; but it must be admitted that his self-defence is not complete or satisfactory.”—*Christie*.

IV. Drydeniana.

103. Epigrams | Of All Sorts, | Made at |
Divers Times | On | Several Occasions.
| By Richard Flecknoe. | A nostris pro-

culeft omnis vefica libellis. Mart. | Lon-
 don: | Printed for the Author, and Will. |
 Crook, at the Green-dragon with- | out
 Temple-bar, 1670.

Octavo.

A, four leaves; B—H, in eights.

In one of his epigrams Flecknoe praises Dryden,
 “the Muses’ darling and delight,
 Than whom none ever flew so high a height.”

Dryden, however, regarded Flecknoe as an exceedingly
 dull poet, and made use of his name in the title of
 “Mac Flecknoe,” 1682, his satire on Shadwell (see
 No. 14). In “Mac Flecknoe” Dryden says that
 Flecknoe

“In prose and verse was owned, beyond dispute,
 Through all the realms of nonsense, absolute.”

Flecknoe, who was an Irishman and a Roman Catholic
 priest, is supposed to have died about 1678. Little is
 known about him; his verses, which are rather unin-
 teresting, were happily chiefly printed for private cir-
 culation.

104. The | Rehearsal, | As it was Acted at
 the | Theatre-Royal. | .[device] London,
 Printed for Thomas Dring, at the White-
 Lyon, | next Chancery-Lane end in
 Fleet- | street, 1672.

Quarto. First edition.

Two leaves without signature; B—H, in
 fours.

DRYDENIANA.

In "The Rehearsal" Buckingham caricatured Dryden and ridiculed his rhymed plays. The witty Duke had the assistance in this famous production of Butler, Sprat, Clifford, and others. The poet Bayes of the farce was Dryden; his dress and manners were imitated, his favorite phrases freely used, and a number of passages of his plays parodied. Dryden was revenged in "Absalom and Achitophel," where he sketched Buckingham as Zimri. Buckingham replied in a little known and rather dull work entitled "Poetical Reflections on a late Poem, entitled Absalom and Achitophel, by a Person of Honour." Eighteen plays were burlesqued in "The Rehearsal," of which the following were Dryden's: "Conquest of Granada," "The Indian Emperor," "Marriage-à-la-Mode," "Secret Love," "Tyrannic Love," and "The Wild Gallant."

105. The | Wits | Paraphras'd: | Or, | Paraphrase upon Paraphrase. | In a Burlesque | On The | Several late Translations | Of | Ovid's Epistles. | Juven. Sat. 10. | Et facilis cuivis rigidi censura cachinni. | London, | Printed for Will Cademan, at the Popes-Head in | the New Exchange in the Strand. 1680.

Octavo. First edition. Anonymous.
A — K, in eights.

Burlesque rhyme was in fashion at this period, following the example set by Butler in his "Hudibras," and a poet could hardly publish a serious work but

DRYDENIANA.

that it was immediately parodied. The present collection of fifteen burlesque epistles was especially aimed at Dryden's translation of Ovid (see No. 77). It was followed by a burlesque upon itself, by Alexander Radcliffe, which, in a second edition, was enlarged.

106. Ovid Travestie, | A | Burlesque | Upon
several of | Ovid's Epistles: | By | Alex-
ander Radcliffe, | Of Gray's-Inn, Gent. |
London, | Printed for Jacob Tonson, at
the Judge's-Head in Chan- | cery-lane,
near Fleet-Street. MDCLXXX.

Quarto. First edition.

*, three leaves; A — F 1, in fours.

This volume pretends to be an answer to "The Wits Paraphrased," but also burlesques Dryden's translation.

107. Ovid Travesftie, | A | Burlesque |
Upon Ovid's Episftles. | The Second
Edition, Enlarged with | Ten Epistles
never before printed. | By | Alexander
Radcliffe, | of Gray's-Inn, Gent. | Lon-
don, | Printed for Jacob Tonson, at the
Judge's- | Head in Chancery-Lane, near
Fleet-ftreet. | MDCLXXXI.

Octavo. Second edition.

A, five leaves; B — I, in eights.

Contains ten additional epistles, making fifteen in all.

108. Azaria | And | Hushai, | A | Poem. |
 Quod cuique visum est sentiant. | Lon-
 don, | Printed for Charles Lee, | An.
 Dom. 1682.

Quarto. First edition.

A, two leaves; B — F₃, in fours.

A counter allegory by Samuel Pordage to "Absolom and Achitophel," and one of its several answers.

109. The | Medal | Of | John Bayes: | A |
 Satyr | Against | Folly and Knavery. |
 — Facit indignatio versus. | [device]
 London: | Printed for Richard Janeway,
 1682.

Quarto. First edition.

One leaf without signature; A — D, in fours.

A virulently personal answer by Thomas Shadwell to "The Medal." It so angered Dryden that he devoted a new satire to Shadwell, who had once been his friend — "Mac Flecknoe, or a Satire on the True Blew Protestant Poet, T. S." (see No. 14).

110. Satyr | To His | Muse. | By the Author
 of | Absalom & Achitophel. | Quo liceat
 libris non licet ire mihi | Turpiter huc
 illuc Ingeniosus eat. | London, | Printed
 for T. W. 1682.

DRYDENIANA.

Quarto. First edition.

B — D_I, in fours.

One of the most noted of the numerous contributions to the controversy between Dryden and Shadwell. As it principally consists of abuse of Dryden, it could not, of course, have been written by him. It has been generally ascribed to John Somers, later the celebrated Lord Chancellor, then a young man beginning his profession; but Christie says there is neither internal probability nor evidence to support the story. Pope has said that Somers told him he had nothing to do with the poem.

111. Another copy of the same edition, with pagination somewhat irregular and with a different imprint, but agreeing in other respects. The imprint: "London, | Printed for D. Green, 1682."

112. The | Laurel, | A | Poem | On The | Poet-Laureat, | Nos sequimur Lauros Te Lauri sponte sequuntur. | London, Printed for Benj. Tooke at the Ship in St. Paul's | Church-Yard, 1685.

Quarto. First edition.

A — F_I, in fours.

An attack on Dryden by Robert Gould, who published a volume of poems in 1689.

113. The | Hind | and The | Panther | Trans-
 versed | To the Story of | The Country |
 Moufe and the City- | Moufe | Much
 Malice Mingled with a little Wit Hind
 Pan. | Nec vult Panthera domari. Quæ
 Genus | London: | Printed for W. Davis,
 MDCLXXXVII.

Quarto. First edition.

A, three leaves; B — E2, in fours.

The best of the many replies to Dryden's brilliant poem,—Bayes, Smith's and Johnson's—of Buckingham's "Rehearsal," reappeared in this truly witty performance, by Matthew Prior and Charles Montague, the future Earl of Halifax, two young men destined to become distinguished in literature and politics. Montague was Prior's ostensible collabator in this satire, but Prior was probably the more active partner. It was his first literary essay.

114. A | Description | of | Mr. D ——n's |
 Funeral | A | Poem. | London; | Printed
 for A. Baldwin in Warwick-lane, |
 MDCC. Price 3d.

Folio. First edition. By Tom Brown.

A — B, in twos.

115. Luctus Britannici: | or the | Tears of the
 | British Mufes; | for the | Death of |
 John Dryden, Esq: | late | Poet Laureat

to Their Majesties, K. Charles | and K.
James the Second, | Written By the
most Eminent Hands in the two Famous
Univer- | sities, and by Several Others. |
[quotation] London | Printed for Henry
Playford, in the Temple-Change, and
Abel Roper, at | the Black Bay in Fleet-
street; | and sold by John Nutt near
Stationer's Hall. 1700.

Folio. First edition. Portrait.

A — P and Aa — F, in twos.

This is one of the several volumes of poems on Dryden that appeared shortly after his death. As a tribute of poetry to his memory it is not remarkable but serves to show the strong and general sensation excited by the passing away of "Glorious John."

The portrait that appears with this volume, though without name of painter or engraver, is undoubtedly after Kneller, and is from the same original as the one by Vander Gucht. It is quite possible that the present is the earliest engraved portrait of Dryden.

V. Portraits.

16. Portrait of John Dryden in oil, attributed to Sir Godfrey Kneller. The following note from Leon Richeton accompanies the painting:

PORTRAITS OF DRYDEN.

“I have carefully examined the life-sized painting of the portrait of John Dryden and have afterwards compared it with the well-known examples of Sir Godfrey Kneller’s portraits in the National Portrait Gallery and I am convinced that your portrait is an original work of this master.

“The manner of the painting, the texture of the canvas and the fact that the picture is not signed, all lead me to this conclusion.”

117. Another portrait of Dryden, also ascribed to Kneller and, as far as is known never engraved.

118. Full bust, in oval, face to left. Mezzotint. G. Kneller Baron^t pinx. G. White fecit.

Inscription, below: M^r John Dryden. Sold by Thomas Bowles Printseller in St. Paul’s Church Yard, London.

119. Bust, in oval, with border, in a rectangle. Line. Peint par le Chevalier Kneller. Graue le Chevalier Edelinck C. P. R.

Inscription, below. M^r John Dryden.

This print, which appeared in the folio edition of Dryden’s “Plays,” 1701, was probably also issued separately.

120. Full bust, in a rectangle, face to right.
Line. G. Kneller eques pinxit. Geo:
Vertue Londini Sculpsit 1730.

Inscription, below: Nat. 1632. denat.
Ætat. 68. | John Dryden, | whose tune-
ful Muse affords, | The Sweetest Num-
bers, and the fittest Words | Addison.

Prænobili D^{no} Edoardo Comiti Oxo-
niæ &c. ad Archetypā Museo Harley-
ano afservatum. Quâ par est Observan-
tia D. D. G. Vertue Sculpt^r.

121. Bust, in oval, with border, in a rectangle.
Line. G. Kneller pinxit. J. Hou-
braken, sculps. Amst. 1743.

Inscription, in border: John Dryden.

From the collection of the late Earl
of Oxford. Impensis J. P. Knapton Lon-
dini, 1743.

122. Bust, in oval, with border, in a rectangle,
face to right. Stipple and line. Vertue.
Sc.

Inscription, below: M^r John Dryden.

This portrait first appeared in Dryden's "Dramatic
Works," edited by Congreve, London, 1717.

123. The same plate, retouched by Vertue at a later date.

124. Bust, in oval, with border, in a rectangle, face to left. Line. Iohn: Ryly Pinxit. P. A. Gunst Sculp:

Inscription, below: M^r Iohn Dryden.
| Anno, 1683. Ætat: 52.

Engraved by Van Gunst after Riley's painting, and published with the two portraits that follow in the edition of Dryden's version of Virgil that appeared in three volumes in 1709.

125. Bust, in oval, with border, in a rectangle, face to right. Line.

S^r G: Kneller Pinxit. M. V^{dr} Gucht Sculp.

Inscription, below: M^r Iohn Dryden. |
Anno, 1693. Ætat: 62.

126. Bust, in oval, with border, in a rectangle, face to right. Line.

Inscription, below: Iohn Dryden |
Anno, 1698. Ætat: 67.

S^r G. Kneller Pinxit. I. de Lecuw, Sculp.

127. Bust, in a rectangle, face to left. Line.

Inscription: John Dryden.

Engraved for the Univerfal Magazine

For J. Hinton at the King's Arms in Newgate Street.

128. Bust, in oval, with border, in a rectangle, face to left. Line.

Inscription in border: John Dryden, Esq.

For the London Mag. Publish'd by R. Baldwin Jun^r at the Rose in Pater Noster Row, 1752.

129. Bust, in oval, with border, in a rectangle, face to left. G. Kneller, P. J. B. Grateloup Sc.

Inscription, below: Jⁿ Dryden.

This is the second portrait engraved by Jean-Baptiste de Grateloup (1735-1784), the French savant "who practised engraving simply for amusement." His process of engraving seems to have involved the use of aquatint, mezzotint, line, and dry point, and some parts of the plate, it is said, were hammered. The secret was confided to his nephew, Dr. J. P. S. de Grateloup under a promise that it should never be divulged, and it died and was buried with him.

130. Bust, in oval, with border, in a rectangle, face to left. Line. Sharp sc.

Inscription, below: John Dryden.

Printed for John Bell near Exeter Exchange Strand London Jan^y. 12th 1778.

131. Bust, in oval, with border, in a rectangle, face to left. Line. Cook sc.
 Inscription, below: John Dryden.
 Printed for John Bell, at the British Library in the Strand, London, Aug. 16. 1780.
132. Bust, in circle, with border, in a rectangle, face to right. Line. G. Zocchi Inven^o. D. B. Pyetti Sculp^t.
 Inscription, below: John Dryden.
 Morifon's Edition of Dryden's Virgil.
133. Bust, in oval, with border, in a rectangle. Line. G. Kneller pinx. W. Sharp Sculp.
 Inscription, below: Dryden.
 Published by G. Kearsly, N^o 46 Fleet Street.
134. Bust, in oval, face to right. Line. From Houbraken. Birrell sculp.
 Publish'd by Harrison & C^o Aug. 1. 1794.
135. Bust, in circle, with border, in a rectangle, face to right. Line. I. Sherwin sculp.
 Inscription, below: Dryden.

136. Bust, in oval, face to right. Stipple.
Holl, sculp.

137. Bust, in a rectangle, face to right.
Stipple. Engraved by R. H. Cook, from
the Print by Houbraker.

Inscription, below: Dryden.

Published by Mathews & Leigh,
Augst 1. 1808.

138. Bust, in a rectangle, face to right. Line.
Drawn by T. Uwins. Engraved by E.
Smith.

Inscription, below: John Dryden. |
From an original Picture in the Collec-
tion | of Sir Walter Scott, Bart.

London, July 1, 1822. Published by
W. Walker, 5 Grays Inn Square.

139. Bust, in a rectangle, face to right. En-
graved by I. Jenkins, from a Painting by
Godfrey Kneller.

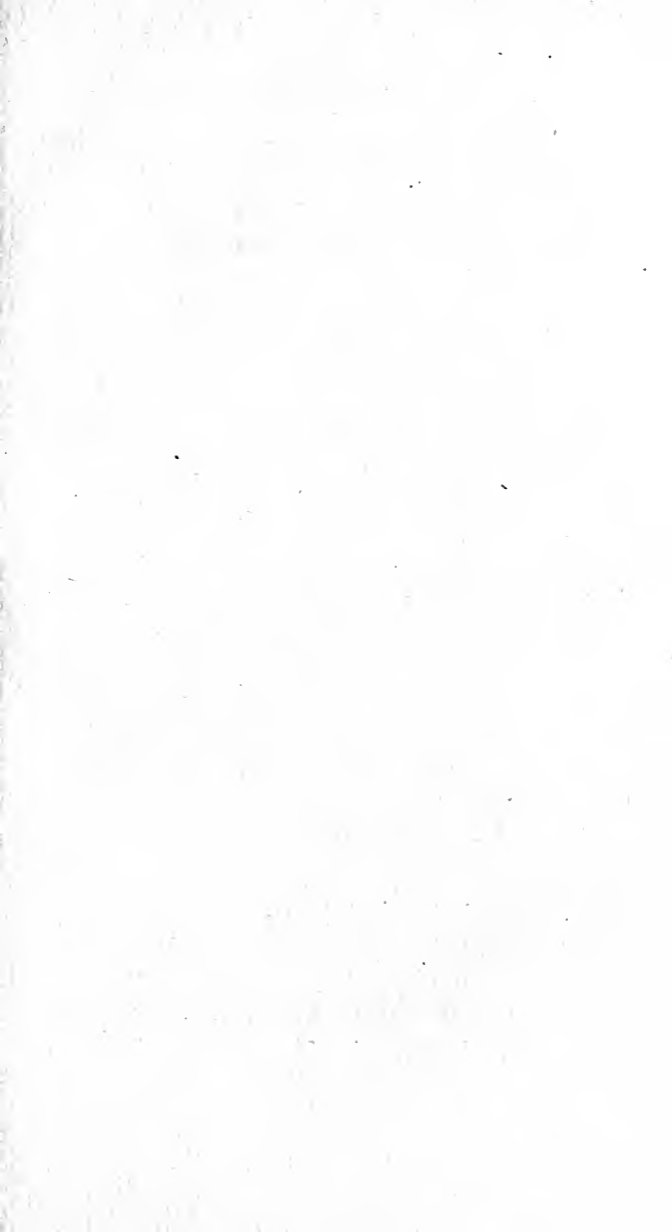
Inscription, below: John Dryden.

London: Published by Thomas Kelly,
17, Paternoster Row, 1830.

140. Bust, in a rectangle, face to left.
Stipple. Engraved by C. E. Wagstaff.

PORTRAITS OF DRYDEN.

141. Bust, in a rectangle, face to right.
Stipple. H. Robinson sc.
Inscription, below: Jon: Dryden.
London, William Pickering, 1833.
142. Bust, in rectangle, face to left. Stipple.
Inscription, below: J. Dryden.
143. Bust, in a rectangle, face to right. Line.
Sir G. Kneller. J. Horsburgh.
Inscription, below: John Dryden.
144. Bust, face to left. Stipple. Bollinger sc.
Inscription, below: Dryden.
Zwickau, b. d. Gebr. Schumann.
145. Heads of Dryden, Aetat 33, 59, and 67,
in circles, in a rectangle. Stipple.
Hinchliff, sc.
Inscription, below: John Dryden.
146. Bust, in a rectangle, face to right.
Stipple. Sir G. Kneller. H. Robinson.
Inscription, below: John Dryden.
London, Edward Moxon, Dover Street,
1851.



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