THE POETICAL REGISTER:

OR, THE

Lives and Characters

OF ALL THE

ENGLISH POETS.

With an Account of their

WRITINGS.

Adorned with curious Sculptures, engraven by the best MASTERS.

Poets *have an undoubted Right to claim,*
If not the greatest, *the most* lasting *Name.*
Congreve.

VOL. II.

LONDON:

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TO THE

RIGHT HONOURABLE

GEORGE

Lord Viſcount *Lanſdown.*

My LORD,

THE following Papers contain an Account of Men Eminent in different Ages, for adorn-

ing their Native Language with the Charms of Poetry, and who now appear in a Body before Your Lordſhip, as *One* who can beſt diſtinguiſh their ſeveral Claims and Merits. They come to You both as to their Patron and their Judge, as well to Protect their Names with the generous Spirit of an *Engliſh* Nobleman, as to Determine their Shares of that Reverſionary Fame they expected from their Writings, by one *unqueſtionable*

ble Test, the Pleasing an Author of Your Taste and Genius.

ÆNEAS in VIRGIL is made to look with Joy on the Heroes of his Family, who were to pass into the World, and do Honour to his Name; Your Lordship, from this backward View of Your Predecessors in Poetry, may receive a Pleasure of another kind: The Line of *Rome* began with Him, the Line of *Drama-*

tick Poets is crown'd and compleated in *You.*

This alone, my Lord, will juſtify me to the World, in imploring Your Patronage for a Work of this Nature. For whoſe Name could I ſo properly prefix to this Performance, as the only *Nobleman,* now living, a *Dramatick Poet?* Your *Lordſhip's* Reputation in that Way we may now reckon Standard, ſince it has receiv'd the Applauſes of

the

the greateſt Wits of the laſt Age: Thus while You enjoy the Praiſes of the beſt Dead Authors, You are above the Cenſure and Envy of the Living; for he who dares appeal from Mr. *Waller* and Mr. *Dryden*, muſt firſt Diminiſh their Fame before he can Injure Your *Lordſhip's*.

Your Lordſhip, I am ſure, is as unwilling I ſhould, as I know my ſelf unable to attempt your Character.

This

This however I will venture to ſay farther, that all who know You by Your Works admire You, and thoſe who are acquainted with You only in them, know the leaſt of my Lord LANSDOWN.

Permit me, my Lord, among the reſt of Your Admirers, whom Fortune has thrown at a Diſtance from Your Quality, to wiſh You the Continuance of the Eſteem and Goodwill of Mankind,

kind, that Natural Tribute which honeſt Minds pay to Virtue, and which alone is worthy the Acceptance of the Virtuous. I am,

My LORD,

Your Lordſhip's

Moſt Obedient, and

Moſt Devoted

Humble Servant,

G. J.

PREFACE.

AM now to acquaint the Reader what Assistances I have receiv'd towards the Compleating and Finishing this Account of our *English Dramatick* POETS.

The Foundation of the Work is owing to Mr. *Langbain*, who was the first that brought these Memoirs into any tolerable Form; and as he was Master of a great deal of Learning and much Curiosity, his Work was receiv'd with a general Applause.

How-

However he had his Faults, and from particular Prejudices has bore a little too ſeverely upon ſome of our beſt POETS; he is a little too fanciful in his Conjectures, from whence Authors drew their PLOTS, and having read much himſelf, imagin'd that every one elſe had done ſo too. What occaſional Uſe I have made of him, I always freely acknowledge.

Beſide theſe, I receiv'd great Helps from private Hands, and have had the Opportunity of peruſing a great many old *Catalogues of* PLAYS, which they never ſaw; one of theſe was continu'd with great Care and Diligence, and communicated to me by a Friend.

As

As to the Accounts of the *Living* AUTHORS, moſt of them came from their own Hands, excepting ſuch Parts as relate to the Fame of their Writings, where I thought my ſelf at liberty to give ſuch Characters of Praiſe or Diſpraiſe, as the beſt Judges before me had paſs'd upon their Performances.

I am in particular oblig'd to Mr. CONGREVE for his free and early Communication of what relates to himſelf, as well as his kind Directions for the Compoſing of this Work. I have tried to follow his Advice, and been very ſparing in my Reflections on the Merits of Writers, which is indeed nothing but anticipating the Judgment of the Reader, and who after all

all will judge for himſelf. I forbear to mention the Names of other Gentlemen who have tranſmitted their Accounts to me, hoping a general Acknowledgment will be ſufficient.

In a Work of this Nature there muſt be ſome Imperfections as well as Omiſſions, which I ſhall take a great pleaſure in correcting upon better Information, and which I promiſe the World to do in a Supplement to this Treatiſe, when Occaſion ſhall require it.

THE NAMES OF THE *AUTHORS.*

A.

B.

C.

D.

Dry-

E.

F.

G.

H.

J.

K.

L.

M.

Man-

N.

O.

P.

Q.

Q.

R.

S.

T. Tate

T.

V.

W.

Y.

THE

Poetical Regiſter:

OR, THE

LIVES *and* CHARACTERS *of the* English DRAMATICK POETS.

A.

JOSEPH ADDISON, *Eſq;*

THIS ſhining Ornament of Literature, is the Son of the Reverend and Learned Doctor LANCELOT ADDISON, late Dean of *Litchfield.* He was early plac'd to the *Charter-houſe* School, from whence he was remov'd to St. *Mary Magdalen*'s College, *Oxford*, for the finiſhing of his Education.

Mr. *Addison* was first known to the World by the Excellency of his *Latin* Poetry, which he dedicated to that great Patron and Encourager of polite Learning, the late Earl of * *Halifax*. His first Attempt in *English* Verse, of a publick nature, was a *Poem to his Majesty* King *William* III. *presented to the Lord Keeper Somers*, in the Year 1695. And his Lordship, out of a due regard to Mr. *Addison's* great Merit, procur'd him a considerable Pension from the King, to enable him to Travel into *Italy*, and other polite Parts of the World, for the polishing of his Talents, and refining of his Literature. This qualified Mr. *Addison*, to serve his Country in several eminent Employments, for he succeeded Mr. *Locke* as one of the Commissioners of *Appeals* in the *Excise*, was Under Secretary to Two Secretaries of State; and Secretary of State in *Ireland* under Two Lords Lieutenants. Upon the Death of the late *Queen* he was made Secretary to the *Regency*; and since his Majesties Accession to the Throne, he was one of the Lords Commissioners of *Trade*, from whence he was advanc'd to be One of his Majesty's Principal Secretaries of State.

To pass by Encomiums on the personal Merit of this great and modest Man; I proceed to his Talents. In the Writings of Mr. *Addison* there appears an uncommon Beauty; an Elegance of Style; an Improvement of Diction; a Strength of Reason; an Excellency of Wit; and a Nobleness and Sublimity of Thought, equall'd by few, if any of our Modern Poets.

Besides his excellent Composures of *Latin* and *English* Poetry, his *Criticisms* upon *Milton*, and the large share he had in the *Tatler*, *Spectator* and *Guardian*,

* Musæ Anglicanæ, *Vol.* 2.

dian, he has honour'd the Stage with two Dramatick Productions in a different way.

I. ROSAMOND; an Opera, perform'd at the Queen's Theatre in the *Hay-Market*, 1702. Inscrib'd to her Grace the Dutchess of *Marlborough*. 'Tis observ'd that this Opera, for the Beauty of its Diction, exceeds any *English* Performance of the Kind; but being very ill set to Musick, it had not the Success due to its Merit.

II. CATO; a Tragedy, acted at the Theatre Royal, in *Drury-lane* 1712. This Play was acted with the greatest Approbation of any that has been represented on the Theatre, in this or any preceding Age; yet did not its Success exceed its Deserts. The Pretenders to Criticism charge Mr. *Addison* with an Extravagancy of Zeal in the Cause of *Liberty*; and an Irregularity of *Drama* in not bringing *Cato* on the Stage till the middle of the *Second Act*.

These are Mr. *Addison*'s Dramatick Performances; and the Beauties of the former are finely express'd in the following Lines, by Mr. *Tickell*.

No Charms are wanting to thy artful Song,
Soft as Corelli, *and as* Virgil *Strong.*
From Words so sweet, new Grace the Notes receive,
And Music borrows Helps, she us'd to give.

Who reads thy Work, shall own the sweet Surprize,
And view thy Rosamond *with* Henry's *Eyes.*

As for the latter, I think it modestly recommended by the same Gentleman, in a Copy of Verses written to Mr. *Addison* from *Queen's College, Oxon.*

Thy Oxford *smiles this glorious Work to see,*
And fondly triumphs in a Son *like thee.*

The Senates, Consuls, and the Gods of Rome,
Like old Acquaintance at their native Home,
In Thee we find; each Deed, each Word expreſt,
And ev'ry Thought that ſwell'd a Roman *Breaſt.*
We trace each Hint, that could thy Soul inſpire,
With Virgil's *Judgment, and with* Lucan's *Fire;*
We know thy Worth, and——— give us leave to boaſt,
We moſt admire, becauſe we know thee moſt.

For gentle *Iſis* claims the Ivy Crown,
To bind th' immortal Brows of *Addiſon.*

Garth.

WILLIAM ALEXANDER, *Earl of* Sterling.

A Nobleman of *Scotland*, who liv'd in the Reign of King *James* I. He was very much in Favour with his Soveraign; and by his Writings he has ſhew'd Poſterity that he had a juſt Right to it; tho' his Plays may be rather term'd Hiſtorical Dialogues, than Dramatick Performances.

My Lord ſeems often to have a peculiar Fancy to Punning; but this was more the Vice of the Age, than of the Poet; and an Objection to his Verſe is their being alternate, like the Quartains of the *French* Poet *Pibrach*; and Sir *William Davenant's Gondibert*, which meaſure of Verſe is found fault with. To ſhew that this Nobleman ſometimes wrote in a very good Strain, I give you the following Lines.

Love is a Joy, which upon Pain depends;
A Drop of Sweet drown'd in a Sea of Sowres:
What Folly does begin, that Fury ends;
They hate for Ever, who have lov'd for Hours.

In

In my Lord's *Recreations of the Muses*, printed in the Year 1637, and Dedicated to King *James*, are four Plays, to which he gives the general Denomination of *Monarchick Tragedies*; they are the *Alexandrian* Tragedy, *Crœsus*, *Darius*, and *Julius Cæsar*.

I. *The Alexandrian Tragedy*. This Play is built upon the differences about the Succession, that arose between *Alexander*'s Captains after his Decease, *&c.* and is far from being after the Model of the Ancients, as Mr. *Langbain* will have it; but he has borrow'd very freely their Thoughts, many times translating whole Speeches from *Seneca*, *Virgil*, and others. In this Play the Author seems to mistake the very Essence of the Drama, which consists in Action; for there is scarce one Action perform'd in view of the Audience, but several Persons come in and relate Adventures perform'd by themselves or others. The two first Acts are entirely foreign to the Business of the Play; but upon the whole it must be allow'd that my Lord was a very good Historian, and from his Plays the Reader may gather a great deal of the Affairs of *Greece* and *Rome*. For the Plot of this Play, consult *Quintus Curtius*, and the Thirteenth Book of *Justin*, *Diodorus Siculus*, *l.* 18. *Orosius*, *l.* 3. *c.* 21. *Josephus*, *l.* 12. *c.* 1. *Raleigh's Hist. l.* 4. *c.* 3, &c.

II. CROESUS; a Tragedy, the most moving Play of the Four. It is chiefly borrow'd from *Herodotus*, *lib.* 1. *Clio*. *Justin*, *l.* 1. *c.* 7. *Plutarch*'s Life of *Solon*, *Salian*, *Torniel*. In the Fifth Act there is an Episode of *Abradates*, and *Panthæa*, which the Author has taken from *Zenophon's Cyropaideia: or, The Life and Education of* Cyrus, *lib.* 7. The Ingenious *Scudery* has likewise built upon this Foundation in his diverting Romance, call'd *Grand Cyrus*, *p.* 5. *b.* 1.

III. DARIUS; a Tragedy. This was his Lordſhip's firſt Dramatick Performance, it being Printed at *Edinburgh*, in the Year 1603. It was at firſt compos'd of a mixture of *Engliſh* and *Scotch* Dialect; and even then was commended by ſeveral Copies of Verſes. But the Author has ſince not only poliſh'd his Native Language, but alter'd the Play itſelf. As to the Plot, conſult *Quintus Curtius*, *lib.* 3, 4, & 5. *Juſtin*, *l.* 11. *c.* 5, &c. *Diodorus*, *l.* 17. *Arrian*, *de Expeditione Alexandri*, *l.* 2. *Plutarch*'s Life of *Alexander*, *Salian*, A. M. 2719, &c.

IV. JULIUS CÆSAR; a Tragedy. In the Fifth Act of this Play, my Lord brings *Brutus*, *Caſſius*, *Cicero*, *Anthony*, &c. together after the Death of *Cæſar*, almoſt in the ſame Circumſtances as *Shakeſpear* has done in his Play of this Name. But *Shakeſpear's Anthony* and *Brutus* raviſh you, while my Lord's *Brutus*, *Cicero* and *Anthony* incline you to ſleep. This is much the moſt regular of all my Lord's Plays, at leaſt, in the Unity of Action: But after the Death of *Cæſar* it is unneceſſary to hear of the Conſequence of it, either in the Grief of *Calphurnia*, or the Factions of the Noblemen and Commons. The Story of this Play may be found in the *Roman* Hiſtories, *Plutarch* and *Suetonius* in the Life of *Cæſar*, *Appian de Bellis Civilibus*, *lib.* 2. *Florus*, *lib.* 4. *c.* 2. *Salian*, *Torniel*, &c.

My Lord is very Sententious in his Dramatick Performances; and his Style, as he owns himſelf, not pure, for which he pleads his Country.

Mr.

Mr. ROBERT ARMIN.

THIS Author likewiſe liv'd in the Reign of King *James* I. And in the Title Page he writes himſelf one of his Majeſty's Servants; and 'tis very probable that he was of the then Company of Comedians; his Name being printed in the Drama of *Ben. Johnſon's Alchymiſt*, among the reſt of the eminent Players of that Age. He wrote only one Dramatick Piece; call'd,

The Hiſtory of the two Maids of Moor Clack, Play'd by the Children of the King's Majeſty's Revels, and printed in the Year 1609. The Plot ſeems to be taken from an old Story in thoſe Times.

B.

Mr. ABRAHAM BAILY.

A Gentleman of the Society of *Lincoln's Inn*, and Author of the following Comedy.

The Spightful Siſter; Printed in the Year 1667. This Author has not play'd the Plagiary, either as to Characters or Language, what he has writ being allow'd to be all his own. But 'tis preſum'd this Play was never Acted, being printed without Prologue, Epilogue, or Dedication.

Mr. Baker.

THIS Gentleman was Son of an Eminent Attorney of the City of *London*; he writ five Plays.

I. *The Humour of the Age*; a Comedy, Acted at the Theatre Royal, 1709.

II. *An Act at Oxford*; a Comedy, Dedicated to the Right Honourable *Edward* Lord *Dudley* and *Ward*. This Play was never Acted.

III. *Tunbridge-Walks*, or *The Yeoman of Kent*; a Comedy, Dedicated to the Right Honourable *John Howe* Esq; This Play was acted at the Theatre Royal with great Applause.

IV. *Hampsted Heath*; a Comedy, acted at the Theatre Royal. This Play is for the most part taken from the *Oxford Act*.

V. *The fine Ladies Airs*: or *An Equipage of Lovers*; a Comedy, acted at the Theatre Royal.

Mr. John Bancroft.

THIS Author was by Profession a Chirurgeon, and by a frequent Conversation with a Set of Witty young Gentlemen (to whom his Business led him after their Sportings with the Substitutes of *Venus*) he was very much inclin'd to Poetry. He wrote two Plays.

I. Sertorius; a Tragedy, Acted at the Theatre Royal, 1679. 'Tis Dedicated to Captain *Richard Savage*, and the Epilogue was writ by Mr. *Ravenscroft*. For the Story see *Plutarch's* Life of *Sertorius*; *Velleius Paterculus*, *lib.* 2. *Florus*, *l.* 2. *c.* 22. &c. The Elder *Corneille* has writ a Play on this Subject.

II. Hen-

II. HENRY *the Second, with the Death of* ROSAMOND; a Tragedy, Acted at the Theatre Royal, 1693. This Play has not the Author's Name prefix'd to it; and whatever Fate his other Play had, this met with good Succeſs, and may claim a Place with ſeveral celebrated Tragedies of this Age. For the Plot conſult *Daniel, Stow, Speed, Baker*, and other *Engliſh* Chronicles.

Mr. JOHN BANKS.

THIS Gentleman was originally a Member of the Society of *New Inn.* His Genius led him to make ſeveral Attempts in Dramatick Poetry, with different Succeſs; but when he had the greateſt Encouragement, he was very ſenſible of his Error in quitting the more profitable Practice of the Law, to purſue the Entertainments of the Stage; tho' he is thus far to be excus'd, that he aſpir'd after the Bays in the Golden Age of Poetry in the Reign of King *Charles* the Second. His Genius lay wholly to Tragedy: His Language is not the beſt, and his Epiſodes ſhew, that he never much ſtudied *Ariſtotle*; but in two of his Performances he has gain'd the true End of Tragedy, the moving Terror and Pity; which ſome, more celebrated Authors, are deficient in. He has Seven Plays in Print, which I inſert in their Order of Time.

I. *The Rival Kings*, or *The Loves of* ORONDATES *and* STATIRA; a Tragedy written in Heroick Verſe, and Acted at the Theatre Royal, 1677. This Play is Dedicated to the Lady *Catharine Herbert*; and is chiefly founded on the Romance of *Caſſandra*: As to what relates to *Alexander*, ſee *Quintus Curtius* and *Juſtin.*

II. *The*

II. *The Destruction of Troy*; a Tragedy, Acted at his Royal Highness the Duke of *York*'s Theatre, 1679. and Dedicated to the Right Honourable the Lady *Catharine Roos*. This Play met with but indifferent Success on the Stage. For the Story consult *Homer*, *Virgil*, *Dares Phrygius*, &c.

III. *Virtue Betray'd*, or ANNA BULLEN; a Tragedy, Acted at the Duke's Theatre, 1682, and Dedicated to the Illustrious Princess *Elizabeth*, Dutchess of *Somerset*. In this Play and the *Earl of Essex* the Author has had the good Fortune to please the Fair Sex. The Plot is taken from a Book call'd, *The Novels of* Elizabeth, *Queen of* England, &c. *Speed's Chron. Herbert*, *Du Chesne*, Bp. *Burnet's History of the Reform.* &c.

IV. *The Unhappy Favourite*, or *The Earl of Essex*; a Tragedy, Acted at the Theatre Royal, 1682, Dedicated to the most High and most Illustrious Princess, the Lady *Anne*, (the late Queen) Daughter to his Royal Highness. This Play was Acted with great Applause, and is so moving, particularly the Scene of the parting of the Earl of *Essex* and his Dear Friend, that whenever it is represented, the Fair Sex have some Difficulty to refrain from Tears. The Prologue and Epilogue were written by Mr. *Dryden*: And the Play is founded on *The Secret History of the most Renowned Queen* Elizabeth, *and the Earl of* Essex; *Camden's Elizabeth*, *Speed*, *Du Chesne*, *Stow*, *Baker*, &c. There are Two *French* Plays on this Subject.

V. *The Island Queens*, or *The Death of* MARY *Queen of Scotland*; a Tragedy, publish'd in the Year 1684. This Play had the ill Fortune to be denied the Justice of appearing on the Stage; for which Reason it was published by the Author, in Defence of himself and the Piece. The Story is taken

taken from *Buchanan*, *Speed*, *Camden*, *Du Chesne*, *Brantom's Memoirs*, *Cousin's Holy Court*, &c.

VI. *The Innocent Usurper*, or *The Death of the Lady* JANE GRAY; a Tragedy, printed 1694. This Play was likewise prohibited the Stage on account of some mistaken Censures, and groundless Insinuations, that it reflected on the Government. In his Dedication there is a Defence setting forth its being writ Ten Years before; so that it could design no Reflection on the then present Government. And as a certain Author has observ'd, his Defence seems reasonable; and I think him as much in the right when he tells us, that this Tragedy is inferior to none of his former. Mr. *Rowe* has written a Tragedy likewise on this Subject, which has met with very great Success; but the Story does not seem to be so exactly pursued by him, as by Mr. *Banks*, tho' his Language is abundantly more beautiful. The Story you may find in our Chronicles.

VII. CYRUS *the Great*; a Tragedy, Acted at the New Theatre in *Lincolns Inn Fields*, and Dedicated to her Royal Highness, the Princess *Anne* of *Denmark*, 1696. This Play was also refus'd Acting at first, but afterwards it came on, and met with very good Success. The Plot is taken out of *Scudery's Romance of Grand Cyrus*; and for the true Story of *Cyrus* you may consult *Herodotus*, *Justin*, &c.

Mr. BARKER.

I Know nothing farther of this Author, than that he presented the World with the following Comedies.

I. *The Beau Defeated*, or *The Lucky Younger Brother*.

II. FIDELIA *and* FORTUNATUS.

Mr.

Mr. Barnaby Barnes.

AN Author, who liv'd in the Time of King *James* I. He wrote one Play call'd,

The Devil's Charter; a Tragedy, play'd before the King, 1607. This Tragedy seems to be written in Imitation of *Shakespear's* old Play, call'd Pericles, *Prince of* Tyre; which gives an Account of the Life and Death of Pope *Alexander* the VIth: For as *Shakespear* raises *Gower*, an old *English* Bard, for his Introductor in that Play; so this Author revives *Guicciardine* for the same purpose. And in the last Age, as well as the present Times, the Poets frequently introduc'd dumb Representations, which were very taking with the Spectators.

Robert Baron, *Esq*;

THIS was a Young Gentleman, who liv'd in the Reign of King *Charles* I. and the Interregnum of *Oliver*. He was first bred at *Cambridge*, and afterwards was a Member of the Honourable Society of *Grays-Inn*. He wrote Three Dramatick Pieces.

I. *Deorum Dona*; a Masque, perform'd before the King and Queen of *Cyprus*. It is part of a Romance written by the Author, call'd *The Cyprian Academy*, printed at *London*, 1647. And Mr. *Langbain* tells us, that part of this Piece is borrow'd from Mr. *Waller's* Poem to the King *on the Navy*.

II. Gripus *and* Hegio, or *The Passionate Lovers*; a Pastoral, consisting of Three Acts only, and borrow'd

row'd a great Part from *Waller's* Poems, *Webster's* Dutchess of *Malfy*, and the aforesaid Romance. The Author was but Seventeen Years of Age, when he compos'd that Romance.

III. Mirza; a Tragedy, acted in *Persia* in the last Age. This Tragedy was printed at *London*, and Dedicated to the King. It was accounted by his Friends a good Play, and recommended by them to the World by several Copies of Verses. The Plot is taken from *Herbert's* Travels, and for most of the Scenes and Language he seems to have consulted *Ben. Johnson's Cataline*. Sir *John Denham* wrote his Play call'd *The Sophy* on the same Subject, and about the same time.

Mr. Francis Beaumont.

See Fletcher.

Mr. Lodowick Barrey.

An Author who liv'd in the Reign of King *James* I. He wrote only one Play, call'd, *Ram-Alley*, or *Merry Tricks*; a Comedy, Acted by the Children of the King's Revels, and printed in the Year 1611. The Plot of *Will Smallshank's* decoying the Widow *Taffeta*, is an Incident in *Killigrew's Parson's Wedding*.

Capt.

Capt. William Bedloe.

THIS Gentleman, remarkable for his Evidence on the Discovery of the Popish Plot, left behind him a Play, call'd,

The Excommunicated Prince, or *The False Relick*, printed 1679. The Town won'd have this to be the Popish Plot in a Play, tho' he writ an Epistle to assure the Reader the contrary. This Play was written in Two Months, and the Plot is taken out of *Heylin's Cosmography*.

Mrs. Afra Behn.

MRs. Behn was born in the City of *Canterbury*; her Maiden Name *Johnson*; and she was no less admir'd in her Youth for her Beauty, than in her riper Years for Poetical Performances, in which she excell'd all of her own Sex in the Age she liv'd, and exceeded many of her Contemporary Poets of the other. She had a great Facility in Writing; most of her Comedies had the good Fortune to please; and tho' she borrow'd very much from the *French* Poets, and her own Countrymen, yet it proceeded rather from Haste, than want of a sprightly Wit of her own. She had a strong Natural Genius, which shew'd itself in every Thing she writ; and she was not only eminent for her Theatrical Performances, but also for several other Pieces, both in Verse and Prose. Her Plays are Seventeen in Number.

I. A-

I. ABDELAZER, or *The Moor's Revenge*; a Tragedy, Acted at the Duke of *York's* Theatre, 1671. This is only an Improvement of *Marlo's Lusts Dominion*, or *The Lascivious Queen.*

II. *Amorous Prince*, or *The Curious Husband*; a Comedy, Acted at the Duke's Theatre, 1671. The Plot of *Antonio* is taken from the Story of the Curious Impertinent in *Don Quixot, Part IV. Chap.* 6, 7, 8.

III. *Forc'd Marriage*, or *The Jealous Bridegroom*; a Tragi-Comedy, Acted at the Duke of *York's* Theatre, in the Year 1671.

IV. *The Dutch Lover*; a Comedy, Acted at the Duke's Theatre, 1673. For the Plot of this Play, see a *Spanish* Romance, call'd *Don Fenise*, and the Stories of *Eufemie* and *Theodore*, &c.

V. *The Town-Fop*, or *Sir* TIMOTHY TAWDREY; a Comedy, Acted at the Duke's Theatre, 1677. A great part of this Play is borrow'd from a Comedy, call'd *The Miseries of Forc'd Marriage*, written by Mr. *Geo. Wilkins.*

VI. *The Rover*, or *The Banish'd Cavaliers*, in Two Parts, both Comedies, Acted at the Duke of *York's* Theatre, in the Years 1677, and 1681. The Second Part Dedicated to his Royal Highness the Duke. These Plays have a great deal of Wit in them; but they are mostly taken from *Killigrew's Don Thomaso*, or *The Wanderer.*

VII. *Sir* PATIENT FANCY; a Comedy, acted at the Duke's Theatre, 1678. The Character of Sir *Patient Fancy* is borrow'd from *Moliere's Le Malade Imaginaire*; *The Hypocondriack.* Other Characters from *Broom's Damoiseille.*

VIII. *The Feign'd Courtezans*, or *A Night's Intrigue*; a Comedy, Acted at the Duke's Theatre 1679. This Play met with very good Success, and is esteem'd one of the best she has written.

IX. *The*

IX. *The Round Heads*, or *The Good Old Cause*; a Comedy, Acted at the Duke's Theatre, 1682, and Dedicated to the most Illustrious Prince, *Henry* Duke of *Grafton*. This is only a Play of *John Tateam's*, call'd, *The Rump*, alter'd.

X. *The False Count*, or *A New Way to Play an Old Game*; a Comedy, Acted at the Duke's Theatre, 1682. *Isabella's* being deceiv'd by the Chimney-Sweeper, is taken from *Moliere's Les Precieuses Ridicules. The affected Ladies*

XI. *The City Heiress*, or *Sir Timothy Treat-All*; a Comedy, Acted at the Duke's Theatre, 1682, and Dedicated to the Right Honourable, *Henry*, Earl of *Arundel*. This Play was well receiv'd, but most of the Characters are borrow'd; part of the Play is taken from one of *Middleton's*, call'd *A Mad World, my Masters*; and part from a Play of *Massenger's*, call'd *The Guardian*.

XII. *The Young King*, or *The Mistake*; a Tragi-Comedy, Acted at the Duke's Theatre, 1683. This Play is Dedicated to some Gentleman, her particular Friend, under the Name of *Philaster*. The Design is borrow'd from *Calprenade's Cleopatra*. *See the History of* Alcamenes *and* Menalippa, *p.* 8.

XIII. *The Lucky Chance*, or *An Alderman's Bargain*; Acted at the Theatre-Royal, 1687, and Dedicated to the Right Honourable, *Laurence Hyde*, Earl of *Rochester*. *Gayman's* enjoying Lady *Fulbank*, and taking her for the Devil, is copy'd from Mr. *Alexander Rickshaw*, and the Lady *Artina*, from the *Lady of Pleasure*, written by *Shirley*.

XIV. *The Emperor of the Moon*; a Farce, Acted at the Queen's Theatre, 1687. Taken from *Harlequin Empereur dans le Monde de la Lune*, and was originally *Italian*.

XV. *The Widow Ranter*, or *The History of* Bacon *in* Virginia; a Tragi-Comedy, Acted by their Majesties

ſties Servants, 1690. This Play was publiſh'd by one *G. J.* a known Friend of the Author, after her Death. The Plot is taken from the Story of *Caſſius.*

XVI. *The Younger Brother*, or *The Amorous Jilt*; a Comedy, likewiſe publiſh'd after her Death; to which is added her Life. This Play was written above Ten Years before ſhe dy'd, and tho' it had ill Succeſs, yet there is a great deal of Wit in it, eſpecially in the Two firſt Acts. It was taken from a true Story of Colonel *Henry Martin* and a certain Lady. See the Novel call'd *Hatige:* or, *The Amours of the King of* Tameran.

Mrs. *Behn* Died in the Year 1689, and lies interr'd in the Cloyſter of *Weſtminſter-Abbey*, under a Black Marble Stone, with this Inſcription;

Here lies a Proof that Wit *can never be*
Defence enough againſt Mortality.

Mr. Dawbridge-Court Belchier.

THIS Gentleman liv'd in the Reign of King *James* I. and he writ one Interlude, call'd, Hans-Beer-Pot, his Inviſible Comedy of, *See me, and ſee me not*, 1618. Acted by an honeſt Company of Health Drinkers. The Author was an *Engliſh-man*, and in his Epiſtle he calls it neither Comedy nor Tragedy.

Mr. Richard Bernard.

ALL that I have to obſerve of this Gentleman is, that he liv'd in *Lincolnſhire*, in the Time of Queen *Elizabeth*, and gave us the firſt entire Tranſlation of *Terence*'s Comedies. They are Six in Number.

Andrea, *Adelphi*, *Eunuchus*, *Heautontimorumenos*, *Hecyra*, and *Phormio*. 'Tis worthy Obſervation, that *Publius Terentius* was a *Carthaginian* born, and brought a Slave to *Rome*, but was made free by his Patron *Terent. Seneca*, for his Wit, he having found the beſt Way of writing Comedy. The Plots of his Comedies he borrow'd from the *Greeks*, the Four firſt from the Comedies of *Menander*, and the Two laſt from *Apollodorus*.

Mr. *Echard* has likewiſe oblig'd the Publick with a Tranſlation of this Author.

Mr. Thomas Betterton.

THIS excellent Tragedian was born in *Tuttle-Street*, *Weſtminſter*, and his Father was under Cook to King *Charles* I. When he arrived to Years ſufficient, he was bound Apprentice to Mr. *Rhodes*, a Bookſeller, near *Charing-Croſs*.

What prepar'd him for the Stage was, that his Maſter *Rhodes*, having been Wardrobe-Keeper to the King's Company of Comedians in the *Black-Fryars*, got a Licence to ſet up a Company of Players in the *Cock-Pit* in *Drury-Lane*, 1659. Mr. *Betterton* being at the Head of them. He was about Twenty two Years of Age, when he gain'd great Applauſe by acting

in the *Loyal Subject*, *the Wild-Gooſe-Chaſe*, *the* Spaniſh *Curate*, &c. But while he was thus riſing under his Maſter *Rhodes*, Sir *William D'Avenant* obtaining a Patent of King *Charles* II. for Erecting a Company, under the Name of *the Duke of* York's *Servants*, took Mr. *Betterton*, and all that acted under Mr. *Rhodes*, into his Company: And in the Year 1662, open'd his Houſe in *Lincoln's-Inn-Fields*.

Mr. *Betterton* making now the foremoſt Figure in Sir *William D'Avenant*'s Company among the Men, he marry'd Mrs. *Saunderſon*, who was no leſs excellent among the Female-Players, and a Virtuous Woman: But notwithſtanding the Induſtry of the Patentee, and Managers, the King's Houſe then carry'd the Vogue of the Town; and the *Lincoln's-Inn-Fields* Houſe being not ſo commodious, the Players, and other Adventurers, built a much more magnificent Theatre in *Dorſet Gardens*. This likewiſe proving ineffectual, they endeavour'd to divide the Old Houſe, and the Animoſities of the Company were ſo well improv'd, as to produce a Union betwixt the Two Patents. This Union continu'd from 1682, to 1695, when the Actors under the united Patents, got a new Licence to ſet up a Play-Houſe once more in *Lincolns-Inn-Fields*. But when the Succeſs of that Company began to give way to the Induſtry of the other; and Mr. *Vanbrugh* had built a New Theatre in the *Hay-Market*, Mr. *Betterton*, weary of the Fatigues and Toil of Government, deliver'd his Company over to the New Licence. I have ſaid thus much to ſhew the Progreſs and Revolutions of the Stage.

He liv'd till he was 75 Years of Age; and the Year before he died, 1709. the Town paid a particular Deference to him, by making his Night worth 500 *l*. He was buried with great Decency in the

Cloyſter of *Weſtminſter* Abby, and his Death was equally lamented with that of *Roſcius* the great *Roman* Comedian : Which Mr. *Rowe* prophetically foretold, in an *Epilogue* ſpoken by Mrs. *Barry*, at his laſt Benefit.

What he has been, tho' preſent Praiſe be dumb,
Shall haply be a Theme in Times to come,
As now we talk of ROSCIUS, *and of* Rome.

He was one of the greateſt Players we ever had in *England* ; and there are three Dramatick Pieces written or tranſlated by him, tho' his Modeſty was ſo great, that he would never permit them to be printed in his Life time.

I. *The Woman made a Juſtice* ; a Comedy.

II. *The Unjuſt Judge*, or *Appius and Virginia* ; a Tragedy, written originally by Mr. *Webſter* ; but reviv'd and very much alter'd by Mr. *Betterton*.

III. *The Amorous Widow*, or *The Wanton Wife*; a Comedy, acted at the Theatre Royal. This Play is an Improvement of *Moliere's George Dandin*, or *The Wanton Wife*; and was firſt printed from Mr. *Betterton's* Copy in the Year 1710. This Play is always acted with great Applauſe.

Mrs. FRANCES BOOTHBY.

THIS Gentlewoman liv'd in the Time of King *Charles* II. ſhe writ one Play, call'd,

MARCELIA; or *The Treacherous Friend* ; a Tragi-Comedy, acted at the Theatre Royal, 1670, and Dedicated to the Honourable the Lady *Yate* of *Harvington* in the County of *Worceſter*.

ROGER BOYLE,
Earl of Orrery.

A Nobleman of the Kingdom of *Ireland*, of a diſtinguiſh'd Character, both in Arts and Arms; and alſo as a Poet and a Patron. He has publiſh'd ſix Plays in Heroick Verſe, wherein true *Engliſh* Courage is exactly delineated, and Morality and Virtue truly illuſtrated. They are as follow.

I. *The Black Prince*; acted at the Theatre Royal, 1672. For the Story, ſee *Walſingham*'s Hiſtory of *England*, *Wigornienſis Chronicon*, *Polyd. Vergilii*, *Florentii Monarch. Froiſard Chron. de France & d'Angleterre*, *Engliſh* Chronicles in the Reign of King *Edward* III.

II. TRYPHON; a Tragedy, acted by his Royal Highneſs the Duke of *York*'s Servants, 1672. See the firſt Book of *Maccabees*, *Joſephus*, *lib* 13. *Appian de Bellis Syriacis*, &c.

III. HENRY *the Fifth*; Acted at the Duke of *York*'s Theatre, 1677. For the Plot ſee the Chronicles of *England* in the Reign of that King, and the Reign of King *Charles* VI. in the *French* Chronicles; as *Jean Juvenal des Urſins*, *Le Hiſt. de Charles 6. Mezeray*, &c.

IV. MUSTAPHA; a Tragedy, Acted at the Duke's Theatre, 1677. See *Thuanus*, *lib.* 12. *Tho. Artus la continuacon de la Hiſt. des Tourc's*, *Knowles*'s *Turkiſh Hiſt.* &c.

V. GUZMAN; a Comedy, acted at the Theatre Royal, 1693. The Plot of this Play is taken from a Romance of the ſame Name.

VI. HEROD *the Great*; a Tragedy printed 1694. For the Story conſult *Joſephus*, and *Herod*'s

Life in *Caussin*'s Holy Court. This Play was never acted.

He also wrote another Play, called *Master Anthony*.

Mr. Samuel Brandon.

THIS Author liv'd in the Reign of Queen *Elizabeth*, and wrote one Play only; call'd, *The Virtuous* Octavia; a Tragi-Comedy, printed in the Year 1598. This Play was never presented on the Stage, tho' the Author and others had a very good opinion of it. The Plot is taken from *Plutarch*'s Life of *Mark Antony*.

Mr. Nicholas Breton.

AN Author who writ and publish'd one Interlude; call'd,

The Old Man's Lesson, and Young Man's Love; a very antient Piece.

Mr. Anthony Brewer.

THIS Gentleman liv'd in the Reign of King *Charles* I. He wrote two Plays, *viz.*

I. *The Country Girl*; a Comedy, acted in the Year 1647. with great Applause. This Play was reviv'd by one *Leonard*, 1677. under the Title of *Country Innocence*, or *The Chamber Maid turn'd Quaker*.

II. *The*

II. *The Love-sick King*; an *English* Tragical History; with the Life and Death of *Cartesmunda*, the fair Nun of *Winchester*, printed 1655. This Play was also reviv'd and acted at the King's Theatre, under the Title of *The perjur'd Nun*, *Anno* 1680. For the Story see *Speed*, *Polyd. Vergil*, *Gu. Malmsb. Ingulfus*, *Higden*, *Du Chesne*, &c.

Mr. Alexander Brome.

An Attorney by Profession, and a Poet in the Royal Cause, in the Reign of King *Charles* I. He wrote one Play; call'd,

The Cunning Lovers; a Comedy, acted by their Majesties Servants, in the Year 1654. with great Approbation. Part of the Plot is taken from the History of *The Seven Wise Masters of* Rome. See also *The Fortunate deceiv'd*, and *Unfortunate Lovers*, a Novel.

Tho' this Gentleman wrote but one Play, yet he gave the World a Volume of Mr. *Richard Brome*'s after his Decease.

Mr. Richard Brome.

A Servant to *Ben. Johnson*, who likewise liv'd in the Reign of King *Charles* I. In imitation of his Master, he studied Men and Humour more than Books; and his Genius leading him to Comedy, he wrote himself into Reputation that way. His Plots, Mr. *Langbain* allows to be his own; and his Plays, Fifteen in Number, were acted, most of them, with good Applause. They are as follow;

I. NOVELLA; a Comedy, acted by his Majesty's Servants, 1632. This Play exceeds many of our Modern Comedies.

II. *The Court Beggar*; a Comedy, acted at the Cockpit, by his Majesty's Servants, 1632.

III. *Antipodes*; a Comedy, acted in the Year 1638. by the Queen's Servants, at *Salisbury* Court in *Fleet-street.*

IV. *Asparagus Garden*; a Comedy, 1640. Dedicated to the Earl of *Newcastle.*

V. *The City Wit*, or *The Woman wears the Breeches*; a Comedy, 1653.

VI. *Damoiselle*, or *The New Ordinary*; a Comedy, 1653.

VII. *The Mad Couple well Match'd*; a Comedy, 1653. This Play was reviv'd by the Duke of *York's* Actors, under the Title of *The Debauchee*, or *The Credulous Cuckold.*

VIII. *The Jovial Crew*, or *The merry Beggars*; a Comedy, acted by his Majesty's Servants, 1653.

IX. *The Love-sick Court*, or *The ambitious Politick*; a Comedy, 1658.

X. *The New Academy*, or *The New Exchange*; a Comedy, 1658.

XI. *Covent Garden weeded*, or *The Middlesex Justice of Peace*, 1658.

XII. *The Queen's Exchange*; a Comedy, acted with general Applause, by his Majesty's Servants at *Blackfryars.*

XIII. *Queen and Concubine*; a Comedy, 1659.

XIV. *The English Moor*, or *The mock Marriage*; a Comedy, acted by her Majesty's Servants.

XV. *The Northern Lass*, or *A Nest of Fools*; a Comedy, acted with great Applause at the Theatre Royal, 1663. And is commended by *Ben. Johnson*, in these Lines:

And

And you, Dick, *do my Arts with good Applauſe,*
Which you have juſtly gained from the Stage.
By obſervation of thoſe Comick Laws
Which I, your Maſter, firſt did teach the Age.

Mr. *Brome* likewiſe join'd with *Tho. Haywood,* in a Play call'd *The Lancaſhire Witches.*

Mr. Ruben Bourne.

A Gentleman late of the Temple, having one Play in Print, under the Title of,

The Contented Cuckold, or *The Woman's Advocate,* 1692. This Play was never repreſented on the Theatre.

Mr. Henry Burkhead.

THIS Author liv'd in the Reign of King *Charles* I. being then a Merchant of *Briſtol.* He wrote one Play; call'd,

Cola's *Fury,* or Lyrenda's *Miſery*; a Tragedy, printed 1645, and Dedicated to the Right Honourable *Edward Somerſet,* Lord *Herbert.* The Subject of this Play, is the *Iriſh* Rebellion, which broke out in the Year 1641. This Tragedy was never acted.

Mr.

Mr. Burnaby.

A Gentleman of the *Inner Temple*, whom, I am inform'd, had a University Education. He has writ three Plays.

I. *Love betray'd*, or *The agreeable Disappointment*; a Comedy.

II. *The Modish Husband*; a Comedy, acted at the Theatre Royal, 1702.

III. *The Ladies Visiting Day*; a Comedy.

Henry Burnel, *Esq;*

AN *Irish* Gentleman, that liv'd in the Reign of King *Charles* I. who writ the following Play.

Landgartha; a Tragi-Comedy, acted at the New Theatre in *Dublin*, with very good Applause, 1641. The Author introduc'd this Play with a Prologue spoken by an Amazon, having a Battle-Ax in her Hand, to secure its Success, in imitation of *Ben. Johnson*, whom he stiles the best of *English* Poets. The Plot is founded on the Conquest of *Fro*, King of *Suevia*, by *Regner*, King of *Denmark*; with the Repudiation of *Landgartha*, Queen to *Regner*. See *Krantzius*, *lib.* 4. *c.* 6. *Jo. Magnus*, *lib.* 17. *c.* 4, 5. *& Saxo. Gramat. lib.* 9.

Lady

C.

Lady ELIZABETH CAREW.

THIS Lady, who liv'd in the Reign of Queen *Elizabeth*, wrote one Play; call'd,

MARIAM, *the Fair Queen of* Jury; a Tragedy, printed 1613. The Play is well writ, considering those Times; but there is another Tragedy since written on the same Subject, call'd *Herod* and *Mariamne*. The Plot is taken from *Josephus, lib.* 14. & 15. *Salian. tom.* 6. *A. M.* 4012. *&c. Torniel tom.* 2.

Mr. THOMAS CAREW.

MR. *Carew* was a Courtier and Favourite of King *Charles* I. being Gentleman of the Bed Chamber to that Prince; he compos'd a Masque; call'd,

Cælum Britannicum; perform'd by the King, the Duke of *Lenox*, the Earls of *Devonshire*, *Holland*, and others of the Nobility, in the Banqueting House at *Whitehall*, in the Year 1633. Mr. *Henry Lawes* set the Musick upon this Occasion. He was a Gentleman of a great deal of Wit, but guilty of Extravagancy in his Poems (of which he publish'd a Volume, since, several times reprinted) as appears by this Stanza writ to him, by Sir *William D'Avenant*.

Thy

Thy Wit's chief Virtue is become its Vice;
For every Beauty thou hast rais'd so high,
That now coarse Faces carry such a Price,
As must undo a Lover that would buy.

LODOWICK CARLELL, *Esq;*

THIS Gentleman liv'd in the Time of both King *Charles* the First and Second; he was an old Courtier, and possest the Place of Groom of the Privy Chamber, and others. He publish'd Six Plays.

I. ARVIRAGUS *and* PHILICIA; a Tragi-Comedy, in two Parts, acted in *Black-friars*, by his Majesty's Servants, 1639. This Play was since reviv'd: with a new Prologue, writ by Mr. *Dryden*. For the Story see *Geof. Monmouth, lib.* 4. *c.* 16. *Pol. Vergil, lib.* 2. *Matth. West, pag.* 93. *Grafton, part* 7. *pag.* 77.

II. *The Passionate Lover*, in two Parts; a Tragi-Comedy, acted before the King and Queen at *Somerset-house*, 1655. And Dedicated to the Illustrious Princess *Mary*, Dutchess of *Richmond* and *Lenox*.

III. *The Fool would be a Favourite*, or *The Discreet Lover*; 1657. acted by the Queen's Servants, with general Applause.

IV. OSMOND *the Great Turk*, or *The Noble Servant*; a Tragedy, acted by the Queen's Majesty's Servants, 1657. The Action of this Play, is the taking of *Constantinople*, in the Year 1453. See *Knolles's Turk. Hist.* in the Life of *Mahomet*, *Bandello's* Novels, *tom.* 1. *Hist.* 2. *Lipsii Monita, lib.* 2. *cap.* 1. *Artus le Contin. de l'Hist. des Turcs, lib.* 11.

V. *The*

V. *The Deserving Favourite*; a Tragi-Comedy, acted by the King's Servants 1659. with very great Applause.

VI. HERACLIUS, *Emperor of the East*; a Tragedy, Printed in the Year 1664. This is only a Translation of a *French* Play, writ by Monsieur *Corneille*, and was never acted. See *Zouar*, *Baronius*, &c.

The Author has these Lines in his Prologue, as an Excuse for his Translation.

All things have proper Idioms of their own,
Their Elegance in ours is hardly shown;
This, but a Copy, and all such go less,
Great Beauties may be alter'd by the Dress.

And the following Distich shows his Opinion of Translations in general.

Those who Translate, hope but a Labourer's Praise,
'Tis such as can Invent, deserve the Bays.

Mr. JAMES CARLILE.

THIS Author was first a Player; he quitted the Stage in his Youth, and serv'd in the *Irish* Wars under King *William* III, where he lost his Life in the Bed of Honour. He wrote a Play; call'd,

The Fortune Hunters, or *Two Fools well met*; a Comedy, 1689. Acted by his Majesty's Servants with great Applause.

Mr.

Mr. Richard Carpenter.

AN Author that liv'd in the latter end of the Reign of King *James* I. He wrote one Play; call'd,

The Pragmatical Jesuit new Leaven'd; a Play tending to Morality and Virtue; the Author was suppos'd to be a Divine.

Mr. George Cartwright.

THIS Gentleman liv'd at *Fulham*, and oblig'd the World with one Play; call'd,

Heroick Love, or *The Infanta of Spain*; a Tragedy, printed 1661, and Dedicated to King *Charles* II.

Mr. William Cartwright.

A Gentleman, eminent for Learning and Loyalty; brought up a King's Scholar at *Eton*, under Dr. *Olbaston*, and chose Student of *Christ-church* College in *Oxon*, where he took his Degrees of Batchelor and Master of Arts: In the Year 1643, he was chosen Proctor, and admitted by the University in *April*, but died the Winter following, lamented by all that knew him. He was an excellent Orator, and an admirable Poet, which *Cicero*, with all his Pains, could never attain to. He was expert in the *Latin*, *Greek*, *French* and *Italian* Languages; was extreme modest in his Behaviour, and beautiful in his Person; was beloved of Majesty; and

and admir'd not only by his Acquaintance, but Strangers. *Ben. Johnson* call'd him his Son: And Bishop *Fell* gives him the highest Praise, in saying, *He was the utmost that Man could come to.* He writ four Plays.

I. *The Siege*, or *Love's Convert*, a Tragi-Comedy, 1651. Dedicated to King *Charles* I. The Story of *Misander* and *Leucatia*, is founded on that of *Pausanias* and *Cleonice*, in *Plutarch*'s Life of *Cymon*; and other Parts from *Boccace's* Novels.

II. *The Royal Slave*; a Tragi-Comedy, perform'd by the Students of *Christ-church* College, *Oxon.* 1651. Dr. *Busby*, late Schoolmaster of *Westminster*, acted a chief Part, approving himself a second *Roscius*; for he, with the rest of his Fellow-students, exceeded the Performance of the Players at *Hampton-Court.* This Play, by the Nobleness of the Stile, and Excellency of the Songs, with the fine Scenes, and admirable Performance, was esteem'd the best that had been represented in the last Age.

III. *The Ordinary*; a Comedy, 1657. Part of the First Act of this Play, is inserted as a Love Dialogue, in a Book call'd *Wit's Interpreter*. p. 81.

IV. *The Lady Errant*, a Tragi-Comedy, 1657. This was esteem'd a good Play.

These Plays are printed with his Poems in 8*vo.* where most of the Wits of the University appear with Copies of Verses, to shew the great Esteem they had for the Author.

Mrs. SUSANNA CENT LIVRE.

THIS Gentlewoman, now living, is Daughter of one Mr. *Freeman*, late of *Holbeach*, in *Lincolnshire*, who married a Daughter of Mr. *Marham*, a Gentle-

Gentleman of a good Eſtate at *Lynn Regis*, in the County of *Norfolk*. There was formerly an Eſtate in the Family of her Father; but he being a Diſſenter, and a zealous Parliamentarian, was ſo very much perſecuted at the Reſtoration, that he was neceſſitated to fly into *Ireland*, and his Eſtate was confiſcated: Nor was the Family of her Mother free from the Severities of thoſe Times, they being likewiſe Parliamentarians. Her Education was in the Country; and her Father dying when ſhe was but three Years of Age; and her Mother not living till ſhe was twelve, what Improvements ſhe has made, have been meerly by her own Induſtry and Application. She was married before the Age of Fifteen, to a Nephew of Sir *Stephen Fox*. This Gentleman living with her but a Year, ſhe afterwards married Mr. *Carrol*, an Officer in the Army: And ſurvived him likewiſe, in the ſpace of a Year and half. She is ſince married to Mr. *Joſeph Cent Livre*, Yeoman of the Mouth to his preſent Majeſty. She was inclin'd to Poetry when very Young, having compos'd a Song before ſhe was Seven Years old. She has wrote Fifteen Plays; her Talent is Comedy, particularly in the Contrivance of the Plots and Incidents; the Conduct and Beauty of which, are ſufficiently recommended by Sir *Richard Steele*, in one of the *Spectator's*. Her Dramatick Pieces are as follow:

I. *The Perjur'd Husband*; a Tragedy, Acted at the Theatre Royal, 1702. Dedicated to the late Duke of *Bedford*.

II. *The Beau's Duel*, or *A Soldier for the Ladies*, a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, Dedicated to Mr. *Brown* of *Stocking-Hall*, 1703.

III. *The Stolen Heireſs*, or *The Salamancha Doctor out-witted*; a Tragi-Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1704. Dedicated to Sir *Stafford Fairbourne*.

IV. *The*

IV. *The Gamester*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1704. Dedicated to *George* Earl of *Huntingdon*. This Play is an improv'd Translation of one under the same Title in *French*, and appear'd on the Stage with good Applause.

V. *The Basset Table*; a Comedy, acted at the Theatre Royal in *Drury-lane*. Dedicated to the Lord *Altham*.

VI. *Love's Contrivance*, or *Le Medicin malgre lui*; a Comedy, acted in *Drury-lane*, 1705. Dedicated to the late Earl of *Dorset*. This is a Translation from *Moliere*.

VII. *Love at a Venture*; a Comedy, acted at the *Bath*, 1706. Dedicated to the Duke of *Beaufort*.

VIII. *The Busy Body*; a Comedy, acted at the Theatre Royal, 1708. Dedicated to the late Lord *Somers*. This Play was acted with very great Applause.

IX. Mar-plot, *the Second Part of the Busy Body*, acted at the Theatre Royal, 1709. Dedicated to the Earl of *Portland*.

X. *The Perplex'd Lovers*; a Comedy, acted at the Theatre Royal, 1710. Dedicated to Sir *Henry Furnace*.

XI. *The Platonick Lady*; a Comedy, acted at the Theatre Royal, 1711.

XII. *The Man's bewitch'd*, or *The Devil to do about her*; a Comedy, acted at the Theatre in the *Hay-Market*, 1712. Dedicated to the Duke of *Devonshire*.

XIII. *The Wonder, a Woman keeps a Secret*; a Comedy, acted at the Theatre Royal in *Drury-lane*, 1714. Dedicated to his Royal Highness *George*, Prince of *Wales*. This Play had very good Success.

XIV. *The Cruel Gift*, or *The Royal Resentment*; a Tragedy, acted at the Theatre Royal, 1716. For

the Story of this Play, ſee *Sigiſmonda* and *Guiſcarda*, a Novel of *Boccace*.

XV. *A Bold Stroke for a Wife*; a Comedy acted at the Theatre in *Lincolns-Inn-Fields*, 1717. Dedicated to the Duke of *Wharton*.

Beſides theſe Plays, ſhe has writ three Farces.

I. *Bickerſtaff's Burying*, or *Work for the Upholders*.

II. *The Gotham Election*.

III. *A Wife well manag'd*.

But they were neither of them preſented on the Stage.

Mr. Robert Chamberlain.

AN Author that liv'd in the Time of King *Charles* I. He wrote one Play;

The Swaggering Damſel; a Comedy, printed in the Year 1640. 'Tis uncertain whether this Play was ever acted.

Mr. William Chamberlain.

THIS Author liv'd at *Shaftesbury*, in *Dorſetſhire*, in the Reign of King *Charles* I. He was an old Cavalier, and by Profeſſion a Doctor of Phyſick. He writ but one Play; call'd,

Love's Victory; a Tragi-Comedy, 1658. Dedicated to Sir *William Portman*. This Play was compos'd during the inteſtine Troubles; and the Powers then in being, having ſuppreſs'd the Stage, it was not acted 'till the Year 1678, when it appear'd and was acted under a new Title; call'd, *The Wits led by the Noſe*, or *A Poet's Revenge*.

Mr.

Mr. George Chapman.

A Poet that flourish'd in the latter part of the Reign of Queen *Elizabeth*, and in the Reign of King *James* I. He was an Intimate of *Ben. Johnson's*, and was caress'd by the foremost Poetick Writers of that Age. He was extremely valu'd by all his Acquaintance; particularly by the Gentlemen of the *Middle-Temple* and *Lincoln's-Inn*, at whose Request he wrote a Masque on the Occasion of the Marriage between the Princess *Elizabeth*, only Daughter to King *James* I. and *Frederick* V. Count Palatine of the *Rhine*, afterwards King of *Bohemia*. His Dramatick Performances are;

I. *All Fools*; a Comedy presented at *Black-fryars*, 1605. This was accounted an excellent Play in those Days, and was acted before King *James*. It is built on *Terence's Heautontimorumenos*, or *Self-Denyer*.

II. *Eastward Hoe*; a Comedy, likewise acted in the *Black-fryars*, 1605. This Play was written by Mr. *Chapman*, *Ben. Johnson*, and Mr. *Marston*, who engag'd in a Triumvirate: And Mr. *Tate*, some time since, reviv'd it, under the Title of *Cuckolds Haven*.

III. *The Gentleman Usher*; a Comedy, printed in 1606. This Play merits very little Commendation, and 'tis very uncertain whether it was ever acted.

IV. *Monsieur* D'Olive; a Comedy, often acted with Success, at the Theatre in the *Black-fryars*, 1606.

V. *The Conspiracy, and Tragedy of* Charles, *Duke of* Biron, *Marshal of* France. Two Plays, 1608. acted in the *Black-fryars*, and Dedicated to Sir *Thomas Walsingham*. For the Story, see *Davila's* Hist. of

France, *Mezeray*, and other *French* Chronicles, in the Time of King *Henry* IV of *France*.

VI. *May-Day*; a witty Comedy, acted several times at the *Black-friars*, 1611.

VII. *The Widow's Tears*; a Comedy, 1612; Plot from *Petronius Arbiter*. See also *The Ephesian Matron*.

VIII. *Bussy* d'Ambois *his Revenge*; a Tragedy, acted at the private House in the *White-friars*, 1613. Dedicated to Sir *Thomas Howard*. This Play was not acted with that Applause, as most of the other Dramatick Works of this Poet.

IX. *The Temple*; a Masque, 1614. This was the Masque presented at Court before the King, at the Celebration of the Nuptials of Count *Palatine* of the *Rhine*, and the Princess *Elizabeth*; Mr. *Inigo Jones* ordering the Machines and Decoration of the Scenes.

X. *Two Wise Men, and all the rest Fools*; a Comedy, acted several times, 1619. The Prologue and Epilogue of this Play are writ in Prose. Mr. *Langbain*, in his Remarks on this Play, takes notice, that it exceeds, in the number of Acts, any Play whatever, it extending to seven; which is contrary to the Rule of * *Horace*.

Neve minor, neu sit quinto, productior actu
Fabula, quæ posci vult & Spectata reponi.

XI. Cæsar *and* Pompey; a Tragedy, 1631. Dedicated to the Earl of *Middlesex*. The Story is to be found in *Suetonius's* Life of *Julius Cæsar*, *Plutarch*, *Vell. Paterculus*, *Florus*, *Dion*, *Lucan*, &c.

XII. *Revenge for Honour*; a Tragedy, 1654.

XIII. Al-

* De Arte Poetica.

XIII. Alphonsus, *Emperor of Germany*; a Tragedy, acted with great Applause at the private House in *Black-fryars*, 1654. Plot from *Chron. de Rebus Germanicis*. See also *Reynolds* on the Passions, *Wanley's* Hist. of Man. *Mariana de Reb. Hist. lib.* 13. *c.* 10, &c.

XIV. *Humorous Days Mirth*; *A Pleasant Comedy*. This Play was acted by the Earl of *Nottingham's* Servants.

XV. *Bussy* d'Amboise; a Tragedy, presented at St. *Paul's*, in the Reign of King *James* I. and since at the Theatre Royal with good Applause. The Plot is taken from the *French* Chron. *Hen.* III. *Thuanus, De Serres & Rossets Hist. Trag. de notre Temps. Hist.* 17. *p.* 363.

XVI. *The Blind Beggar of Alexandria*; a Comedy, neither divided into Acts nor Scenes. This is said to be publish'd in 1598; and if so, it is the Author's first Play.

This Author laid down for a Rule, that a Moral ought to be the Foundation of a Play; Instruction being the chief Design of a Poet. And besides his Dramatick Works, he translated all *Homer*, *viz.* his *Illiads*, *Odysses*, and his *Batracomyomachia*, or *The Battle of the Frogs and Mice*: And *Hesiod*, and *Musæus*, which were esteem'd well done in the Infancy of Translation.

Mr. Colley Cibber,

An excellent Player, as well as an Author; he is of Foreign Extraction, his Father being a Native of *Holstein*, and a famous Statuary, which recommended him to King *Charles* II. He was early, by his Fancy, led to the Stage, but he did not

make any conſiderable Figure there, till the Diviſion of the Houſes, when he at once exerted both the Poet and the Player. He has naturally a good ſhare of Wit, an uncommon Vivacity, and a great deal of Humour; and theſe are very much improv'd by the Converſation he enjoys, which is the beſt. He has publiſh'd Fifteen Dramatick Pieces.

I. *Love's laſt Shift*, or *The Fool in Faſhion*; a Comedy, acted at the Theatre Royal, *1696*. The Part of Sir *Novelty Faſhion*, which the Author perform'd himſelf in this Play, very much increas'd his Reputation. This Play is Dedicated to *Richard Norton*, of *Southwick*, Eſq; And the Author aſſures his Patron that the Play is entirely his own; neither the Plot nor any Expreſſions being borrow'd from either the Dead or Living. The Criticks allow the Plot to be new and admirable, but founded on an Improbability, *viz.* on *Loveleſs's* not knowing his Wife: And as for the Characters, they will have it, that Sir *Novelty Snap*, *Narciſſa* and the elder *Worthy*, ſeem Copies of Sir *Fopling*, *Jerry* in *Love for Love*, *Setter* in the *Old Batchelor*, &c.

II. *Woman's Wit*, or *The Lady in Faſhion*; a Comedy, acted at the Theatre Royal, *1697*. This Play is inferior, in Reputation, to the former, ſeveral of the Characters being borrow'd. The Character of *Rakiſh*, Father and Son, with the Plot of their Walk, are taken in a great meaſure from the *Fortune Hunters*; from *Otway's Dare Devil*; and from Sir *Thomas Revel* and his Son, in *Greenwich* Park.

III. Xerxes; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, by his Majeſty's Servants, *1699*.

IV. *Love makes a Man*, or *The Fops Fortune*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, with Succeſs. It is partly taken from two of *Fletcher's* Plays, *viz.* *The Cuſtom of the Country*, and *The Elder Brother*.

V. *The*

V. *The Careless Husband*; a Comedy, acted at the Theatre Royal; Dedicated to the Duke of *Argyle*. This Play was acted with very great Applause; and 'tis reported that he had some Assistance in it from his Patron and Mr. *Manwayring*.

VI. *The Ladies last Stake*, or *The Wives Resentment*; a Comedy, acted at the Queen's Theatre in the *Hay-market*, Dedicated to the Marquis of *Kent*.

VII. *The Comical Lovers*; a Comedy, acted at the Theatre in *Drury-lane*.

VIII. *She wou'd, and she wou'd not*, or *The kind Impostor*; a Comedy, acted at the Theatre Royal, 1703. Dedicated to the Duke of *Ormond*.

IX. *The Rival Fools*; a Comedy, acted at the Theatre Royal. This Play met with but indifferent Success.

X. PEROLLA and IZADORA; a Tragedy, acted at the Theatre Royal, 1706. Dedicated to *Charles* Earl of *Orrery*.

XI. *The Double Gallant*, or *The Sick Lady's Cure*; a Comedy, acted at the Theatre in the *Hay-market*. Part of this Play is borrow'd from Mrs. *Cent Livre's Love at a Venture*.

XII. *The Nonjuror*; a Comedy, acted at the Theatre Royal, 1717. Dedicated to the King. This Play was acted for near three Weeks together, with great Applause. The Coquet in this Play is a very fine Character, and the greatest part of it new; but the Character of the Non-Juror seems to be taken from *Moliere's* Tartuff, and the Translation call'd the *English Puritan*; acted in the beginning of the Reign of King *Charles* II.

XIII. *The School-Boy*; a Farce, of two Acts.

XIV. VENUS *and* ADONIS; a Masque.

XV. MYRTILLO; a Pastoral Interlude.

Besides these, Mr. *Cibber* has produc'd another Play, call'd *The Heroick Daughter*; a Tragedy. This

Play has been acted, but was never printed. It is the CID of *Corneille* translated.

Sir ASTON COCKAIN.

A Gentleman of an ancient Family, who, in the Reign of King *Charles* II. liv'd at *Ashbourn* in *Derbyshire*, where he had a fine Seat. He was educated at *Trinity College*, *Cambridge*; and about the Age of twenty four, he travell'd into *France* and *Italy*: And being very much inclin'd to Poetical Studies; he left (among several other Pieces) three Plays and a Masque.

I. A Masque perform'd at *Berthie* in *Derbyshire*, 1639. before the Right Honourable *Philip*, first Earl of *Chesterfield*.

II. *The obstinate Lady*; a Comedy, 1658. This Play is an Imitation of *The very Woman*, written by *Massinger*.

III. TRAPPOLIN *suppos'd a Prince*; a Tragi-Comedy, 1658. The Plot of this Play is taken from *Trapolen credulo Principe*; an *Italian* Tragi-Comedy, which the Author saw acted at *Venice*. It was reviv'd by *Duffet*, after the Restoration; and since by Mr. *Tate*, being acted in *Dorset Garden*, 1685.

IV. OVID'S *Tragedy*, 1669. Part of this Play is taken from *Ovid*'s Elegies, and part from *Il Atheisto Fulminato*, an *Italian* Play; particularly, the Passage of *Hannibal*'s inviting the dead Carcass of *Helvidius* to Supper; and on which Foundation the Catastrophe of the *Libertine* is built.

Mr. *Winstanly* and Mr. *Philips*, place to this Author *Thersites*, and *Tyrannical Government*, tho', 'tis suppos'd, they were none of his. These are all printed with his Poems in 8vo.

WILLIAM

William Congreve, *Esq*;

THIS Gentleman is descended from the very ancient Family of the *Congreves*, of *Congreve* in the County of *Stafford*; and he is the only surviving Son of *William Congreve*, Esq; who was second Son to *Richard Congreve*, of *Congreve* and *Stretton* in the said County, Esq; He was born at a Place call'd *Bardsa*, not far from *Leeds* in *Yorkshire*; being a part of the Estate of Sir *John Lewis*, his Great Uncle by his Mother's Side.

His Father being a younger Brother, his Affairs and Command in the Army carried him into *Ireland*, when Mr. *Congreve* was very Young, by which means he had his Education, as to Humane Learning, in the great School or College of *Kilkenny*, and the University of *Dublin*; from whence returning into *England* soon after the Revolution, he was enter'd into the Society of the *Middle Temple*, where he began the Study of the Law; but did not make so great a Progress as ever to be call'd to the Bar. "And, as a certain Author has observ'd, Mr. *Congreve* "was of too delicate a Taste, had Wit of too fine "a turn to be long pleas'd with a crabbed unpala-"table Study; in which the laborious dull plod-"ding Fellow generally excells the more sprightly "and vivacious Wit; This concurring with his na-"tural Inclinations to Poetry, diverted him "from the Bar to the declining Stage, which then "stood in need of such a Support; and from "whence the Town justly receiv'd him as *Rome*'s "other Hope.

Mr. *Congreve*, notwithstanding he has justly acquir'd the greatest Reputation in Dramatick Writings,

tings, is ſo far from being puff'd up with Vanity (a Failing in moſt Authors of Excellency) that he abounds with Humility and good Nature. He does not ſhew ſo much the Poet as the Gentleman; he is ambitious of few Praiſes, tho' he deſerves numerous Encomiums; he is genteel and regular in Oeconomy, unaffected in Behaviour, pleaſing and informing in his Converſation, and reſpectful to all. And as for his Talents in Dramatick Poetry, I ſhall omit a Deſcription of the Beauty of his Dialogue, Fineneſs of his Humour, and other particulars; and confine what I have to ſay in the ſmalleſt Compaſs of Poetical Expreſſion.

As riſing Sparkles in each Draught of Wine,
So Force of Wit appears in ev'ry Line.

Mr. *Congreve* has oblig'd the World with the following Plays.

I. *The Old Batchelor*, a Comedy, acted at the Theatre Royal, in the Year 1693. Dedicated to the Right Honourable *Charles* Lord *Clifford*. This Comedy was acted with a general Applauſe, and was introduc'd into the World with ſeveral Copies of Verſes, which it juſtly merited, tho' the Author was then not above nineteen Years of Age; and it not only made him known to the Town, and a noble *Mecænas*, but was honour'd with the Preſence of the beautiful and virtuous Queen *Mary*: And Mr. *Congreve*, in return of Gratitude, wrote one of the fineſt Paſtorals we have in the *Engliſh* Language, on the lamented Death of that incomparable Princeſs. There's a genteel and ſprightly Wit in the Dialogue of this Play; and the humorous Characters are agreeable to Nature, which can be ſaid of few other Dramatick Performances; yet the Criticks attack

tack him for the Incidents of Marriages in Masks, as being ſcarce ever done in reality.

II. *The Double Dealer*; a Comedy, acted at the Theatre Royal, 1694. Dedicated to the Right Honourable *Charles Montague*, Eſq; one of the Lords of the Treaſury. This Play did not meet with the Encouragement as the former; neither had it equal Succeſs with any of Mr. *Congreve*'s latter Dramatick Pieces; but I never ſaw any particular Criticiſm on its Defects; which gives me leave to think its ill Reception proceeded more from a capricious Humour of the Town, than any conſiderable Errors in the Compoſure of the Play.

III. *Love for Love*; a Comedy, acted at the Theatre in Little *Lincolns-Inn-Fields*, by his Majeſty's Servants, 1695. Dedicated to the Right Honourable *Charles* Earl of *Dorſet* and *Middleſex*. This Play was acted with very great Applauſe, at the opening of the New Houſe. There is abundance of Wit in it, and a great deal of fine and diverting Humour; the Characters are juſtly diſtinguiſh'd, and the Manners well mark'd. Some of the nicer Criticks find fault with the unravelling of the Plot, and the Conduct of *Angelica* in it: But in ſpite of Envy, this Play muſt be allow'd to be one of the beſt of our modern Comedies.

IV. *The Mourning Bride*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1697. Dedicated to her Royal Highneſs the Princeſs *Anne* of *Denmark*. This Play had the greateſt Succeſs of all Mr. *Congreve*'s Performances; and indeed met with Encouragement inferior to no Dramatick piece, that has at any time appear'd on the *Engliſh* Stage. The Excellency of this Tragedy can in nothing be more particularly deſcrib'd, than in Sir *Richard Blackmore*'s Preface to his Poem, entitled, *King Arthur*; which runs thus:

"Since

" Since the writing of this, I have ſeen a Tragedy, " call'd *The Mourning Bride*, which I think myſelf " oblig'd to take notice of in this Place. This " Poem has receiv'd, and in my Opinion, very juſt- " ly, univerſal Applauſe; being look'd on as the " moſt perfect Tragedy that has been wrote in this " Age. The Fable, as far as I can judge at firſt " ſight, is a very artful and maſterly Contrivance; " the Characters are well choſen, and well delinea- " ted; that of *Zara* is admirable. The Paſſions are " well touch'd, and skillfully wrought up. The " Diction proper, clear, beautiful, noble, and di- " verſified agreeably to the variety of the Subject. " Vice, as it ought to be, is puniſh'd; and op- " preſs'd Innocence at laſt rewarded. Nature ap- " pears very happily imitated, excepting one or " two doubtful Inſtances, thro' the whole piece; " in which there are no immodeſt Images or Ex- " preſſions; no wild unnatural Rants, but ſome few " Exceptions being allow'd, all Things are chaſt, " juſt and decent. This Tragedy, as I ſaid before, " has mightily obtain'd, and that without the un- " natural and fooliſh mixture of Farce and Buf- " foonery; without ſo much as a Song or a Dance, " to make it more agreeable. By this it appears, " that as a ſufficient Genius can recommend itſelf, " and furniſh out abundant Matter of Pleaſure and " Admiration, without the paultry Helps above " nam'd: So likewiſe, that the Taſte of the Na- " tion is not ſo far deprav'd, but that a regular and " chaſte Play will not only be forgiven, but highly " applauded." This is the Character given by the learned Doctor of Mr. *Congreve's Mourning Bride*; and I can, by no means, be of Opinion with ſome pretending Criticks, that Sir *Richard's* Aim, in this Commendation, was more to depreſs the Praiſes of Mr. *Congreve's* Predeceſſors, Mr. *Dryden*, Mr. *Otway*, and

and Mr. *Lee*, than the raising of Mr. *Congreve*; I look upon it to be meerly a Debt due to Merit, and pursu'd without any further protracted Views.

V. *The Way of the World*; a Comedy acted at the Theatre in Little *Lincolns-Inn-Fields*, by his Majesty's Servants, Dedicated to the Right Honourable *Ralph* Earl of *Mountdgue*. This Play, equal to, if not the best of Mr. *Congreve*'s Comedies, unless it be his *Love for Love*, had not the Success of most of his other Performances; which shews there is still an uncertainty in hitting the Humour of the Town: But tho' at first it seem'd to be rejected, it has been lately reviv'd at the Theatre in *Drury-lane*, and acted several Nights with very great Applause.

VI. Semele; an Opera. This Performance was never represented on the Theatre.

VII. *The Judgment of* Paris; a Masque.

These Dramatick Performances of Mr. *Congreve*, were publish'd with his other Poetical Writings, in three Volumes *Octavo*, 1710. and the Criticks do him the Justice to confess, that the Faults which may be found in them, are of a Nature that makes them very disputable; and in which both his Predecessors and Cotemporaries have offended. Whatever small Errors there may be in Mr. *Congreve*'s Dramatick Pieces, he may be justly excus'd, when 'tis consider'd, that he both began and left off to write when he was very Young; he quitted writing at the Age of seven and twenty: And what might not the World have expected from him, if he had continu'd his Dramatical Studies, when he was capable of writing an *Old Batchelor* at Nineteen? and the great Mr. *Dryden* did not compleat his first Performance till he was above the Age of Thirty.

He is the only Dramatick Poet now living, excellent for both Comedy and Tragedy; the Plays he has written in both ways, being very much applaud-

ed:

ed: And what Mr. *Dennis* has lately obſerv'd of Mr. *Congreve*, is eſteem'd, by moſt Perſons, very juſt; That he left the Stage early, and Comedy has quitted it with him.

Tho' I am doubtful I ſhall treſpaſs upon Mr. *Congreve*'s Modeſty, I cannot omit inſerting ſome Verſes ſent to him by Mr. *Dryden*, upon his writing the *Double Dealer*.

To my dear Friend Mr. *Congreve*.

IN eaſy Dialogue is Fletcher'*s Praiſe:*
He mov'd the Mind, but had not power to raiſe.
Great Johnſon *did by ſtrength of Judgment pleaſe,*
Yet doubling Fletcher'*s Force, he wants his Eaſe:*
In differing Talents both adorn'd their Age;
One for the Study, t'other for the Stage.
But both to Congreve *juſtly ſhall ſubmit,*
One match'd in Judgment, both o'er-match'd in Wit.
In Him all Beauties of this Age we ſee;
Etherege'*s Courtſhip,* Southern'*s Purity;*
The Satire, Wit and Strength of Manly Wycherley.

Maintain your Poſt: That's all the Fame you need;
For 'tis impoſſible you ſhould proceed.
Already I am worn with Cares and Age;
And juſt abandoning th' ungrateful Stage:
Unprofitably kept, at Heav'ns expence,
I live a Rent-charge on his Providence:
But You, whom ev'ry Muſe and Grace adorn,
Whom I foreſee to better Fortune born;
Be kind to my Remains; *and oh defend,*
Againſt your Judgment, your departed Friend!
Let not th' inſulting Foe my Fame perſue;
But ſhade thoſe Lawrels which deſcend to You:
And take for Tribute what theſe Lines expreſs:
You merit more; nor could my Love do leſs.

EDWARD

Edward Cook, *Esq*;

An Author, of whom no other Account is given by Mr. *Langbain*, than that he wrote one Play; call'd,

Love's Triumph, or *The Royal Union*; a Tragi-Comedy, printed 1678. Dedicated to her Royal Highness *Mary*, Princess of *Orange*. Plot from *Cassandra*, a Romance, *part* 5. *book* 4. This Play was never acted.

Mr. John Cook.

This is likewise an Author who has writ but one Play; call'd,

Green's *Tu Quoque*; a Comedy. Mr. *Heywood* tells us this Play was acted with great Applause. It had its Name from one *Green*, a famous Comedian in his Time, whose general Repartee to all Complements, was *Tu Quoque*.

Mr. John Corey.

A Gentleman that has compil'd one Play, and translated another.

I. *The Generous Enemies*, or *The Ridiculous Lovers*; a Comedy, acted at the Theatre Royal, 1672. This Play is entirely a Collection from others. The chief Design is borrow'd from *Quinault's La Genereuse Ingratitude*;

titude; that of the *Ridiculous Lovers* from *Corneille's D. Bertran de Cigarral*; *Bertran's Testy Humour*, is partly borrow'd from *Randolph's Muses Looking-Glass*. And the Quarrel between him and *Robatzi*, wholly stolen from *Love's Pilgrimage*.

II. *The Metamorphosis*, or *The Old Lover outwitted*. A Translation from *Moliere*.

CHARLES COTTON, *Esq*;

A Gentleman of a good Family in *Staffordshire*. He translated one of *Corneille's* Plays; call'd, HORACE; a Tragedy, printed 1671. This Play has been likewise translated by Sir *William Lower* and Mrs. *Katherine Philips*; but the Translation of Mr. *Cotton* is preferable to Sir *William's*, and equal, at least, to Mrs. *Philips's*. The Plot is taken from *Livij Hist. lib.* 1. *L. Florus, lib.* 1. *c.* 3. *Cassiodorus, Dionysius, Halicarnassus*, &c.

This Author has publish'd, besides this Play, a Volume of Poems on several Occasions; and was very successful in his Burlesque Poems, particularly his *Virgil Travestie*.

Mr. ABRAHAM COWLEY.

THIS excellent Poet was born in *London*, in the Year 1618. He had his Education at *Westminster* School, and *Trinity* College in *Cambridge*. He had an early, ripe and casting Wit; and great natural and improv'd Abilities. His early Inclinations to Poetry, proceeded from his lighting, by chance, on *Spenser's Fairy Queen*: At ten Years old he

he writ the Tragical Story of *Pyramus* and *Thisbe*; at twelve, that of *Constantia* and *Philetus*; by thirteen he had publish'd several Poetical Pieces: And most of his Works were writ or design'd, whilst he was at the University of *Cambridge*. He had an unaffected Modesty, natural Freedom, and easy Vigour in his Writings, as well as his Manners, and the highest Characters of Religion, Knowledge and Friendship: He was entertain'd in the Service of my Lord of St. *Albans*; and he attended the Queen-Mother to *France*; where he was very serviceable to the Royal Family, during the Exile. He has publish'd three Plays; and in neither of them he cannot be charg'd with borrowing from any other. They are,

I. *Love's Riddle*; a Pastoral Comedy, 1633. Dedicated to Sir *Kenelm Digby*. This Play was written by the Author, whilst he was a King's Scholar at *Westminster*; and was first printed with his *Poetical Blossoms*. The Author makes this Apology for it in his Dedication.

Take it as early Fruits, which rare appear,
Though not half ripe, but worst of all the Year;
And if it please your Taste, my Muse will say,
The Birch which crown'd her then, is grown a Bay.

II. *The Guardian*; a Comedy, printed 1650. This Play was acted several times privately in *London* during the Prohibition of the Stage; as also at *Cambridge* before Prince *Charles*; and after the Restoration it was publickly acted at *Dublin* with great Applause.

III. *The Cutter of Coleman-street*; a Comedy, 1663. This was the Play, call'd *The Guardian*, new writ, and perfectly alter'd. It was represented at the Duke of *York's* Theatre in *Salisbury Court*; and was at first oppos'd by some Persons who envied the

Author for his Loyalty; but was afterwards acted with universal Applause.

This Gentleman likewise wrote a *Latin* Comedy, intitled *Naufragium Joculare*; *The Merry Shipwreck*; which was acted before the University of *Cambridge*, by the Members of *Trinity College*, 1638. He likewise wrote a great many other excellent Pieces in Verse and Prose: Of the former, his Love Verses, call'd *The Mistress*; and his *Davideis*, a sacred Poem on the Troubles of *David*, cannot be too much admir'd; and as he did not play the Plagiary in any of his Dramatick Works; so he cannot be accus'd of borrowing any thing in his other Writings: Which is elegantly express'd in these Lines of Sir *John Denham*.

Horace's *Wit, and* Virgil's *State,*
He did not steal, but emulate;
And when he would like Them appear,
Their Garb, but not their Cloaths, did wear.

Mr. *Cowley*'s Life was written by Dr. *Sprat*, late Bishop of *Rochester*, and is prefix'd to his Works, which are in three Volumes *Octavo*. Mr. *Evelyn* gives him this Commendation, in his imitation of *Ovid*'s Elegy *ad Invidos*.

So long shall Cowley *be admir'd above*
The Croud, as David's *Troubles Pity move,*
Till Women cease to charm, and Youth to love.

He was buried in *Westminster Abbey*, near Two of our most celebrated *English* Bards, *Chaucer* and *Spenser*: The Duke of *Buckingham* erected a fine Monument over him; with the following Inscription.

ABRA-

ABRAHAMUS COWLEIUS,

Anglorum Pindarus, Flaccus, Maro,
Deliciæ, Decus, Desiderium Ævi sui;
Hic juxta situs est.

Aurea dum volitant late tua scripta per orbem;
Et fama æternum vivis, Divine Poeta;
Hic placida jaceas requie; Custodiat urnam
Cana fides, vigilentque perenni lampade Musæ;
Sit sacer iste Locus, Nec quis temerarius ausit
Sacrilega turbare manu Venerabile Bustum.
Intacti maneant, maneant per secula Dulcis
Coulei *cineres, serventque immobile Saxum.*

Sic vovet
Votumque suum apud Posteros Sacratum esse voluit,
Qui viro Incomparabili posuit Sepulcrale Marmor;

GEORGIUS DUX BUCKINGHAMIÆ.

Excessit e vita An. Æt. 49. & honorifica pompa elatus ex Æd. Buckinghamianis viris Illustribus omnium ord. exsequias celebrantibus, sepultus est die 3° M. Aug. A. D. 1667.

Mr. RICHARD COX.

A Celebrated Comedian, that liv'd in the Reign of King *Charles* I. On the suppressing of the Stage he compos'd several Drolls, and with his Companions acted them by stealth, under the Colour of Rope-Dancing; wherein he gain'd great Applause at *London*, *Oxford*, &c. He publish'd one Interlude; intitled,

ACTÆON *and* DIANA, 1656. The Plot is taken from *Ovid's Metamorphoses.*

DAVID CRAUFORD, *Esq*;

A *Scots* Gentleman, now living, the Author of two Plays.

I. *Courtship Alamode*; a Comedy.

II. *Love at first Sight*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1704.

Mr. JOHN CROWN.

THIS Gentleman liv'd in the Reign of King *Charles* II. He was the Son of a Dissenting Minister; and educated, under his Father, in that Part of *America* belonging to *England*, which is call'd *Nova Scotia*: And when a certain Courtier design'd to do him a Prejudice, by informing King *Charles* II. of his Descent and Education, the King was pleas'd, out of his great Generosity, to express a Contempt for the Informer.

His Father ventur'd a considerable Fortune in the Plantations, which being taken by the *French*, and he being neglected, he was reduc'd to the necessity of commencing Author. His Performances, both in Tragedy and Comedy, have been acted with Approbation, tho' Comedy seems to be his Talent.

He has oblig'd us with Seventeen Plays.

I. JULIANA, or *The Princess of Poland*; a Tragi-Comedy, acted at the Duke of *York*'s Theatre, 1671. Dedicated to the Earl of *Orrery*.

II. ANDROMACHE; a Tragedy, acted at the Duke's Theatre in *Dorset Garden*, 1675. This Play was only a Translation from Monsieur *Racine*, by another

other Hand, turn'd into *English* Verse by Mr. *Crown*. The Play seems to be founded on *Virgil, lib.* 3. 3. *ver.* 292. and in part, on the *Andromache* of *Euripides*.

III. Calisto, or *The Chast Nymph*; a Masque, 1675. written by Command of the Queen, and oftentimes perform'd at Court by Persons of great Quality. There are Songs between the Acts. It is founded on a Story in *Ovid's Metam. lib.* 2. *fab.* 5, 6.

IV. *The Country Wit*; a Comedy, acted at the Duke of *York's* Theatre, 1675. Dedicated to the Right Honourable *Charles* Earl of *Middlesex*. This Play contains a great deal of low Comedy, but was approv'd by his Majesty King *Charles* II. Part of the Plot and Language is borrow'd from *Moliere's Le Sicilien, ou L'Amour Peintre. The Sicilian*: or, *Love makes a Painter*.

V. *The Destruction of Jerusalem, by Titus Vespasian*, in two Parts, acted at the Theatre Royal, 1677. Dedicated to the Dutchess of *Portsmouth*. These Tragedies are writ in Heroick Verse, and were acted with great Applause. For the Plot read *Josephus Hist. lib.* 6. & 7. *Tacitus Hist. lib.* 5. *Suetonius, Eusebius*, &c.

VI. *The Ambitious Statesman*, or *The Loyal Favourite*; a Tragedy, acted at the Theatre Royal, 1679. Dedicated to her Grace the Dutchess of *Albemarle*. This Play had but indifferent Success, tho' esteem'd by the Author one of the best of his Performances. The Plot, see in *De Serres, Mezeray*, and other *French* Chronicles.

VII. Charles *the Eighth of France*, or *The Invasion of Naples by the French*; an Historical Tragedy, acted at the Duke's Theatre in *Salisbury-Court*, 1680. This Play is writ in Heroick Verse, and Dedicated to the Earl of *Rochester*. Plot from *Guicciardine's Hist. Philip de Comines's Memoires*: *Andre de la Vigne*, and other *French* Chronicles.

VIII. HENRY *the Sixth, with the Death of the Duke of Gloucester*; a Tragedy, acted at the Duke of *York's* Theatre, 1681. Dedicated to Sir *Charles Sidley*. This Play, at first, was acted with Applause; but at length the *Romish* Faction oppos'd it, and by their Interest at Court, got it suppress'd. Part of this Play is borrow'd from *Shakespear's Hen. VI.*

IX. HENRY *the Sixth, the Second Part*, or *The Miseries of Civil War*; a Tragedy, acted at the Duke's Theatre 1681. Part of this Play is likewise borrow'd from *Shakespear*. For the Plot see the *English* Chronicles writ in those Times, by *Grafton, Hollingshead, Stow, Speed*, &c.

X. THYESTES; a Tragedy, acted at the Theatre Royal, 1681. The Plot is founded on *Seneca's Theyestes*, from Poetical History. There are two other Plays on this Subject, one in *French*, the other in *Spanish*.

XI. *The City Politicks*; a Comedy acted at the Theatre Royal, 1683. This Play was acted with great Applause; and was a severe Satire upon the Whiggish Party in those Times.

XII. *Sir Courtly Nice*, or *It cannot be*; a Comedy, acted at the Theatre Royal 1685. Dedicated to his Grace the Duke of *Ormond*. This Play is esteem'd an excellent Comedy, and has been often acted with good Success. It was written at the Command of King *Charles* II. The Plot, and part of the Play, is taken from a *Spanish* Comedy, call'd *No pued-eser*, or *It cannot be*, *Tarugo's Wiles*, &c. the Song, *Stop Thief*, from the *French* of *Moliere*.

XIII. DARIUS, *King of Persia*; a Tragedy acted at the Theatre Royal, 1688. For the Plot, see *Quint. Curt. lib.* 3, 4, and 5. *Justin, lib.* 11. *cap.* 5. and *Diodorus, lib.* 17, &c.

XIV. *The English Fryar*, or *The Town Sparks*; a Comedy, acted at the Theatre Royal, 1690. Dedicated

cated to the Right Honourable *William*, Earl of *Devonshire*. This Play had not the Success as the other Dramatick Pieces wrote by Mr. *Crown*.

XV. REGULUS; a Tragedy, acted at the Theatre Royal, 1694. The Design of this Play is Noble, the Example of *Regulus* being the most celebrated for Honour and Constancy of any of the *Romans*. See the History in *Livy*, *Lucius Florus*, &c.

XVI. *The Married Beau*, or *The Curious Impertinent*; a Comedy, acted at the Theatre Royal, 1694. Dedicated to the Marquis of *Normanby*. This is esteem'd a good Play, and has been often acted with general Approbation. To this Play the Author has prefix'd a Preface, in Vindication of himself from the Aspersions cast on him by some Persons, as to his Morals, *&c.* The Story is taken from the History of *Don Quixot*.

XVII. CALIGULA, *Emperor of Rome*; a Tragedy, acted at the Theatre Royal, 1698. For the Plot, see *Suetonius* in his Life.

D.

Mr. JOHN DANCER.

AN Author said to be born in *Ireland*, but certain it is that he liv'd a great part of his Time in that Kingdom. About the Year 1670, he came over into *England*; and understanding the *French* and *Italian* Languages perfectly well, he translated three Dramatick Pieces, from the Originals of three eminent Poets, *viz. Tasso*, *Corneille*, and *Quinault*.

I. AMYNTA; a Paſtoral, publiſh'd 1660. This is a Tranſlation from that celebrated Wit, Signior *Torquato Taſſo*, bred up at *Padua*, and Favourite of *Charles* IX. of *France*. He is call'd the Father of Paſtorals, being the firſt that reduc'd them from the Eclogue to Dramatick Poetry: This is eſteem'd a Maſter-piece of Paſtoral Comedy; and has been tranſlated into the *French*, *Spaniſh*, *German* and *Dutch* Tongues, as well as the *Engliſh*. It is printed with ſeveral Love Verſes, writ in imitation of Mr. *Cowley's* Miſtreſs.

II. NICOMEDE; a Tragi-Comedy, acted at the Theatre Royal in *Dublin*, 1671. Dedicated to the Right Honourable *Thomas* Earl of *Oſſory*. This Play is tranſlated from the *French* of *Corneille*, and a Piece which he himſelf valu'd beyond any of his other Performances. The Story from *Juſtin*, *Book* 34.

III. AGRIPPA, *King of Alba*, or *The Falſe Tiberinus*; a Tragi-Comedy, in Heroick Verſe, acted at the Theatre Royal in *Dublin*, before the Duke of *Ormond*, Lord Lieutenant of *Ireland*, 1675. This Play was Dedicated to the Lady *Cavendiſh*, Daughter of the ſaid Duke of *Ormond*, and was acted with great Applauſe. It is a Tranſlation from the *French* of Monſieur *Quinault*. This Author has writ likewiſe a Romance, call'd *The Engliſh Lovers*. And ſeveral other Pieces.

SAMUEL DANIEL *Eſq*;

THIS Gentleman was born near *Taunton* in *Somerſetſhire*; and in the Year 1581. he being then Nineteen Years of Age, he was enter'd Commoner

moner of St. *Mary Magdalen-Hall*, *Oxford*; he continu'd there three Years, applying himself, with great Assiduity, to the Study of History and Poetry. When that time was expir'd, he left the University, and coming to *London*, his own Merit, and the Recommendation of Mr. *John Florio*, his Brother-in-Law, prefer'd him to be one of the Grooms of the privy Chamber to Queen *Anne*, Royal Consort of King *James* I. He wrote most of his Plays retir'd a little distance from *London*, amongst the Solitary Amusements of delightful Gardens. At last he wholly quitted the Town, and remov'd into *Wiltshire*, where he commenc'd Farmer; and by a healthful Exercise in that Employment, he liv'd 'till he was near Eighty Years of Age. He had been Tutor to the Lady *Anne Clifford*, Heiress of *George*, Earl of *Cumberland*, and afterwards Countess of *Pembroke*, &c. which Lady, after his Death, erected a Monument over him. He writ five Dramatick Pieces.

I. *The Queen's Arcadia*; a Pastoral Tragi-Comedy, presented to the Queen and her Ladies, by the University of *Oxon*, in *Christ-Church-College*, 1605. It is Dedicated to the Queen. The Scene of *Carinus* and *Amyntas* resemble *Quinault's Philene* and *Daphnis*, in his Comedy *Sans Comedie*, *&c.*

II. Cleopatra; a Tragedy, first printed 1611. Dedicated to the Countess of *Pembroke*. This Play was very much esteem'd in its Time, and there is another Edition of it 1622. which very much excels the first. For the Story consult *Plutarch's* Lives of *Pompey* and *Anthony*, *Florus lib.* 4. *c.* 11. *Appian de Bel. Civil. lib.* 5. and a Translation of a *French* Book, call'd *The History of the Three Triumvirates*, done by Mr. *Otway*.

III. Philotas; a Tragedy, Dedicated to King *Charles* I. when he was only Prince. This Play had a good Reputation, but met with some Op-

Oppoſition, on Suſpicion that *Philotas* repreſented the Earl of *Eſſex*, the unfortunate Favourite of Queen *Elizabeth*. This Play is ſaid to be the firſt the Author writ. The Plot is taken from *Plutarch's* Life of *Alexander*, *Quint. Curt. lib. 6. c. 7. Juſtin*, &c.

IV. *Hymen's Triumph*; a Paſtoral Tragi-Comedy, preſented before the King, at the Queen's Court, on the Celebration of the Nuptials of the Lord *Roxborough*. It is Dedicated to the High-born Princeſs *Anne* of *Denmark*, Queen of *England*, &c.

V. *The Viſion of the Twelve Goddeſſes*; a Maſque, preſented at *Hampton-Court* before the Queen and her Ladies; Dedicated to the Lady *Lucy*, Counteſs of *Bedford*. The Author's Deſign in the Twelve Goddeſſes, was, under their Shapes, to repreſent the Bleſſings this Nation enjoy'd, in the Reign of King *James* I.

All theſe Pieces, with his Miſcellaneous Poems, are lately reprinted in two Volumes 12°, under the Title of *The whole Poetical Works of Samuel Daniel*, Eſq; He wrote, beſides, an excellent Hiſtory of *England* in *Folio*, ſince continu'd by Mr. *Truſſel*.

Sir William D'Avenant.

SIR *William D'Avenant* was Son to Mr. *John D'Avenant*, a Vintner of *Oxford*. He was born in the Year 1605. and his Father's Houſe being frequented by the famous *Shakeſpear*, in his Journeys to *Warwickſhire*, his Poetical Genius, in his Youth, was by that means very much encourag'd; and ſome will have it, that the handſome Landlady, as well as the good Wine, invited the Tragedian to thoſe Quarters. In the Year 1621. he was admitted a Mem-

Member of *Lincoln College*; and after ſome ſmattering in Logick, he quitted thoſe Studies for Poetry, which prov'd more to his Advantage: But as Mr. *Langbain* obſerves, his Genius rather inclin'd him to walk in the more flowry Fields of *Parnaſſus*, in which he made a great Progreſs, than to purſue the Entertainments of the Stage. From *Lincoln-College* he went firſt into the Service of the Dutcheſs of *Richmond*, and afterwards to that of the Lord *Brook*; after whoſe Deceaſe he apply'd himſelf to Dramatick Writing; and in the Year 1637, he ſucceeded *Ben. Johnſon*, as Poet Laureat; which Place he enjoy'd in the Reigns both of King *Charles* I. and II. He obtain'd a Patent for a Company of Actors, who firſt began in *Little Lincolns-Inn-Fields*; but the other Company of Comedians, by their excellent Performances, winning the Favour of the Town, he ſet up the Whim of Operas; he being the firſt Introducer of thoſe Entertainments here in *England*: Mr. *Dryden* gives Sir *William* the Character of a Perſon of a quick Fancy; and tells us that his firſt Thoughts were generally the moſt happy. His Works were publiſh'd in *Folio*, 1673, wherein are the following Dramatick Entertainments.

I. *The Cruel Brother*; a Tragedy, Dedicated to the Right Honourable the Lord *Weſton*, Lord High-Treaſurer of *England*.

II. ALBOVIN, *King of the Lombards*; a Tragedy, Dedicated to the Duke of *Somerſet*. This Play is commended by eight Copies of Verſes. For the Story ſee *Paulus Diaconus de Geſtis Longobardorum, lib.* 2. *c.* 28. *Bandello's Hiſtoires Tragiques, tom.* 4. *Nov.* 19. *Greg. Epiſc. Turonenſis Hiſt. Francorum, lib.* 2. *c.* 28. *Heylin's Coſmog. part* 1. *book* 1. *page* 57.

III. *The Fair Favourite*; a Tragi-Comedy.

IV. *The*

IV. *The Juſt Italian*; a Tragi-Comedy, Dedicated to the Earl of *Dorſet*, with recommendatory Verſes by Mr. *Hopkins* and Mr. *Carew*.

V. *The Law againſt Lovers*; a Tragi-Comedy, taken from two Plays of *Shakeſpear*, *Meaſure for Meaſure*, and *Much ado about Nothing*.

VI. *Love and Honour*; a Tragi-Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, and in *Dorſet Garden*, with Applauſe.

VII. *The Wits*; a Comedy, acted firſt at *Blackfryars*, and afterwards at the Duke's Theatre with Applauſe.

VIII. *The Platonick Lovers*; a Tragi-Comedy, originally printed with *the Wits*.

IX. *The Man's the Maſter*; a Comedy, often acted with Approbation. Plot from *Scarron's Joddelet, ou Le Maiſtre Valet*, &c.

X. *News from Plymouth*; a Comedy.

XI. *The Play-Houſe to be Let*. This Play is compos'd of ſeveral different Species, and can be call'd neither Comedy, Tragi-Comedy, nor Tragedy. The Second Act is a Tranſlation of *Moliere's Sganarelle*; a Farce. The Third and Fourth Acts contain the Hiſtory of Sir *Francis Drake*, and the Cruelty of the *Spaniards* in *Peru*: The Fifth Act conſiſts of Tragedy, Traveſty, and ſets forth the Actions of *Cæſar*, *Anthony* and *Cleopatra*, in Burleſque Verſe.

XII. *The Siege*; a Tragi-Comedy.

XIII. *The Siege of Rhodes*, in Two Parts, Dedicated to the Right Honourable the Earl of *Clarendon*, Lord High Chancellor of *England*. Theſe Plays, as alſo the laſt mention'd Tragi-Comedy, were written in the Time of the Civil Wars, and were acted with great Applauſe at the Duke of *York's* Theatre in *Little Lincolns-Inn-Fields*. For the Story conſult *Boiſſardi Icones & vitæ Sultanorum Turcicorum in Vit. Solym.* 2. *Thomas Artus Continuation de la Hiſtoire de Turcs*

Turcs, and our *English* History of the *Turks*, by *Knolles*.

XIV. *The Unfortunate Lovers*; a Tragedy.

XV. *The Distresses*; a Tragi-Comedy.

XVI. *An Entertainment at Rutland-House*; presented by way of Declamation and Musick, after the Manner of the Ancients.

XVII. *Britannia Triumphans*; a Masque, written by Sir *William D'Avenant* and Mr. *Inigo Jones*.

XVIII. *The Triumphs of the Prince* D'AMOUR; a Masque, presented before his Highness, at his Palace in the *Middle Temple*, perform'd by the Members of that Honourable Society, as an Entertainment to the Prince *Elector*. The Musick of the Songs and Symphonies was set by Mr. *Lawes*.

XIX. *The Temple of Love*; a Masque, presented at Court by the Queen, and divers of the Nobility of both Sexes, in the Reign of King *Charles* I.

Among Sir *William*'s other Poetical Writings, his *Gondibert* made the greatest Noise, which he began, in *France* the Year 1650. during the Time of the Civil Wars, when his Safety made a Retirement necessary. He was made General of the Ordnance by the Marquis of *Newcastle*, and was Knighted by the King, 1643.

He died in the Year 1668, aged 63, and was buried among the other eminent Poets in *Westminster Abbey*, with only this Epitaph in imitation of *Ben. Johnson*.

O Rare Sir William D'Avenant.

Dr. Charles D'Avenant.

THIS Gentleman was the Eldeſt Son of Sir *William D'Avenant*, and Doctor of Laws. He writ one Play; call'd,

Circe; a Dramatick Opera, acted at the Duke of *York*'s Theatre, 1677. with great Applauſe. The Prologue was writ by Mr. *Dryden*, and the Epilogue by the Earl of *Rocheſter*. The Plot is founded on Poetical Hiſtory; See *Ovid*'s *Metamorph. Natal. Comes*, *Boccace*, &c.

Mr. Robert Davenport.

AN Author who liv'd in the Reign of King *Charles* I. He writ Two Plays.

I. *The City Night Cap*; a Tragi-Comedy, acted by his Majeſty's Servants, 1661. Plot from *Don Quixot*'s Novel of the *Curious Impertinent*, and *Boccace*'s Novels.

II. *King* John *and* Matilda; a Tragedy, 1655. This Play is Dedicated to the Right Honourable *Montague Bertie* Earl of *Lindſey*. For the Plot ſee *Hollingſhead*, *Martin*, *Stow*, *Speed*, and *Baker*'s Chronicles.

Mr. ROBERT DAUBORNE.

THIS Author liv'd in the Reign of King *James* I. He had a good Education, being Master of Arts, but of what University he was, is uncertain. He writ the following Plays.

I. *The Christian turn'd Turk*; a Tragedy, 1612. The Story from *Barker's* Overthrow of Captain *Ward* and *Danfiker*, two Pirates, publish'd, 1609.

II. *The Poor Man's Comfort*; a Tragi-Comedy, 1665. acted at the Cockpit in *Drury-lane*, with great Applause.

Mr. JOHN DAY.

THIS Gentleman, who likewise liv'd in the Reign of King *James* I. was some time Student of *Caius-College* in *Cambridge*; and was Author of Six Dramatick Pieces.

I. *The Travels of the Three English Brothers, Sir* Thomas, *Sir* Anthony, *and Mr.* Thomas Shirley; an Historical Play, acted by her Majesty's Servants, 1607. Dedicated to *Honour's Favourites.* In the Composure of this Performance, Mr. *Day* was assisted by Mr. *Rowley* and Mr. *Wilkins.* The Foundation of this Play is taken from Dr. *Fuller's* Worthies, our *English* Chronicles, *&c.*

II. *A Parliament of Bees*; a Masque, 1607. This is an Allegorical Description of the Humours of Mankind.

III. *Humour out of Breath*; a Comedy, 1607.

IV. *Law-*

IV. *Law-Tricks*, or *Who would have thought it*; a Comedy, 1608.

V. *The Isle of Gulls*; a Comedy, acted in *Blackfryars*, 1633. Plot from Sir *Philip Sidney*'s *Arcadia*.

VI. *The Blind Beggar of Bednal Green, with the merry Humour of Tom Stroud, the Norfolk Yeoman*; acted by the Prince's Servants, 1659. For the Story see our *English* Chronicles in the Reign of King *Henry* VI.

A Gentleman of *Lincolns-Inn* writ a Poem upon the Transactions between Mr. *Day* and his Landlord, wherein are these punning Lines.

Here Night and Day *conspire a secret Flight*;
For Day, *'tis said, is gone away by Night.*
The Day *is past, but Landlord where's your Rent,*
You might have seen, that Day *was almost spent.*
Day *sold, at length put off what e'er he might,*
Tho' it was ne'er so Dark, Day *would be Light.*

Mr. Thomas Decker.

A Contemporary Poet with *Ben. Johnson*, in the Reign of King *James* I. and a great Contender for the Bays. He writ Eight entire Plays himself, and four others with the Assistance of *Webster*, *Rowley* and *Ford*; but the latter, vastly exceed the former, there being no Dramatick Piece writ by him alone of much esteem, but *The untrussing the Humorous Poet*; and this is chiefly on account of the Subject, which was the witty *Ben*. The Plays which he has compos'd, and had a hand in, are as follow.

I. Fortunatus; a Comedy, 1600. This Play is not divided into Acts.

II. Sa-

II. Satyromastix, or *The untrussing the Humorous Poet*; a Comedy, acted by the Lord *Chamberlain*'s Servants, 1602. This Play was occasion'd by *Ben. Johnson*'s Poetaster; where, under the Title of *Crispinus*, *Ben* lash'd this Author; which he endeavour'd to retaliate by untrussing *Ben.* under the Title of *Horace Junior.*

III. *Northward Hoe*; a Comedy, 1607. *Webster* join'd in this Play. The Plot is founded on a Novel in the *Ducento Novelle del Signior Celio Malespini, Part* 1. *Nov.* 2.

IV. *Westward Hoe*; a Comedy, 1607. Mr. *Webster* was likewise concern'd in this Performance.

V. *The Whore of Babylon*; an Historical Play, acted by the Prince's Servants, 1607. This Play was design'd to illustrate the Virtues of Queen *Elizabeth*, to expose the *Roman Catholicks* at that Time, and set forth the Danger which that good Queen escaped.

VI. *The Honest Whore. With the Humours of the Patient Man and the Longing Wife*; a Comedy, 1630. acted by her Majesty's Servants with Applause.

VII. *Match me in London*; a Comedy, 1631. This Play is Dedicated to *Lodowick Carlel*, Esq; and was accounted a good Play.

VIII. *The Honest Whore. Part the Second. With the Humours of the Patient Man, and the Impatient Wife; also the Comical Passage of an Italian Bridewell*; a Comedy, 1635. This Play is not divided into Acts; and Mr. *Langbain* tells us it was never acted. See *Harrington's Epig.* at the end of his *Orlando Furioso.*

IX. *The Wonder of a Kingdom*; a Comedy, 1636.

X. *The Witch of Edmonton*; a Tragedy, 1638. Mr. *Rowley* and Mr. *Ford* join'd in this Play.

XI. *If this ben't a good Play the Devil's in't*; a Comedy, acted with great Applause; Dedicated to his beloved Friends the Players. Part of this Play

ſeems to be taken from *Machiavel's Belphegor*, a Novel.

XII. WYAT's *Hiſtory*; a Play, writ by Mr. *Decker* and Mr. *Webſter*. See the *Engliſh Chronicle* in the Reign of Queen *Mary*.

Sir JOHN DENHAM, *Knight of the* Bath.

THIS Gentleman liv'd in the Reigns of King *Charles* I. and II; and was not only of the firſt Rank in Wit and Gallantry, but alſo in Loyalty. He was Son of Sir *John Denham* of *Horſley* in *Eſſex*, Born in *Ireland*; his Father being, at the time of his Birth, a Judge and Lord Chief Baron of the *Exchequer* in that Kingdom. He was brought over from thence very Young, upon his Father's Promotion to the *Exchequer* in *England*; and in the Year 1631. he was ſent to *Trinity College* in *Oxon*. He remain'd there ſome Years; and afterwards repairing to *London* he ſtudied the Civil Law. On the breaking out of the Civil War, he got Admiſſion to King *Charles* I. by the Aſſiſtance of *Hugh Peters*, being then employ'd on a Meſſage from the Queen: This Negotiation he perform'd ſo well, that he was intruſted by the King to take care of his Letters of Correſpondence at Home and Abroad, privately in *London*; but after a ſhort ſpace, Mr. *Cowley*'s Hand being known, he was diſcover'd, and oblig'd to make his Eſcape beyond Sea, where he afterwards gave his Attendance on King *Charles* II. 'till the Reſtoration. The King oftentimes gave him Subjects to write on, for the Diverſion of his melancholy Hours, wherein the Poet ſeldom fell ſhort of his Maſter's Expectation. His Majeſty made him Surveyor General

ral of his Royal Buildings; and at his Coronation created him Knight of the *Bath*. He writ divers Poems and Translations; among which, *Cooper's Hill* is very much applauded; a Poem, which Mr. *Dryden* tells us, for the Majesty of the Stile, is, and ever will be, the exact Standard of good Writing. To these Poems is prefix'd one Play of this Authors, call'd,

The Sophy; a Tragedy, acted with great Applause, at the Theatre in *Black-fryars*, 1671. The Plot of this Play is the same with that of *Baron's Mirza*, taken from *Herbert's* Travels in the Life of *Abbas*.

He died at *Whitehall*, in the Year 1668. and was buried in *Westminster Abbey*, near the Remains of the Father of our *English* Poets, the great CHAUCER.

Mr. JOHN DENNIS.

A Gentleman now living, born in the Year 1657. and Son of an eminent Citizen of *London*. He had his first Education at *Harrow on the Hill*, under the pious and learned Mr. *William Horn*; having with him as School-Fellows, the late Lord *Francis Seymour*, afterwards Duke of *Somerset*, the present Duke of *Somerset* his Brother, and several others, who have since made no inconsiderable Figure in the World. He remov'd from *Harrow*, to *Caius College* in *Cambridge*, where he took the Degrees of Batchelor and Master of Arts; and afterwards, desiring rather to improve his Mind than his Fortune, he saw *France* and *Italy*. In his Youth he was very familiarly conversant with several Gentlemen about Town remarkable for their Wit and Gallantry; and the Affection he always had for Poetry, and which

began in his very Infancy, brought him acquainted with ſome of the moſt celebrated Dramatick Writers of the Age, *viz.* Mr. *Dryden*, Mr. *Wycherley*, Mr. *Congreve* and Mr. *Southern*. Mr. *Dennis* is excellent at Pindarick Writings, perfectly regular in all his Performances; and a Perſon of ſound Learning: And that he is Maſter of a great deal of Penetration and Judgment, his Criticiſms, particularly on Sir *Richard Blackmore*'s *Prince Arthur*, ſufficiently demonſtrate. He has oblig'd the World with the following Plays.

I. *A Plot and no Plot*; a Comedy, acted at the Theatre Royal, 1697. Dedicated to the Right Honourable the Earl of *Sunderland*. This Play, I am inform'd, Mr. *Dennis* intended as a Satire upon the Credulity of the *Jacobite* Party at that Time; and, as a certain Author has obſerv'd, is exactly regular, and diſcovers it ſelf to be written by a Maſter of the Art of the Stage, as well as by a Man of Wit.

II. RINALDO *and* ARMIDA; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1699. Dedicated to the Duke of *Ormond*.

III. IPHIGENIA; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1700.

IV. *Liberty Aſſerted*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, by her Majeſty's Servants, 1704. This Play is Dedicated to *Anthony Henley*, Eſq; and was acted with very great Applauſe.

V. APPIUS *and* VIRGINIA; a Tragedy, acted at the Theatre Royal; Dedicated to *Sidney* Earl of *Godolphin*.

VI. *The Comical Gallant*; *With the Humours of Sir* JOHN FALSTAFF; a Comedy. Being an Alteration of *Shakeſpear's Merry Wives of Windſor*.

This

This Gentleman, in his Comedy, hath ſhewn a great deal of Juſtneſs, and Delicacy of Reflection, a Pleaſantneſs of Humour, a Novelty and Diſtinction of Characters, an admirable Conduct and Deſign, and a uſeful Moral. When he firſt began to write Tragedy, he ſaw, with Concern, that Love had got the entire poſſeſſion of the Tragick Stage, contrary to the Nature and Deſign of Tragedy, the Practice of *Sophocles*, *Euripides*, and our Countryman *Shakeſpear*. As his Intentions were more to get Reputation than Money, and to gain the Approbation of the Judicious and Knowing (which he look'd upon as a certain Earneſt of future Fame) rather than of a Crowd of ignorant Spectators and Readers; he reſolv'd to deviate a little from the reigning Practice of the Stage; and not to make his Heroes whining Slaves in their Amours; which not only debaſes the Majeſty of Tragedy, but confounds moſt of its principal Characters, by making that Paſſion the predominant Quality in all; and which muſt for ever make the preſent and ſucceeding Writers unable to attain to the Excellency of the Ancients: But he did not think it adviſeable at once to ſhew his principal Characters wholly exempt from it, apprehending that ſo great and ſudden an Alteration might prove diſagreeable; he rather choſe to ſteer a middle Courſe, and to make Love appear violent, but at the ſame time to give way to the force of Reaſon, or to the influence of ſome other more noble Paſſion; as in *Rinaldo*, it gives place to Glory; in *Iphigenia*, to Friendſhip; and in *Liberty Aſſerted*, to the publick Good. He thought by theſe means an Audience might be entertain'd and prepar'd for greater Alterations, whereby the Dignity of Tragedy might be ſupported, and its principal Characters juſtly diſtinguiſh'd. He has writ ſeveral other Pieces both in Verſe and

Prose, beside his Dramatick Works; the chief of which, with Four of his Plays, are publish'd in Two Volumes *Octavo*.

Mr. Thomas Dilke.

THIS Author was some time a Student of *Oriel College* in *Oxford*, afterwards he went into the Army, and quitted the Camp for the Theatre. He writ the Three following Plays.

I. *The Lover's Luck*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1696. Dedicated to the Right Honourable the Lord *Raby*. This Play was acted with general Applause; tho' most of the Characters are but Copies, Sir *Nicholas Purflew*, from the Antiquary of *Marmion*; *Goosandelo*, from Mr. *Crown*'s Sir *Courtly Nice*, and Sir *George Etherege*'s Sir *Fopling Flutter*.

II. *The City Lady*, or *Folly Reclaim'd*; a Comedy, acted at the Theatre Royal, 1697.

III. *The Pretenders*, or *The Town Unmask'd*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*. Both these Plays were unsuccessful in the Representation.

Mr. Thomas Dogget.

THIS excellent Comedian has lately quitted the Stage, to the great Concern of all Admirers of Humour. He has given us one Play; call'd,

The Country Wake; a Comedy, acted at the New Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants,

Servants, 1696. Dedicated to the Duke of *Ormond.* This Play was acted with Applause. It has since been reduc'd to a Farce of one Act, which is the best Entertainment of the kind belonging to the *English* Theatre.

Mr. JOHN DOVER.

A Gentleman of *Gray's-Inn*, who liv'd in the Reign of King *Charles* II. He presented the World with one Play; call'd,

The Roman Generals, or *The Distress'd Ladies*, a Play written in Heroick Verse, 1697. Dedicated to the Right Honourable the Lord *Brook.* Mr. *Langbain* tells us this Play was never acted. For the Plot, see *Plutarch*'s Lives of *Cæsar* and *Pompey*, *Lucan*, &c.

Dr. JAMES DRAKE.

THIS Author was a Member of the College of Physicians, and Bred at *Gonvile* and *Caius College* in *Cambridge.* He writ one Play; call'd,

The Sham Lawyer, or *The Lucky Extravagant*; a Comedy, acted at the Theatre Royal, 1697. This Play is for the most part borrow'd from two Plays of *Fletcher*, *The Spanish Curate*, and *Wit without Money*; but it did not meet with Success.

JOHN DRYDEN, *Esq*;

MR. *Dryden* was by Descent a Gentleman of a good Family in *Northamptonshire*; and born, * as he himself says, in a Village belonging to the late Earl of *Exeter* in that County. He had his Education at *Westminster School* (being King's Scholar there) under the learned Dr. *Busby*; and in the Year 1650. he was elected from thence to *Trinity College*, *Cambridge*; where he pursu'd his Studies, with his worthy Friend Sir *William Bowyer* of *Denham Court*. It may be presum'd his Genius did not lead him early to Poetry, by reason he was above the Age of Thirty before he oblig'd the World with his first Dramatick Performance; but when once he appear'd, he was inexhaustible, like Springs a long time collecting, which form a Stream not easily to be drain'd.

He deserv'd, in most of his Writings, the highest Applause; and notwithstanding he was generally very much caress'd by the generous Part of Mankind, yet he was seldom respected beyond his Merit. His Dramatick Pieces, tho' by some Criticks esteem'd the most incorrect of his Performances, are, with regard to their Number, equal to the Productions of any Ancient or Modern Writer; which occasion'd his Advancement to be Poet Laureat to King *James* II. neither was he less eminent in Prose, he being at the same time Historiographer to that Prince.

Mr. *Dryden* was not only a voluminous Dramatick Writer, but also a very just one in most of his Performances:

* *See*, *The Postcript to his Translation of* Virgil.

formances: And tho' he borrow'd ſome Hints, and made prodigious Improvements from the *French* Poets, and *Greek* and *Latin* Authors; and likewiſe from ſome of the Works of *Shakeſpear* and others, I cannot be of opinion with Mr. *Langbain*, that he is therefore a meer Plagiary, and entirely oblig'd to them for the Plots and Scenes of many of his Plays. A Hint or a Theme may be variouſly work'd up with uncommon Incidents and ſurprizing Turns, and thereby a ſufficient Novelty introduc'd to lay Claim to Property. And I doubt not but it will be generally confeſs'd that he was ſo far from the preſent Practice of borrowing whole Scenes and Plots of Plays, and frequently making them worſe, that he never ſtole any entire Incident, or was found in any Theft but what he ſet off with additional Luſtre, when taken even from the beſt of the ancient Writers.

Mr. *Langbain*, as is already obſerv'd, in a Continuation of his Treatiſe, has ſhewn a great deal of private and ungenerous Malice, and brought in ſeveral Things no way relating to the Buſineſs before him. What juſt Exception is it to the Reputation of a Poet, to have reflected upon a Body of Men liable to Frailty, equal with any; and perhaps equally deſerving the Characteriſticks of Mr. *Dryden*? And that he was a Man of Religion, I need only mention the Complaint he makes to my Lord *Clifford*, in one of his Dedications of *Virgil*; which will be a laſting Reproach upon this Nation, for Ingratitude to a Perſon of Mr. *Dryden*'s Merit. *What I now offer to your Lordſhip* (ſays he) *is the wretched Remainder of a ſickly Age, worn out with Study and oppreſs'd by Fortune, without other Support than the Conſtancy and Patience of a Chriſtian.*

My Predeceſſor, in this Work, will not allow that the World could poſſibly agree in a diſtinguiſh'd Character

Character for this celebrated Writer, or in any thing relating to him, but that he was Poet Laureat and Hiſtoriographer to King *James*. But I take it very few, if any Perſons can deny, that Mr. *Dryden* was the greateſt Refiner of the *Engliſh* Language and Poetical Diction that ever liv'd; was ſo much Maſter of Verſification and Numbers, as to improve the Harmony of Poeſy; that he reaſon'd ſtrongly in Elegant Verſe; and wrote with very great Force and Elevation. And as for his Criticiſms on the Works of his Predeceſſors *Shakeſpear*, *Fletcher* and *Ben. Johnſon*, wherein he is accus'd by Mr. *Langbain* of a great deal of Ingratitude and Ill-nature (not to mention the Freedoms reaſonable to be allow'd ſo great a Man, when we have ſuch numbers of ignorant Pretenders to Criticiſm in this Age) I ſhall here inſert what the ingenious * Mr. *Congreve* has ſaid of him, which muſt certainly ſilence Envy and Partiality.

" Mr. *Dryden* had Perſonal Qualities to challenge " both Love and Eſteem for all who was truly ac- " quainted with him: He was of a Nature ex- " ceedingly humane and compaſſionate, eaſily for- " giving Injuries, and capable of a prompt and ſin- " cere Reconciliation with thoſe who had offended " him. Such a Temperament is the only ſolid " Foundation of all moral Virtues and ſociable " Endowments. His Friendſhip, where he pro- " feſs'd it, went much beyond his Profeſſions; tho' " his Hereditary Income was little more than a " bare Competency.

" As his Reading had been very extenſive, ſo was " he very happy in a Memory tenacious of every " thing that he read. He was not more poſſeſs'd of " Know-

* *Dedication of Mr.* Dryden's *Dramatick Works to the Duke of* Newcaſtle.

"Knowledge than he was Communicative of it: "But then his Communication of it was by no "means Pedantick or impos'd upon the Converſa- "tion; but juſt ſuch, and went ſo far, as by the na- "tural Turns of the Diſcourſe in which he was "engag'd, it was neceſſarily promoted or requir'd.

"He was extream ready and gentle in his Cor- "rection of the Errors of any Writer, who thought "fit to conſult him; and full as ready and patient "to admit of the Reprehenſion of others, in re- "ſpect of his own Overſight or Miſtakes. He was "of very eaſy, I may ſay of very pleaſing Acceſs, but "ſomewhat ſlow, and, as it were, diffident in his "Advances to others. He had ſomething in his "Nature that abhorr'd Intruſion into any Society "whatſoever. Indeed it is to be regretted that he "was rather blameable in the other Extream; for "by that means, he was perſonally leſs known; "and conſequently his Character might become "liable both to Miſapprehenſion and Miſrepreſen- "tation.

"To the beſt of my Knowledge and Obſerva- "tion, he was, of all Men that ever I knew, one "of the moſt Modeſt, and the moſt eaſily to be "diſcountenanc'd in his Approaches, either to his "Superiors or his Equals."

This is the Perſonal Character of Mr. *Dryden*, given by Mr. *Congreve*; and his Talents in Poetry, and extenſive Capacity, can no way be more elegantly and particularly illuſtrated, than in the Continuation of that Gentleman's Encomiums upon his deceaſed Friend; which is as follows:

"As to Mr. *Dryden*'s Writings, I ſhall not take "upon me to ſpeak of them; for to ſay little of "them, would not be to do them right; and to ſay "all that I ought to ſay, would be to be very Vo- "luminous. But I may venture to ſay in general

"Terms,

" Terms, that no Man hath written in our Lan-
" guage ſo much and ſo various Matter, and in ſo
" various Manners, ſo well. Another thing I may ſay
" was very peculiar to him; which is, that his Parts
" did not decline with his Years: But that he was
" an improving Writer to his laſt, even to near
" Seventy Years of Age; Improving even in Fire
" and Imagination, as well as in Judgment; witneſs
" his Ode on St. *Cecilia's Day*, and his Fables his laſt
" Performances.

" He was equally excellent in Verſe and in Proſe:
" His Proſe had all the Clearneſs imaginable, to-
" gether with all the Nobleneſs of Expreſſion, all
" the Graces and Ornaments proper and peculiar
" to it, without deviating into the Language or Dic-
" tion of Poetry. I make this Obſervation only to
" diſtinguiſh his Stile from that of many Poetical
" Writers, who meaning to write harmoniouſly in
" Proſe, do in truth often write meer Blank Verſe.

" His Verſification and his Numbers he could
" learn of no Body: For he firſt poſſeſs'd thoſe Ta-
" lents in perfection in our Tongue: And they who
" have beſt ſucceeded in them ſince his Time, have
" been indebted to his Example; and the more they
" have been able to imitate him, the better have
" they ſucceeded.

" As his Stile in Proſe is always ſpecifically dif-
" ferent from his Stile in Poetry; ſo on the other
" hand, in his Poems, his Diction is, wherever
" his Subject requires it, ſo Sublime, and ſo truly
" Poetical, that its Eſſence, like that of pure Gold,
" cannot be deſtroy'd. Take his Verſes and di-
" veſt them of their Rhimes, diſjoint them in their
" Numbers, tranſpoſe their Expreſſions, make what
" Arrangement and Diſpoſition you pleaſe of his
" Words, yet ſhall there eternally be Poetry, and
" ſomething which will be found incapable of being
" re-

" resolv'd into absolute Prose; an incontestable
" Characteristick of a truly Poetical Genius.

" I will say but one Word more in general of his
" Writings; which is, that what he has done in any
" one Species, or distinct kind, would have been suf-
" ficient to have acquir'd him a great Name. If he
" had written nothing but his Prefaces, or nothing
" but his Songs, or his Prologues, each of them
" would have intitled him to the Preference and
" Distinction of excelling in his kind.

Mr. *Congreve*, out of the good Nature peculiar to him, has given this shining Character of Mr. *Dryden*'s Talents; which, by all impartial Readers, must be allow'd to be no less just than affectionate. *Mr.* Dryden *was the Darling of the Muses, and surpass'd all other Writers of his Time, as Fire does all other Elements:* and in a Copy of Verses sent to him by Mr. *Congreve*, on his Translation of *Persius*, are the following Lines; which not only demonstrate the very great Merit of Mr. *Dryden*, but shew the most consummate Wit and Judgment of the Author.

Old Stoick Virtue, clad in rugged Lines,
Polish'd by you, in modern Brilliant shines;
And as before, for Persius *our Esteem*
To his Antiquity was paid, not him:
So now, whatever Praise from us is due,
Belongs not to Old Persius, *but the New.*
For still obscure to us, no Light he gives;
Dead in himself, in you alone he lives.
So stubborn Flints their inward Heat conceal,
'Till Art and Force th' unwilling Sparks reveal:
But thro' your Skill, from those small Seeds of Fire
Bright Flames arise, which never shall expire.

Mr.

Mr. *Addison*, in his Account of the *English* Poets, writ in the Year 1695. gives this Character of Mr. *Dryden*'s Writings in general.

But see where artful Dryden *next appears,*
Grown old in Rhime, but charming ev'n in Years.
Great Dryden *next! whose tuneful Muse affords*
The sweetest Numbers, and the fittest Words.
Whether in Comick Sounds, or Tragick Airs
She forms her Voice, she moves our Smiles or Tears.
If Satire, or Heroick Strains, she writes,
Her Hero pleases, and her Satire bites.
From her no harsh unartful Numbers fall,
She wears all Dresses, and she charms in all.

I come now to his Plays, wherein I shall be as concise as may be; but withal take notice (in the same manner as I do of all others) from whom he has borrow'd any part of his respective Performances. I begin in their Order of Time.

I. *The Wild Gallant*; a Comedy, written in the Year 1669. and acted at the Theatre Royal. This was the first Attempt which Mr. *Dryden* made in Dramatick Poetry; and met with so little Success in the Action, that if he had not had a peculiar force of Inclination to writing, he would have been sufficiently discourag'd from any farther Progress; for this Play indeed made no Promises of that great Man he was afterwards to be.

II. *The Indian Emperor*, or *The Conquest of Mexico by the Spaniards, being the Sequel of the Indian Queen*; a Tragi-Comedy, acted at the Theatre Royal, 1670. This Play is writ in Heroick Verse, and has appear'd on the Stage with great Approbation. For the Story consult *Lopez de Gamare. Hist. general de las Incas & de Conquista de Mexico. De Bry America pars 9. l. 7. Ogilby's America, chap. 3. sect. 10. Mariana de Reb.*

Reb. Hisp. lib. 26. *cap.* 3. Sir *Paul Ricaut's* Hist. of *Peru.*

III. *An Evening's Love*, or *The Mock Astrologer*; a Comedy, 1671. acted at the Theatre Royal; Dedicated to the Duke of *Newcastle.* The principal Plot of this Play is built on *Calderon's El Astrologo fingido.* And the Play is, for the most part, taken from *Corneilles le feint Astrologue*, *Moliere's Depetit Amoreux*, and *les Precieuses Ridicules*; *Quinault's L'Amant Indiscret.* And some Hints from *Shakespear.*

IV. *Marriage A-la-mode*; a Comedy, 1673. acted at the Theatre Royal; Dedicated to the Right Honourable the Earl of *Rochester.* The serious Part of this Play is founded on the Story of *Sesostris* and *Timareta* in *Grand Cyrus*, *part* 9. *book* 3. The Characters of *Palamede* and *Rodophil* seem to be taken from the Story of *Tyrianthes* and *Parthenia*, in the same Romance, *p.* 6. *b.* 1. *Melanthus* making Love to *Doralice* from *Les Contes D'Ouville*, *part* 1. *pag.* 13.

V. *Amboyna*; a Tragedy, acted at the Theatre Royal, 1673. The Plot of this Play is chiefly founded on History; being an Account of the Cruelty of the *Dutch* to our Country-men in *Amboyna*, *A. D.* 1618. For which see *Stubbs*, *Wanley's* History of Man, *lib.* 4. *c.* 10. The Rape of *Isabinda*, by *Harman*, is built on a Novel of *Cynthais Gyraldi*, *Deca.* 5. *Nov.* 10.

VI. *The Mistaken Husband*; a Comedy, 1675. acted at the Theatre Royal. This Play is in the nature of Farce; or, as the *French* term it, *Basse Comedie.* 'Tis writ on the Model of *Plautus's Mænechmi.* Mr. *Dryden* was not the Author of this Play, but he added a valuable Scene to it.

VII. Aurenge-Zebe, or *The Great Mogul*; a Tragedy, acted at the Theatre Royal, 1676. Mr. *Langbain* determines, that the Characters of *Aurenge-Zebe* and

and *Nourmahal* are borrow'd from *Seneca's Phædra* and *Hippolytus:* But as a latter Writer obſerves, there's nothing alike through their whole Story, only the Love of a Son-in-law, and his Averſion; but that does by no means conſtitute the Character (which is a thing Mr. *Langbain* ſeems never to underſtand) *Hippolytus* has an Averſion to Love, *Aurenge-Zebe* is in Love, and much more polite; *Hippolytus* was a Hunter, and *Aurenge-Zebe* a Warrior: *Nourmahal* is a degree beyond the Lewdneſs of ev'n *Seneca's Phædra*, who degenerated extremely from her Original in *Euripides*; and, indeed, ſhews none of her Qualities but Revenge for Diſappointment in Love. Mr. *Dryden* is blam'd by the Criticks for this Line.

Yet her alone let not your Thunder ſeize.

The Beauty of *Seneca's* Expreſſion, *Me velox cremet tranſactus ignis* (which it muſt be confeſs'd, is borrow'd by Mr. *Dryden*) is loſt in this Tranſlation; for ſeizing is too calm and impotent a Word to expreſs the force of a Thunder-bolt. But this ſeems to be the effect only of writing in Rhime, and not thro' any want of Judgment.

VIII. *The Tempeſt*, or *The Inchanted Iſland*; a Comedy, acted at his Royal Highneſs the Duke of *York's* Theatre, in the Year 1676. This is only an Alteration of one of *Shakeſpear's* Plays, by Sir *William D'Avenant* and Mr. *Dryden*, as is acknowledg'd by the Author. Tho' Mr. *Langbain*, in many places, attacks Mr. *Dryden* for ungrateful Treatment of his Predeceſſors; yet he ſays here, 'tis to his Praiſe that he ſo much commends his deceas'd Brother.

IX. *Feign'd Innocence*, or *Sir* MARTIN MAR-ALL; a Comedy, acted at the Duke of *York's* Theatre, 1678. The Foundation of this Play is originally *French*, which ſeems to be the reaſon that Mr. *Dryden* has not

not affix'd his Name to it. The greateſt part of the Plot, and ſome of the Language of Sir *Martin*, is taken from *Quinault's L'Amant indiſcret*, *The Indiſcreet Lover*, and *Moliere's L'Eſtourdi*. *Warner's* playing on the Lute inſtead of his Maſter; and his being ſurpriz'd by his Folly, from *Firmuron*, *l.* 7. Old *Moody* and Sir *John's* being ſet up in their Altitudes, from *Shakerly Marmion's Antiquary*.

X. *The Aſſignation*, or *Love in a Nunnery*; a Comedy, acted at the Theatre Royal, 1678. This Play is Dedicated to Sir *Charles Sidley*, and ſucceeded but ill in the Repreſentation. Several of the Incidents and Characters are borrow'd. The Character of the Duke of *Mantua*, *Frederick* and *Lucretia*, from *Conſtance the fair Nun*, *Annals of Love*, *p.* 81. *Aurelian*, *Camillo*, *Laura* and *Violetta*, from *Scarron's Comical Romance*. *Benito's* Affectation of Muſick, from *Quinault's Jadolet*, in his *Comedie ſans Comedie*; *Frontona's* throwing Water on *Laura*, from *Les Contes de M. de la Fontaine*, *part* 1. *Nov.* 11. *p.* 74.

XI. *The State of Innocence*, or *The Fall of Man*; an Opera, 1678. This Opera is taken from *Milton's Paradiſe loſt*; and is Dedicated to her Royal Highneſs the Dutcheſs. Mr. *Dryden* is accus'd by ſome Criticks of Abſurdity in this Performance; as his making *Lucifer* before the World was made, or at leaſt the Devil knew any thing of its Form, Matter, or Viciſſitudes. But this Piece is commended in a Copy of Verſes written by Mr. *Lee*; and the Author has prefixt an Apology for Heroick Poetry and Poetick Licence.

XII. *The Conqueſt of Granada by the Spaniards*, *Two Parts*; a Tragi-Comedy, acted at the Theatre Royal, 1678. Theſe Plays are Dedicated to his Royal Highneſs the Duke of *York*, and have been acted with very great Applauſe. Mr. *Langbain* tells us, that the main Plot, Thoughts and Characters of

 theſe

theſe Plays are borrow'd from *French* and *Spaniſh* Romances, as *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Guſman*; and deſcends to Particulars too numerous to have place in this Treatiſe: But tho' Mr. *Langbain* is of Opinion, that the Character of *Almanzor* is very like *Ponce de Leon*, in *Almahide*; yet *Almanzor* ſeems rather to be a Copy of the *Achilles* of *Homer*, ill underſtood. 'Tis no wonder that the Succeſs of theſe Plays rous'd the Envious, and introduc'd very particular and barbarous Criticiſms, eſpecially of Mr. *Langbain*; when 'tis not long ſince one of the fineſt Writers of the preſent Age, met with the ſame ungenerous Treatment, upon obliging the Town with a beautiful * Performance. And I think the ſingle Conſideration of Mr. *Dryden's* having produc'd ſix Dramatick Performances in one Year, is ſufficient to attone for inconſiderable Thefts, and trivial Irregularities.

XIII. *All for Love*, or *The World well loſt*; a Tragedy, acted at the Theatre Royal, 1678. Dedicated to the Earl of *Danby*. This Play is written in Imitation of *Shakeſpear's* Stile; and chiefly taken from his *Anthony* and *Cleopatra*. For the Plot ſee *Plutarch's* Life of *Anthony*, *Suetonius in Aug. Dion. Caſſius*, *lib.* 48, 51. *Oroſius*, *lib. 6. c.* 7.

XIV. *Tyrannick Love*, or *The Royal Martyr*; a Tragedy, acted at the Theatre Royal, 1679. This Play is Dedicated to the moſt illuſtrious Prince *James* Duke of *Monmouth*; and is written in Heroick Verſe. The Plot of this Tragedy, Mr. *Langbain* ſays, is founded on Hiſtory, *Zoſimus*, *lib.* 4. *Socrates*, *lib.* 5. *c.* 14. *Herodian*, *l.* 7. *&* 8. *Jul. Capit. in vit. Max. Jun.*

XV. TROILUS *and* CRESSIDA, or *Truth found out too late*; a Tragedy, acted at the Duke's Theatre, 1679.

* *Mr.* Addiſon's Cato.

1679. This Play was first written by *Shakespear*, but revis'd by Mr. *Dryden*, who added several new Scenes; and the last Scene in the Third Act, is allow'd to be a Master-piece. The Story is to be found in *Chaucer's Troilus* and *Cressida*. This Play is Dedicated to the Earl of *Sunderland*; and has a Preface prefix'd, containing the Grounds of Criticism in Tragedy.

XVI. Oedipus *King of Thebes*; a Tragedy, acted at the Duke of *York's* Theatre, 1679. It was written by Mr. *Dryden* and Mr. *Lee*. This Tragedy is esteem'd one of the best we have extant: There are many Things taken from *Sophocles*; and if the Authors had follow'd *Sophocles* yet closer, in the Opinion of the best Judges, it had certainly exceeded the best of our other Modern Plays; so far are they from being accus'd as Plagiaries here. *Oedipus's* Relish of an Embrace of *Jocasta*, after he had fled from his Crown and pull'd out his Eyes, is judg'd an Irregularity.

XVII. *Secret Love*, or *The Maiden Queen*; a Tragi-Comedy, acted at the Theatre Royal, 1679. The serious part of the Plot is founded on the History of *Clebuline* Queen of *Corinth*, *p.* 7. *b.* 7. The Characters of *Celadon*, *Florimel*, *Olinda*, and *Sabina*, are borrow'd from the History of *Pisistratus* and *Cerintha* in *Grand Cyrus*, *p.* 9. *b.* 3. and the *French* Marquis from *Ibrahim*. *p.* 2. *b.* 1.

XVIII. *The Rival Ladies*; a Tragi-Comedy, acted at the Theatre Royal, 1679. This Play is Dedicated to the Right Honourable *Roger* Earl of *Orrery*, in the nature of a Preface, written in Defence of *English* Verse. Mr. *Dryden* alledges that this Play was first written by the late Lord *Buckhurst*, afterwards Earl of *Dorset*: but Mr. *Langbain* affirms that Mr. *Thomas Norton* wrote the three first Acts of it, and that not in Rhime, but in Blank Verse. The Dis-

pute betwixt *Amideo* and *Hypolito*, and *Gonsalva*'s fighting with the Pyrates, is borrow'd from *Encolpius*, *Giton*, *Eumolpus* and *Teyphena*'s boarding the Vessel of *Lycas*, in *Petronius Arbiter*; and the Catastrophe resembles *Scarron*'s *Rival Brothers*.

XIX. *The kind Keeper*, or *Mr.* LIMBERHAM; a Comedy, acted at the Duke's Theatre, 1680. Mr. *Faintly*'s Discovery of *Love-all* in the Chest; see *Cynthio Gyraldi*, *p.* 1. *Dec.* 3. *N.* 3. Mrs. *Brainsick*'s pricking and pinching him, see *Triumph of Love over Fortune*; a Novel.

XX. *The Spanish Fryar*, or *The Double Discovery*; a Tragi-Comedy, acted at the King's Theatre, 1681. Here Mr. *Langbain* rails at Mr. *Dryden* vehemently, for his Character of *Dominick*, a Satire on the *Romish* Priests only, which he would have extend to the Clergy in general of all Opinions. The comical Parts of *Lorenzo* and *Elvira*, are founded on a Novel, call'd *The Pilgrimage*; written by Monsieur *S. Bremond*.

XXI. *The Duke of Guise*, a Tragedy, acted at the Theatre Royal, 1683. The Plot is taken from *Davila*, *Mezeray*, and other Writers in the Reign of *Henry* III, *&c.* For the Story of *Malicorn* the Conjuror, read *Rosset*'s *Histoires Tragiques en la vie de Canope*, *p.* 449. Mr. *Lee* assisted Mr. *Dryden* in the composing of this Play.

XXII. ALBION *and* ALBANUS; an Opera, perform'd at the Queen's Theatre in *Dorset-Garden*, 1685. The Subject is wholly Allegorical, and exposed the Lord *Shaftesbury* and his Adherents.

XXIII. *Don* SEBASTIAN *King of Portugal*; a Tragedy, acted at the Theatre Royal, in the Year 1690. This Play, Mr. *Langbain* informs us, is one of the best of Mr. *Dryden*'s, and was acted with great Applause. It is founded chiefly on a *French* Novel of the same Name.

XXIV. *King*

XXIV. *King* Arthur, or *The British Worthy*; a Tragedy, acted at the Theatre in *Dorset Garden*, 1691. Dedicated to the Marquis of *Halifax*. This Play consists more of Singing and fine Scenery, than of Excellency in the Drama. The Incidents are extravagant, and Mr. *Dryden*'s great Genius shines very little in it. *The Inchanted Wood*, and *Osmond's Art*, are borrow'd from *Tasso*; and the fabulous Story of King *Arthur*, you may read in *Geoffry* of *Monmouth*.

XXV. Amphitryon, or *The Two* Socia's; a Comedy; acted at the Theatre Royal, 1691. Dedicated to Sir *Levison Gower*, Bart. It is taken from *Plautus*'s Play of the same Name.

XXVI. Cleomenes, *The Spartan Hero*; a Tragedy, acted at the Theatre Royal, 1692. This Play was acted with great Applause, notwithstanding it was misrepresented by some of Mr. *Dryden*'s Enemies at Court. The Plot, the Author owns, is taken from *Plutarch*; but to the Story he has added the Love of *Cassandra* for *Cleomenes*, and has given him a Second *Wife*. See more of *Cleomenes* in *Polybius* and *Cornelius Nepos*.

XXVII. *Love Triumphant*, or *Nature will prevail*; a Tragi-Comedy, acted at the Theatre Royal, 1694. Dedicated to the Right Honourable *James* Earl of *Salisbury*, *&c.* This Play had not so good Success as many of Mr. *Dryden*'s met with; but in several Parts the Genius of that great Man breaks out, especially in the Scene of the Discovery of *Alphonso*'s victorious Love, and the last Scene, where the Catastrophe is extremely moving. In the Epistle Dedicatory to this Play, Mr. *Dryden* inform'd us, that it was the last he intended for the Theatre. These his Dramatical Works are lately re-printed in Six Volumes 12°. and Dedicated to the Duke of *Newcastle*, by Mr. *Congreve*.

Thus Mr. *Dryden*, in the ſpace of 25 Years, (beſides his other numerous Poetical Writings) produc'd 27 Plays; and 'tis generally obſerv'd, that many of his Dramatical Performances are Airy to a Degree, and border upon Obſcenity: In anſwer to which I have frequently heard it offer'd in his Favour, that his Neceſſities obliged him to a Conſtancy of writing for the Entertainment of the Town, the Taſte of which was very much deprav'd; and that he has declar'd he never writ but one Dramatick Piece to pleaſe himſelf, in his whole Life; which I think is related to be his *Spaniſh Fryar*, or *The Double Diſcovery*.

He died at *London*, in the Year 1700. and in the 67th Year of his Age. He was buried at *Weſtminſter*: And the preſent Duke of *Newcaſtle*, out of his extenſive Liberality, and unprecedented Eſteem for Merit, has lately order'd a noble Monument to be erected over his Remains.

Mr. JOHN DRYDEN, *Junior.*

A Son of the great Mr. *Dryden*. He went early to *Rome*, where he was entertain'd by the Pope, as one of the Gentlemen of his Bed-Chamber. He wrote one Play.

The Husband his own Cuckold; a Comedy, acted at the Theatre Royal in *Little Lincolns-Inn-Fields*, 1696. Dedicated to the Right Honourable Sir *Robert Howard*. This Play is introduc'd with a Preface written by his Father.

Mr.

Mr. Thomas Duffet.

THIS Author was a Milliner in the *New Exchange*; but his Genius leading him to Poetry (particularly low Comedy) he wrote four Dramatick Pieces.

I. *The Spanish Rogue*; a Comedy, acted at the Theatre Royal, 1674. Dedicated to Madam *Elianor Gwyn*. By Mr. *Langbain*'s Remarks on this Play, it should be Heroick Verse, which is very unusual in Comedy; and tho' it is one of the best of this Author's, yet it had but indifferent Success.

II. *The Mock Tempest*, or *The Inchanted Castle*; a Farce, acted at the Theatre Royal, 1676. This Piece was purposely writ in a Burlesque Stile; and design'd to draw Spectators from the other Theatre, there being, at that Time, a great resort thither, to see the Play reviv'd, call'd *The Tempest*. It is intermixt with so much Scurrillity, that when it was presented at the Theatre in *Dublin*, several Ladies and Persons of the best Quality, quitted the House: Such Ribaldry, according to *Horace*, pleasing none but the Rabble.

Offenduntur enim, quibus est equus, & pater, & res:
Nec si quid fricti ciceris probat, & nucis emptor,
Æquis accipiunt animis, donantve Corona.

Hor. de Art. Poet.

III. *Beauties Triumph*; a Masque, 1676. presented by the Scholars of Mr. *Banister* and Mr. *Hart*, at the Boarding School at *Chelsey*.

IV. PSYCHE *Debauch'd*; a Comedy, or Mock Opera, acted at the Theatre Royal, 1678. This is a Burlesque on *Shadwell's Psyche*, as was the above *Mock Tempest* on the *Tempest*, or *The Inchanted Island*, reviv'd with Alterations from *Shakespear*, by Mr. *Dryden*.

What Success both of them had, as Mr. *Langbain* observes, may be learn'd from these Lines;

The dull Burlesque appear'd with Impudence,
And pleas'd by Novelty, for want of Sense.
But this low Stuff, the Town at last despis'd,
And scorn'd the Folly, that they once had priz'd.

Boileau's Art. of Poet.

Mr. THOMAS DURFEY.

THIS Gentleman was born in the County of *Devon*, and was first bred to the Law. He has writ near Thirty Plays with various Success; but he has this Satisfaction, that the greatest Part of them met with Approbation. His Excellency is Farce, which shews itself in most of his Dramatick Works; and he must certainly be allow'd a greater Master in the Composure of Songs, than at Theatrical Writings. He has shewn himself a notable Plagiary in a great many of his Performances; and the Plays he has publish'd are as follow.

I. *The Siege of Memphis*, or *The Ambitious Queen*; a Tragedy, acted at the Theatre Royal, 1676. This Play met not with the Success expected.

II. *Madam* FICKLE, or *The Witty False One*; a Comedy, acted at the Duke of *York's* Theatre, 1677. Dedicated to his Grace the Duke of *Ormond*. This Play is compil'd from several other Comedies; *Old Love*, from *Vete ano*. in *Marmion's Antiquary*; *Zechiel's* creeping into the Tavern-Bush, and *Tilbury's* being drunk

drunk under it, *&c.* from Sir *Reverence Lamard*, and *Pimpwell*, in *Islington* and *Hogsden* Walks. See also a Play writ by Mr. *Marston*; call'd, *The Fawn.*

III. *Trick for Trick*, or *The Debauch'd Hypocrite*; a Comedy, acted at the Theatre Royal, 1678. This is only one of *Fletcher's* Plays, call'd, *Monsieur Thomas*, reviv'd.

IV. *The Fool turn'd Critick*; a Comedy, acted at the Theatre Royal, 1678. Several of the Characters of this Play are borrow'd; as *Old Wine-Love*, *Trim* and *Small Wit*, seem to be taken from *Simo*, *Asotus*, and *Balio*, in *Randolph's Jealous Lovers.*

V. *The Fond Husband*, or *The Plotting Sisters*; a Comedy, acted at the Duke of *York's* Theatre, 1678. This is esteem'd one of the best of Mr. *Durfey's* Plays, and was acted with Applause.

VI. *Squire* OLD SAP, or *The Night Adventurers*; a Comedy, acted at the Duke's Theatre, 1679. Several Incidents in this Play, are borrow'd from *Francion's Comic. Hist. Boccace's* Novels, *Les Contes de M. de la Fontaine.*

VII. *The Virtuous Wife*, or *Good Luck at last*; a Comedy, acted at the Duke's Theatre, 1680. Several Hints are taken from *The Fawn*, *Marriage A-la-mode*, &c.

VIII. *Sir* BARNABY WHIG, or *No Wit like a Woman's*; a Comedy, acted at the Theatre Royal, 1681. Dedicated to the Right Honourable *George* Earl of *Berkeley.* The Plot of this Play is taken from a Play of *Marmion's*; call'd, *The Fine Companion*; and part from *The Double Cuckold*, a Novel, written by Monsieur *St. Bremond.*

IX. *The Royalist*; a Comedy, acted at the Duke of *York's* Theatre, 1682. This Play met with good Success; but it is collected chiefly from Novels. *Camilla's* Trick of imposing Sir *Oliver Old-Cut*, for Sir *Charles King-love*, is borrow'd from *Boccace's* Novels,

Day

Day 7. *Nov.* 9. And the Song of *Hey Boys up go we*, ſtolen from an Eclogue in *The Shepherd's Oracle.*

X. *The Injur'd Princeſs*, or *The Fatal Wager*; a Tragi-Comedy, acted at the Theatre Royal, 1682. The Foundation of this Play is entirely taken from *Shakeſpear's Cymbeline.*

XI. *A Common-wealth of Women*; a Tragi-Comedy, acted at the Theatre Royal, 1686. Dedicated to the Duke of *Albemarle.* This Play is borrow'd from *Fletcher's Sea Voyage*; and is very ill written.

XII. *The Banditti*, or *A Lady's Diſtreſs*; a Comedy acted at the Theatre Royal, 1686. This Play being oppos'd in the acting, by Perſons with Cat-Calls; the Author Dedicated it to a certain Knight, under the Title of, *The extreme Witty and Judicious Gentleman, Sir Critick-Cat-Call.* Plot from *Don Feniſe, & Hiſt. Don Antonio, Diego's* turning *Banditti*, &c. borrow'd from *Pipperollo* in *Shirley's Siſters.*

XIII. *A Fool's Preferment*, or *The Three Dukes of Dunſtable*; acted at the Queen's Theatre in *Dorſet Garden*, 1688. Dedicated to *Charles* Lord *Morpeth*, in a familiar way, as if the Author were a Man of Quality. There are ſeveral Songs in this Play ſet by the ingenious Mr. *Henry Purcel.* The whole Play is little more than a Tranſcript of *Fletcher's Noble Gentleman*, except one Scene, which is taken from a Novel; call'd, *The Humours of Baſſet.*

XIV. *Buſſy* D'Ambois, or *The Husband's Revenge*; a Tragedy, acted at the Theatre Royal, 1691. Dedicated to *Edward* Earl of *Carliſle.* This is a Play of Mr. *Chapman's* revis'd; and the Character of *Tamyra*, Mr. *Durfey* tells us, he has alter'd for the better. For the Story ſee *Thuanus Jean de Serres & Mezeray*, in the Reign of *Henry* III. of *France*; and the particular Intrigue of *Buſſy* with *Tamyra* in *Roſſet*, in his *Hiſtoires Tragiques de Noſtre Temps.*

XV. *Love*

XV. *Love for Money*, or *The Boarding-School*; a Comedy, acted at the Theatre Royal, 1691. Dedicated to the Right Honourable *Charles* Lord Viscount *Lansdown*, Count of the Sacred *Roman* Empire, *&c.* This Play met with Opposition in the first Day's Representation; but notwithstanding, it had tolerable Success. The Plot, in general, is allow'd to be his own.

XVI. *The Richmond Heiress*, or *A Woman once in the Right*; a Comedy, acted at the Theatre Royal, 1693. This Play had not the Success the Author expected; but being reviv'd with Alterations, it was well receiv'd.

XVII. *The Marriage-Hater Match'd*; a Comedy, acted at the Theatre Royal, 1693. Dedicated to *James* Duke, Marquis and Earl of *Ormond*, &c. In a flattering Epistle, the Author tells us this is much the best of his Comedies. Mr. *Dogget* was first taken notice of as an excellent Actor, from the admirable Performance of his Part in this Play.

XVIII. *The Comical History of Don* QUIXOT, *Part I.* acted at the Queen's Theatre in *Dorset Garden*, 1694. Dedicated to the Dutchess of *Ormond*. This Play was acted with very great Applause. It is wholly taken from the *Spanish* Romance of that Name.

XIX. *The Comical History of Don* QUIXOT, *Part II.* acted at the Queen's Theatre, 1694. Dedicated, by an Epistle in Heroick Verse, to the Earl of *Dorset* and *Middlesex*. This Play was likewise acted with Applause.

XX. *Don* QUIXOT, *Part III. With the Marriage of Mary the Buxom*, 1696. Dedicated to *Charles Montague*, Esq; one of the Lords Commissioners of the Treasury. This Play wanted Success; but the Author would not allow its Defects to be so notorious as they were represented. These two last Plays

Plays are alſo borrow'd from the incomparable *Cervantes*.

XXI. *The Intrigues of Verſailles*; or *A Jilt in all Humours*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1697. This Play likewiſe had not the Succeſs the Author deſir'd; for in his Epiſtle to the two Sir *Charles Sidleys*, he condemns the Taſte of the Town for not liking it, when they had approv'd others of his Plays of leſs Merit. The Thefts in this Play are numerous: *Tornezres* Diſguiſe, and Count *Briſack*'s falling in Love with his Wife's Gallant in Woman's Cloaths, are borrow'd from a Novel, entitled, *The Double Cuckold*; *Vandoſm's* Character ſeems to be a Copy of *Olivia* in the *Plain-Dealer*, and *Mirtilla*, in Mrs *Behn*'s Play, call'd, *The Amorous Jilt*.

XXII. CYNTHIA *and* ENDIMION, or *The Loves of the Deities*; a Dramatick Opera, acted at the Theatre Royal, 1697. Dedicated to the Right Honourable *Henry* Earl of *Rumney*. This Play was acted with Applauſe; and the Author, in his Title Page, lets his Patron know, that the late Queen *Mary* deſign'd to Honour this Off'ring of his Muſe. There are many Lines in this Play above the Genius which generally appears in the other Works of this Author; but he has perverted the Characters of *Ovid*, in making *Daphne*, the Chaſte Favourite of *Diana*, a Whore and a Jilt; and fair *Syrinx* to loſe her Reputation, in the unknown ignominy of an envious, mercenary infamous Woman. For the Story, ſee *Ovid*'s *Metamorphoſes*, and *Pſyche*, in the 4th, 5th, and 6th Books of *Lucius Apuleius's Golden Aſs*.

XXIII. *The Campaigners*, or *Pleaſant Adventures at Bruſſels*; *with a familiar Preface upon a late Reformer of the Stage*; *ending with a Satyrical Fable of the Dog and the Otter*, 1698. This Play is Dedicated to the Right

Right Honourable *Thomas* Lord *Wharton*; and part of it is borrow'd from a Novel; call'd, *Female Falsehood.*

XXIV. Massianello, or, *A Fisherman a Prince, in Two Parts*; acted at the Theatre in *Lincolns-Inn-Fields*, 1700. Dedicated to *Thomas* Lord *Leigh.*

XXV. *The Modern Prophets*, or, *New Wit for a Husband*; a Comedy.

XXVI. *The Old Mode and the New*, or *Country Miss with her Furbeloe*, a Comedy.

XXVII. *Wonders in the Sun*, or, *The Kingdom of Birds*; a Comick Opera, perform'd at the Queen's Theatre in the *Hay-market.*

E.

Mr. Edward Eccleston.

A Gentleman who wrote one Dramatick Piece, of the same Nature with Mr. *Dryden's State of Innocence*, but very short of its Excellency; it is call'd,

Noah's *Flood*, or *The Destruction of the World*; an Opera, 1679. Dedicated to the Dutchess of *Monmouth.* This Play not selling according to the Bookseller's Expectation, appear'd after under two other Titles, *viz. The Cataplasm*, or *General Deluge of the World*; and *The Deluge*, or *The Destruction of the World*, with several Ornamental Sculptures.

Mr.

Mr. Richard Estcourt.

THIS incomparable Comedian was born in *Gloucestershire* : Coming up to *London*, he serv'd an Apprenticeship to an Apothecary in *Hatton Garden*; and afterwards set up his Trade; but not meeting with the Encouragement he expected, he went over to *Ireland*, and enter'd himself in the Company of Players belonging to the Theatre in *Dublin*. He had not been long there, before he became Eminent; and returning to *England*, he soon acquired the greatest Reputation. Sir *Richard Steele* gives him the Character of an excellent Companion, one who was perfectly Master of well turn'd Complements, as well as smart Repartees.* He died in the Year 1713. And the Dramatick Pieces he writ are Two in Number.

I. *The Fair Example*, or *The Modish Citizen*; a Comedy, acted at the Theatre Royal, 1706. This Play is Dedicated to *Christopher Rich*, Esq; and was acted with Applause.

II. Prunella; an Interlude, perform'd (between the Acts in the *Rehearsal*) at the Theatre Royal. This is a Burlesque upon the *Italian* Operas, particularly *Arsinoe*, *Camilla*, and *Thomyris*; wherein the inimitable Humour of the Author is variously shewn. He lays his Scene in *Covent-Garden*; which he thus describes: " *Scene*, A flat piece of " Ground without Hedge or Stile: The Prospect " of a Church in view, and *Tom's Coffee-House* at a " distance.

* *See more in the* Spectator, *Numb.* 468.

" distance." And in his Burlesque on *Arsinoe*; *Sattinisco*, the Mercer's Man, sings this Air, alluding to a fine one, sung by Mrs. *Tofts* in that Opera.

O Maid that art so fine,
To thee I still incline;
A prettier Lass was never seen
'Twixt Dover *and the* Rhine.
Such Dazling fills my Sight,
Like Flambeaus in the Night;
That Bonfires on a Holy-day,
Were never half so bright.

Sir George Etherege.

A Gentleman celebrated for his Wit in the Reign of King *Charles* II. His first Applications were to the Law, at one of the Inns of Court; and his first Comedy gain'd him a general Esteem amongst all Lovers of Polite Literature. He was married Young to a considerable Fortune, whereupon being in favour with King *James* II. he was Knighted by him, and sent Envoy to *Hamburgh*. Upon the *Revolution* he follow'd the Fortunes of that *Prince*, and died in *France*. He has oblig'd the World with three Plays.

I. *The Comical Revenge*, or *Love in a Tub*; a Comedy, acted at the Duke of *York*'s Theatre, 1669. Dedicated to the Right Honourable *Charles* Lord *Buckhurst*. This Play is part Serious and part Comical; and tho' the Serious part is not approv'd like the other, yet it was acted with a general Applause.

II. *She wou'd if she cou'd*; a Comedy, acted at the Duke's Theatre, 1671. This Comedy is esteem'd one of the first Rank; and Mr. *Shadwell*, in his Preface

face to *The Humorists*, gives it the Character of the best Comedy written since the Restoration of the Stage.

III. *The Man of Mode*, or *Sir* FOPLING FLUTTER; a Comedy, acted at the Duke's Theatre, 1676. Dedicated to her Royal Highness the Dutchess of *York*. This Play is written with great Art and Judgment, and shews that its Author was Master of true Wit and Humour. It was acted with very great Applause. The Character of *Dorimant* was drawn in Compliment to the Earl of *Rochester*.

F.

Sir FRANCIS FANE, *Knight of the* Bath.

AN honourable Author, who liv'd in the Reign of King *Charles* II. He was Grandson to the Earl of *Westmorland*, and resided, for the most part, at *Fulbeck* in *Lincolnshire*. He writ two Plays.

I. *Love in the Dark*, or *The Man of Business*; a Comedy, acted at the Theatre Royal, 1675. Dedicated to the Right Honourable *John* Earl of *Rochester*. The Plot of this Play is taken from *The Invisible Mistress*, in *Scarron*'s Novels, *Boccace*'s Novels, *Lives of Great Men*, &c.

II. *The Sacrifice*; a Tragedy, 1686. Dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. For the Plot of this Tragedy, see the Lives of *Tamerlane* and *Bajazet*, *Chalcocondylas*, *lib.* 3. *Leunclavius*, *lib.* 6. This Play was not presented on the Theatre; but it was highly commended by two Copies of Verses to the Author, by Mr. *Tate* and

Mrs.

Mrs. *Behn*; in the former are the two following Lines.

Thus for a Theatre, the World you find,
And your applauding Audience, all Mankind.

Sir Richard Fanshaw.

THIS Gentleman was Brother to the Right Honourable *Thomas* Lord *Fanshaw*. He had his Education at the University of *Cambridge*, from whence he remov'd to Court, where he did not continue long without Preferment; being made Secretary to King *Charles* I. in *Holland*, *France* and *Scotland*: He was a perfect Master of the *French*, *Italian*, *Spanish* and *Portuguese* Languages; and was no less a Statesman than a Scholar. After the Restoration, he was sent Ambassador, to agree upon a Match between King *Charles* II, and *Catherine* the Infanta of *Portugal*. In the Year 1664. he was order'd to the Court of *Madrid*, to confirm a Treaty of Commerce, and Died there, 1666. very much lamented. His Dramatick Pieces are only two in Number, and both Translations.

I. *Pastor* Fido, or *The Faithful Shepherd*; a Pastoral, printed 1646. Dedicated to King *Charles* II, when Prince of *Wales*. It is translated from the *Italian* of the famous *Guarini*, who imitated *Tasso's Aminta*, and excell'd it. This Pastoral was first writ on the Occasion of *Charles Emmanuel*, the Young Duke of *Savoy's* Marriage with the Infanta of *Spain*.

II. *Querer per solo querer*, *To Love only for Love's sake*, 1671. This is a Dramatick Romance, translated from the *Spanish* of *Mendoza* by Sir *Richard*, when he was under Confinement in *Tankersly* Castle in

Yorkshire, he being taken Prisoner at the Battle of *Worcester*, during the Civil Wars, exerting himself in the Defence of his Royal Master. This Play consists of but three Acts, according to the *Spanish* Custom.

Mr. George Farquhar.

A Gentleman descended from a good Family in the *North* part of *Ireland*. He was Educated at *Trinity College* in *Dublin*; and afterwards he follow'd the Banner of *Mars*, which suited his Inclinations. He was a Lieutenant of Foot, when he wrote most of his Dramatick Pieces; and his *Recruiting Officer* sufficiently shows that he was well acquainted with that gay Scene of Life. His chief Characters are generally Copies of himself; and his Humour, which is truly natural, makes all his Plays very entertaining. They are Eight in number.

I. *Love and a Bottle*; a Comedy, acted at the Theatre Royal, 1698. Dedicated to *Peregrine* Lord Marquis of *Carmarthen*. This Play has a humorous Prologue and Epilogue, both written and spoke by *Jo. Haines*.

II. *The Constant Couple*, or *A Trip to the Jubilee*; a Comedy, acted at the Theatre Royal, 1700. Dedicated to Sir *Roger Mostyn*, Bart. *Wildair* in this Play, is the Character of the Author in his politest Capacity; but at best, it must be allow'd, that in the Representation, Mr. *Wilks*, by his sprightly Behaviour, vastly excells the Original.

III. *Sir* Harry Wildair, *being the Sequel to the Trip to the Jubilee*, a Comedy, acted at the Theatre Royal, 1701. Dedicated to the Earl of *Albe-*

Albemarle. Both these Plays were acted with great Applause.

IV. *The Inconstant*, or *The way to win him*; a Comedy, acted at the Theatre Royal, 1703. Dedicated to *Richard Tighe*, Esq;

V. *The Twin Rivals*; a Comedy, acted at the Theatre Royal, 1705. Dedicated to *Henry Bret*, Esq; This Play met with very good Success.

VI. *The Recruiting Officer*; a Comedy, acted at the Theatre Royal, 1707. Dedicated to all his Friends round the Wrekin. This Play has a Prologue partly Prose and partly Verse, introduc'd with Beat of Drum; and was acted with Applause.

VII. *The Beau's Stratagem*; a Comedy, acted at the Theatre Royal, 1710. This Play was brought on the Stage, when the Author was on his Death-bed; and in a short Advertisement before it, he gratefully acknowledges the Friendship of Mr. *Wilks*, to whom he says, he owes the Success of this Play.

VIII. *The Stage-Coach*; a Farce, acted likewise at the Theatre Royal.

Henry *Lord Viscount* Faulkland,

THE learned Nobleman celebrated by Mr. *Cowley*. He was Lord Lieutenant of the County of *Oxford*; and very much respected for his extraordinary Parts and Heroick Spirit. He honour'd the World with one Play.

The Marriage Night; a Tragedy, printed 1664. This Tragedy has a great deal of Wit and Satire in it; but it is uncertain whether it was ever acted.

Mr. Nathaniel Field.

A Poet that liv'd in the Reigns of King *James* and King *Charles* I. very much esteem'd by Mr. *Chapman*, *Massenger*, and others his Contemporaries. He writ two Plays.

I. *Woman's a Weather-Cock*; a Comedy, acted before the King at *White-Hall*; and in the *White-fryars*, 1612. This Play is Dedicated to any Woman that hath not been a Weather-Cock; and is commended by a Copy of Verses written by Mr. *Chapman*.

II. *Amends for Ladies, with the merry Pranks of* Moll Cut-Purse; or *The Humour of Roaring*; a Comedy, acted at the *White-fryars* by the Prince's Servants, 1639. This Play the Author writ to atone for the Offence the other had given to the Fair Sex. The Plot is partly taken from the Novel of *The Curious Impertinent* in *Don Quixot*.

Mr. Edward Filmer.

THIS Gentleman was Doctor of the Civil Law; and produc'd a Play in the Autumn of his Age. It is call'd,

The Unnatural Brother; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1697. This Play, like its Author, wanted Force and Fire to live long; but some Lines in it discover the Composer to be a Man of good Sense. The Plot is taken from *Cassandra*.

Mr.

Mr. FISHBOURN.

A Gentleman belonging to the Inns of Court, who writ an obſcene and unlicenc'd Play; call'd,

Sodom. The Bookſeller, to make this Piece ſell, put the Letters *E. R.* in the Title Page, thinking by that means it might paſs for the Earl of *Rocheſter's*; But my Lord, upon a former Imputation, in a Copy of Verſes, denies his having any ſhare in the Compoſure; neither has it any of my Lord *Rocheſter's* Wit to make amends for the abominable Obſcenity. The only good Lines in it are theſe, deſcribing the Seat of Pleaſure.

This is the Warehouſe of the World's chief Trade,
On this ſoft Anvil all Mankind were made.

Mr. RICHARD FLECKNOE.

THIS Author liv'd in the Reigns of King *Charles* I. and II. and 'tis ſaid that he was originally a Jeſuit: he publiſh'd ſeveral Pieces both in Proſe and Verſe, particularly the latter; but as Mr. *Langbain* obſerves, he had a greater Propenſity to Rhiming, than Genius to Poetry; and his Name is perpetuated more by Mr. *Dryden's* Satire, call'd *Mack Flecknoe*, than his own Writings. He writ ſeveral Plays, tho' he could never get but one of them acted; and that met with a very ill Fate. His Dramatick Pieces are,

I. *Love's Dominion*; a Dramatick Paſtoral, printed 1654. Dedicated to the Lady *Elizabeth Claypole*. This Piece was written as a Pattern for the reform'd Stage, and contains a great deal of Morality.

II. *Love's Kingdom*; a Paſtoral Tragi-Comedy, 1664. Dedicated to the Marquis of *Newcaſtle*. This is little more than the former Play alter'd, with a new Title; and it was acted at the Theatre in *Lincolns-Inn-Fields*; but it had the misfortune to miſcarry in the Repreſentation.

III. ERMINIA, or *The Chaſt Lady*; a Tragi-Comedy, 1667. Dedicated to the Fair and Virtuous Lady *Southcot*.

IV. *Damoiſelles A-la-mode*; a Comedy, 1667. Dedicated to the Duke and Dutcheſs of *Newcaſtle*. This Play, the Author owns, is taken out of ſeveral excellent Pieces of *Moliere*. The main Plot from his *Les precieuſes Ridicules*; the Counterplot of *Sganarelle* from his *L'Eſcole des Femmes*; and the two *Naturals* from his *L'Eſcole des Maris*.

V. *The Marriage of* OCEANUS and BRITANNIA; a Maſque.

In ERMINIA, and *Damoiſelles A-la-mode*, the Author has put the Actors Names, he deſign'd for the Performance, over-againſt the *Dramatis Perſonæ*, tho' they were never acted; for which he gives this reaſon, that the Reader might have half the Pleaſure of ſeeing them acted, by a lively Imagination, which would ſupply the defect of Action: And this was politick enough, ſince it was his Buſineſs to get them to be read,

Mr.

Mr. JOHN FLETCHER, *and* *Mr.* FRANCIS BEAUMONT.

MR. *Fletcher* was Son of the Reverend Doctor *Richard Fletcher*, created Bishop of *Bristol* by Queen *Elizabeth*; and by her translated to the Bishoprick of *London*, *Anno* 1593. He was Educated at the University of *Cambridge*. As to his Colleague in Writing, Mr. *Beaumont*, he was descended from the ancient Family of that Name, seated at *Gracedieu* in *Leicestershire*. He was Brother to Sir *Henry Beaumont* Knight, of the same Place; and his Father, *Francis Beaumont*, Esq; was Judge of the Common-pleas. He had his Education likewise at *Cambridge*; from whence he remov'd to the *Inner-Temple*. He was a Man of a great deal of Learning, good Wit, and better Judgment; insomuch that, as Mr. *Langbain* observes, the great *Ben. Johnson* thought it no Disgrace to submit some of his Writings to his Correction. Mr. *Fletcher* was excellent at Repartee, the greatest Grace of Comedy; and his Wit was equal to Mr. *Beaumont*'s Judgment; but sometimes flow'd to that height, that it requir'd a check from his Judicious Friend. They were both polite in their Manners, whereby they introduc'd fine Scenes of Conversation; and *Fletcher* express'd his Thoughts with such Vivacity, drew the Passions so lively (especially Love) and his Raillery was so witty, that he rather pleas'd than disgusted, even those very Persons on whom he seem'd to reflect. Their Plays are Fifty three in number; and it must be confess'd that *Fletcher*'s Fancy and *Beaumont*'s Judgment combin'd in the Production: They were first collected

into one large Volume *Folio*, 1679. but are ſince reprinted in ſeven Volumes *Octavo*, 1711. Dedicated to the Duke of *Devonſhire*. And are as follow.

I. *The Beggar's Buſh*; a Comedy, at firſt acted with Applauſe.

II. BONDUCA; a Tragedy. Plot from *Tacitus's Annals*, *Book* 14. *Milton's Hiſt. Engl. Book* 2. This Play has been twice reviv'd.

III. *The Bloody Brother*, or ROLLO *Duke of Normandy*; a Tragedy, acted at the Theatre in *Dorſet Garden*. The Plot is taken from *Herodian. Hiſt. lib.* 4. and part of the Language from *Seneca's Thebais*.

IV. *The Captain*; a Comedy. This Play has not been repreſented on the Theatre a great many Years.

V. *The Chances*; a Comedy. This Comedy was reviv'd by the late Duke of *Buckingham*, with great Alterations, 1682. and was acted at the Theatre in *Dorſet Garden*, with great Applauſe.

VI. *The Coronation*; a Tragi-Comedy. Mr. *Shirley* claims this Play as his.

VII. *The Coxcomb*; a Comedy. This Play has been reviv'd at the Theatre Royal, with a Prologue ſpoken by *Jo. Haines*.

VIII. *Cupid's Revenge*; a Tragedy.

IX. *The Cuſtom of the Country*; a Tragi-Comedy. This was accounted a good Play. The Plot taken from *Maliſpinis*'s Novels, *Deca. 6. Nov. 6.*

X. *The Double Marriage*; a Tragedy. This Play was reviv'd ſome Years ſince.

XI. *The Elder Brother*; a Comedy, which met with good Succeſs.

XII. *The Faithful Shepherdeſs*; a Dramatick Paſtoral, firſt acted on a *Twelfth Night* at *Somerſet Houſe*. This was entirely Mr. *Fletcher's*; and inſtead of a Prologue, was ſung a Dialogue, between a Prieſt and a Nymph, writ by Sir *William D'Avenant*; and the

Epilogue

Epilogue was ſpoken by the Lady *Mordant*. This Piece was commended in two Copies of Verſes by Mr. *Beaumont* and *Ben. Johnſon*.

XIII. *The Fair Maid of the Inn*; a Comedy. Part of this Play is taken from *Cauſin's Holy Court*, and *Wanley's Hiſt. of Man*.

XIV. *The Falſe One*; a Tragedy. This Play is founded on the Adventures of *Julius Cæſar* in *Egypt*; and his Amours with *Cleopatra*. See *Suetonius*, *Plutarch*, *Dion*, *Appian*, *Florus*, *Oroſius*, &c.

XV. *Four Plays in One*, or *Moral Repreſentations*; *containing the Triumph of Honour, the Triumph of Love, the Triumph of Death, and the Triumph of Time*. The Triumph of Time is wholly the Author's; the others are built on *Boccace's* Novels.

XVI. *The Honeſt Man's Fortune*; a Tragi-Comedy. For the Plot ſee *Heywood's Hiſt. of Women*.

XVII. *The Humorous Lieutenant*; a Tragi-Comedy, ſtill acted with Applauſe. Some Hints are taken from the Epiſtles of *Horace*, *lib.* 2. *Ep.* 2. And ſome from *Ford's Apothegms*, *p.* 30. Conſult likewiſe *Plutarch's* Life of *Demetrius*, *Appian*, *Juſtin*, &c.

XVIII. *The Iſland Princeſs*; a Tragi-Comedy, This Play was reviv'd with Alterations by Mr. *Tate*, and acted at the Theatre Royal, 1687. The reviv'd Play is Dedicated to the Right Honourable *Henry* Lord *Walgrave*.

XIX. *A King and no King*; a Tragi-Comedy, acted with Applauſe. This Play has been likewiſe reviv'd.

XX. *The Knight of the Burning Peſtle*; a Comedy, alſo reviv'd with a Prologue ſpoken by the famous Mrs. *Ellen Guin*.

XXI. *The Knight of Malta*; a Tragi-Comedy.

XXII. *The Laws of Candy*; a Tragi-Comedy. Neither of theſe two laſt have been acted of late Years.

XXIII. *The*

XXIII. *The Little French Lawyer*; a Comedy. The Plot from *Gusman*, or *The Spanish Rogue*. The Story of *Dinant*, *Clerimont*, and *Lamiza*, are borrow'd from Don *Lewis de Castro*, and Don *Roderigo de Montalva*, &c.

XXIV. *Love's Cure*, or *The Martial Maid*; a Comedy.

XXV. *The Lover's Pilgrimage*; a Comedy. The Plot is taken from a Novel, call'd *The Two Damsels*; and some Incidents from *Ben. Johnson's New-Inn.*

XXVI. *The Lover's Progress*; a Tragi-Comedy; built on a *French* Romance, call'd *Lysander and Calista.*

XXVII. *The Loyal Subject*; a Comedy.

XXVIII. *The Mad Lover*; a Tragi-Comedy. See the Story of *Mundus* and *Paulina*, in *Josephus*, *lib.* 18. *c.* 4. This Play is commended in a Copy of Verses by Sir *Aston Cockain.*

XXIX. *The Maid in the Mill*; a Comedy. The serious part of the Plot from *Gerardo*, a *Spanish* Romance; and the Comical part from *Bandello's* Novels. This Play was reviv'd and often acted at the Duke of *York's* Theatre.

XXX. *The Maid's Tragedy*; a Play which has been always acted with the greatest Applause; but some part of it displeasing King *Charles* II. it was, for a time, forbid acting in that Reign, 'till it was reviv'd by Mr. *Waller*, who entirely altering the last Act, it was brought on the Stage again with universal Approbation.

XXXI. *A Masque* of *Gray's-Inn* Gentlemen, presented at the Marriage of the Princess *Elizabeth*, and the Prince *Palatine* of the *Rhine*, in the Banqueting House at *White-hall.* This Piece was written by Mr. *Beaumont* alone.

XXXII. *Monsieur*

XXXII. *Monsieur* THOMAS; a Comedy. This Play has since been acted on the Stage, under the Title of *Trick for Trick.*

XXXIII. *Nice Valour*, or *The Passionate Mad-man*; a Comedy.

XXXIV. *The Night-Walker*, or *The Little Thief*; a Comedy, acted by the King's Servants, since the Restoration, with Applause.

XXXV. *The Noble Gentleman*; a Comedy. This Play was reviv'd by Mr. *Durfey*; and by him call'd, *The Fool's Preferment*, or *The Three Dukes of Dunstable.*

XXXVI. PHILASTER, or *Love lies a Bleeding*; a Tragi-Comedy. This was the first Play that brought these excellent Writers in Esteem, it being often acted with Applause; and it is accounted one of the best Dramatick Pieces these Authors have publish'd. It was first represented at the Old Theatre in *Lincolns-Inn-Fields*, when the Women acted by themselves.

XXXVII. *The Pilgrim*; a Comedy, reviv'd and acted with Success.

XXXVIII. *The Prophetess*; a Tragi-Comedy. This Play has been reviv'd by Mr. *Betterton*, under the Name of *The Prophetess*, or *The History of* DIOCLESIAN; an Opera. For the History consult *Nicephorus, lib.* 6. and 7. *Eusebius, lib.* 8. *Baronius An.* 204, &c.

XXXIX. *The Queen of Corinth*; a Tragi-Comedy.

XL. *Rule a Wife, and have a Wife*; a Comedy, acted with Applause.

XLI. *The Scornful Lady*; a Comedy, acted with very great Applause.

XLII. *The Sea Voyage*; a Comedy, reviv'd by Mr. *Durfey*; who gives it the Title of *The Commonwealth of*

of Women. This Play ſhould be taken from *Shakeſpear's Tempeſt,* by theſe Lines.

The Storm which vaniſh'd on the neighb'ring Shore,
Was taught by Shakeſpear's *Tempeſt firſt to roar;*
That Innocence and Beauty which did ſmile
In Fletcher, *grew on this Inchanted Iſle.*

Dryden.

XLIII. *The Spaniſh Curate*; a Comedy, ſeveral times reviv'd with Applauſe. Plot from *Gerardo's Hiſt.* of *Don John,* 202. and his *Spaniſh Curate, p.* 214.

XLIV. THIERY *and* THEODORET; a Tragedy. The Plot taken from the *French* Chronicles, in the Reign of *Clotair* II. *Fredegarius, De Serres, Mezeray,* &c.

XLV. *The Two Noble Kinſmen*; a Tragi-Comedy, *Shakeſpear* aſſiſted *Fletcher* in the Compoſure of this Play.

XLVI. VALENTINIAN; a Tragedy, reviv'd and alter'd by the late Earl of *Rocheſter*; and acted at the Theatre Royal with great Applauſe. The Plot from *Amm. Marcel. Procopius, Hiſt.* of *Evagrius,* &c.

XLVII. *A Wife for a Month*; a Tragi-Comedy. For the Story ſee *Mariana* and *Louis de Mayerne Turquet, Hiſt. Sancho* the Eighth King of *Leon.*

XLVIII. *The Wild Gooſe Chace*; a Comedy, formerly acted with Applauſe.

XLIX. *Wit at ſeveral Weapons*; a Comedy. 'Tis thought Sir *William D'Avenant* built ſome of the Characters of his Play, call'd *The Wits,* on this Comedy.

L. *Wit without Money,* a Comedy, reviv'd at the Old Houſe in *Lincolns-Inn-Fields,* immediately after the burning of the Theatre in *Drury-lane,* with a new Prologue by Mr. *Dryden.*

LI. *The*

LI. *The Woman Hater*; a Comedy, reviv'd by Sir *William D'Avenant*, with a new Prologue in Prose. This Play was one of those writ by Mr. *Fletcher* alone.

LII. *Women pleas'd*; a Comedy. The comical Parts from *Boccace's* Novels, *Day* 7. *Nov.* 6. *Day* 8. *Nov.* 8, &c.

LIII. *Woman's Prize*, or *The Tamer tam'd*; a Comedy, built on the same Foundation with *Shakespear's Taming of the Shrew*; and writ by Mr. *Fletcher*, without the Assistance of Mr. *Beaumont*.

Mr. *Cartwright* presented Mr. *Fletcher* with the following Lines, on his writing singly.

'Tis known, that sometimes he did stand alone,
That both the Spunge and Pencil were his own:
What himself judg'd, himself could singly do,
And was at last, Beaumont *and* Fletcher *too.*

Mr. *Fletcher* join'd with *Ben. Johnson* and *Middleton*, in a Comedy call'd *The Widow*. He died of the Plague, in the Year 1625. in the 49th Year of his Age; and was buried in St. *Mary Overy's Church, Southwark*.

Mr. *Beaumont* writ, besides his Dramatick Pieces, a Volume of Poems, Elegies, Sonnets, *&c.* He died Young, before he was Thirty Years of Age, and was buried at the Entrance into St. *Benedict's Chapel* in *Westminster Abbey*, in the Year 1615.

In a Copy of Verses writ by Sir *George Liste*, to the Memory of Mr. *Francis Beaumont*, are the two following Lines.

And this I'll say, thou strik'st our Sense so deep,
At once thou mak'st us Blush, Rejoice, and Weep.

And

And the famous *Ben. Johnson*, in some Verses to Mr. *Beaumont* (when living) in return of a Copy sent to him, has this Compliment:

And even there, where most thou praiseſt Me
For Writing better, I muſt envy Thee.

Sir *John Berkenhead*, a noted Wit in his Time, writ under Mr. *Fletcher*'s Picture theſe *Latin* Lines.

Felicis ævi, ac Præſulis *Natus; comes*
Beaumontio; *ſic, quippe Parnaſſus*, Biceps;
FLETCHERUS *unam in Pyramida furcas agens.*
Struxit chorum plus ſimplicem vates Duplex;
Plus Duplicem ſolus: nec ullum tranſtulit;
Nec transferrendus: Dramatum æterni ſales,
Anglo *Theatro, Orbi ſibi ſuperſtites.*
FLETCHERE, *facies abſque vultu pingitur;*
Quantus! vel Umbram *circuit nemo tuam.*

Mr. JOHN FORD.

A Gentleman of the *Middle Temple*, who liv'd in the Reign of King *Charles* I. He writ Eight Dramatick Pieces.

I. *Lovers Melancholy*; a Tragi-Comedy, acted in the *Black-fryars*, 1629. Dedicated to ſeveral Friends of *Gray's-Inn* in particular, and the whole Society in general.

II. *The Broken Heart*; a Tragedy, acted by his Majeſty's Servants, at the private Houſe in the *Black-fryars*, 1633. Dedicated to the Lord *Craven*.

III. *Love's Sacrifice*; a Tragedy, acted by the Queen's Servants at the *Phœnix* in *Drury-lane*, 1633. Dedicated to *John Ford* of *Gray's-Inn*, Eſq; Mr. *Shirly* writ

writ a Copy of Verſes in commendation of this Play.

IV. *'Tis pity She's a Whore*; a Tragedy, acted in *Drury-lane*, 1633. Dedicated to *John* Earl of *Peterborough*.

V. PERKIN WARBECK; an Hiſtorical Play, acted by the Queen's Servants in *Drury-lane*, 1634. Dedicated to the Earl of *Newcaſtle*. For the Story ſee *Hiſt.* of *Perk. Warbeck*, by *Gainsford*, and our *Engliſh* Chronicles in the Reign of *Henry* VII.

VI. *Fancies Chaſt and Noble*; a Tragi-Comedy, acted in *Drury-lane*, 1638. Dedicated to the Lord *Mackdonel*, an *Iriſh* Peer.

VII. *The Ladies Tryal*; a Tragi-Comedy, acted by their Majeſty's Servants, at the Theatre in *Drury-lane*, 1639.

VIII. *The Sun's Darling*; a Maſque, preſented at the Cockpit in *Drury-lane*, 1657. Dedicated to the Earl of *Southampton*. This Maſque was written by Mr. *Ford* and Mr. *Deckar*, and alludes to the Four Seaſons of the Year.

This Author join'd with *Rowley* and *Deckar*; and his Plays are known by an Anagram inſtead of his Name, generally printed in the Title Page, *viz.*

FIDE HONOR.

Mr. JOHN FOUNTAIN.

A *Devonſhire* Gentleman, who in the Reign of King *Charles* II. wrote the following Play.

The Reward of Virtue; a Comedy, printed 1661. This Play was not deſign'd for the Stage by the Author; but after his Death it being reviv'd and alter'd

alter'd by Mr. *Shadwell*, who gave it the Title of *The Royal Shepherdess*, it was acted with Applause.

Mr. Abraham France.

AN ancient Poet. He liv'd in the Reign of Queen *Elizabeth*, and was Author of one Dramatick Pastoral; call'd,

Amyntas; printed in a Book writ by him, entitled *The Countess of Pembroke's Ivy Church*, 1591. It is a Translation from *Tasso*, in Hexameter Verse.

Sir Ralph Freeman.

THIS Gentleman liv'd in the Reign of King *Charles* I. and during the intestine Troubles, writ the following Play in his Retirement.

Imperiale; a Tragedy, printed 1655. The Catastrophe of this Play is very moving. For the Plot see *Pontanus*; *Budæus's Treasury of Ancient and Modern Times*; *Beard's Theatre of God's Judgments, part* 2. *p.* 45. *Wanley's Hist. of Man, lib.* 4. *c.* 2. *Goulart Hist. Admirab. de notre Temps*, &c.

Mr. Ulpian Fulwell.

AN Author, who, in the Reign of Queen *Elizabeth*, writ one Play in Rhime.

Like

Like will to like, quoth the Devil to the Collier; an Interlude, printed in an old Black Letter, 1587. This Play sets forth the Punishment of Licentious Persons.

G.

George Gascoign, *Esq*;

THIS Gentleman liv'd in the beginning of Queen *Elizabeth*'s Reign; he was a Member of the Society of *Gray's-Inn*, and writ several Poetical Performances, among which are the four Dramatick Pieces following.

I. Jocasta; a Tragedy, presented at *Gray's-Inn* 1566. This is a Translation from the *Greek* of *Euripides*, digested into Acts. *Euripides*, who was stil'd the *Tragick Philosopher*, was born at *Phila*, a Town in *Attica*; *Prodius* taught him Rhetorick, after which he made a Voyage to *Egypt* with *Plato*, for the Improvement of his Learning. He was Friend to *Socrates*, and assisted him in the composing his Tragedies. He left *Athens* dissatisfied at the Preferment of the Comick Writers; and retir'd to the Court of *Archelaus* King of *Macedonia*, where he was receiv'd with the greatest Marks of Esteem; but at last King *Archelaus* was assassinated, and *Euripides* tore to pieces with Dogs by the Conspiracy of *Decamnion* and others. He died about the 65th Year of his Age, in the 93d Olympiad, and in the Year of *Rome* 348. being 406 Years before the Incarnation of our Saviour. The Ancients mention above Ninety Tragedies writ

by this great Man, but I think at present we enjoy but Nineteen of them. Some relate that he receiv'd his Death from vicious Women, against whom he had too bitterly inveigh'd. In *Ford's Apothegms* there is this Story; *Sophocles* being once ask'd the Reason why in his Tragedies he always represented Women good, and *Euripides* wicked; answer'd that *Euripides* describ'd them as they were, he as they ought to be. This short Account of this ancient Tragedian I thought fit to insert for the Entertainment of the Curious.

II. *The Supposes*; a Comedy, presented at *Gray's-Inn*, 1566. Translated from the *Italian* of *Ariosto*, a famous Poet; a *Ferrarese* and Favourite of *Alphonsus* first Duke of *Ferrara*. This and the former are two of the most ancient Plays in the *English* Language. The Prologue of this Play is writ in Prose, which has been a Precedent in other Dramatick Performances; and Mr. *Tate's Duke or no Duke* has an Epilogue in Prose.

III. *The Glass of Government*; a Tragi-Comedy, 1575. This Play illustrates the Rewards of Virtue, and particularly shews the Punishment of Vice.

IV. *Pleasure at Kenelworth Castle*; a Masque, perform'd before the Queen for her Entertainment.

All these Plays are printed in a black Letter, and bound up with his other Poems, in a large Volume, 1587.

Mr. John Gay.

AN Author born in *Devonshire*, and bred a Mercer in the *Strand*; but quitting that Employment, he was afterwards retain'd in the Service of the Dutchess of *Monmouth*, as her Grace's Domestick Steward;

Steward; and having an Inclination to Poetry, by the Strength of his own Genius, and the Conversation of Mr. *Pope*, he has made some Progress in Poetical Writings. His Dramatick Pieces are,

I. *The Wife of Bath*; a Comedy, acted at the Theatre Royal in *Drury-lane*, 1714. This Play met with but indifferent Success. Part of the Plot seems to be taken from *Kite* in *The Recruiting Officer*.

II. *The what d'ye call it*; a Tragi-Comi-Pastoral Farce, acted at the Theatre Royal, 1715. This Farce was acted with Applause; it is allegorical, and exposes several of our eminent Poets.

III. *Three Hours after Marriage*; a Comedy of three Acts, acted at the Theatre Royal, 1717. This Play has some extraordinary Scenes in it, which seem'd to trespass on Female Modesty.

IV. *The Mohocks*; a Farce, never acted.

Mr. Charles Gildon.

THIS Gentleman (still living) was born at *Gillingham* near *Shaftesbury*, in the County of *Dorset*. His Parents and Family were all of the *Romish* Perswasion; but they could not convey their Zeal for that Religion to this Author. His Father was a Member of the Society of *Gray's-Inn*, and suffer'd very much with the Royal Party. His first Rudiments of Learning he had at the place of his Nativity; thence his Relations sent him to the *English* College of Secular Priests at *Doway* in *Hainault*, with design of making him a Priest; but after five Years Study there, he found his Inclinations lead him another way. At Nineteen he return'd to *England*, and as soon as he was of Age, and capable of enjoying all the Pleasures of

Life, he came to *London*, where having ſpent the beſt Part of his Paternal Eſtate, at about Three and Twenty he married. During the Reign of King *James*, he employ'd himſelf in reading the Controverſies of thoſe Times; and he declares that it coſt him above ſeven Years Study and Conteſt, before he could overcome the Prejudice of Education. His firſt Attempt in a Dramatick way, was not till after his Two and Thirtieth Year. And he tells us in his Eſſays, that Neceſſity (the general Inducement) was the firſt Motive of his venturing to be an Author. He has writ three Plays.

I. *The Roman Bride's Revenge*; a Tragedy, acted at the Theatre Royal, 1697. This Play was writ in a Month; and had the uſual Succeſs of haſty Productions, tho' the firſt and ſecond Acts are well done; and the Cataſtrophe is beautiful; the Moral being to give us an Example in the Puniſhment of *Martian*, that no Conſideration ought to make us delay the Service of our Country. Part of the Plot is taken from *Camma* of *Galata*.]

II. Phaeton, or *The Fatal Divorce*; a Tragedy, acted at the Theatre Royal, 1698. Dedicated to *Charles Montague*, Eſq; This Play is written in imitation of the Ancients, and it had better Succeſs than the other. The Plot, and a great many of the Beauties, the Author owns in his Preface, he has taken from the *Medea* of *Euripides*.

III. *Love's Victim*, or *The Queen of Wales*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*.

He introduc'd the Play, call'd *The Younger Brother*, or *The Amorous Jilt*; written by Mrs. *Behn*, but not brought upon the Stage till after her Deceaſe. He made very little Alteration in it. His Plays have not his Name to them; and his Faults lie generally in the Style, which is too near an Imitation of

Mr.

Mr. *Lee's*; tho' that Poet had Beauties enough to make amends for it.

Mr. HENRY GLAPTHORN.

THIS Author liv'd in the Reign of King *Charles* I. and was allow'd to be a good Dramatick Poet of that Age. He writ Five Plays.

I. ARGALUS *and* PARTHENIA; a Tragi-Comedy, 1639. This Play was acted before the King and Queen at Court; and afterwards at the private House in *Drury-lane*, by their Majesties Servants. The Plot is founded on Sir *Philip Sidney's Arcadia*; a Romance.

II. *The Ladies Privilege*; a Comedy, acted at the Cock-Pit in *Drury-lane*, by their Majesties Servants, 1640. This Play is Dedicated to Sir *Frederick Cornwallis*; and was likewise acted before their Majesties at *Whitehall*.

III. ALBERTUS WALLENSTEIN; a Tragedy, acted at the *Globe*, by his Majesty's Servants, 1640. For the Story see the Writers in the Time of the Emperor *Ferdinand* II. *Spondanus's* Continuation of *Baronius*, &c.

IV. *The Hollander*; a Comedy, acted at the Cock-pit in *Drury-lane*, 1640. Dedicated to Sir *Thomas Fisher*.

V. *Wit in a Constable*; a Comedy, acted at the Cock-Pit in *Drury-lane*, by their Majesties Servants; Dedicated to *Thomas* Lord *Wentworth*.

Mr. THOMAS GOFFE.

A Gentleman that flourish'd in the Reign of King *James* I. He was born in *Essex*, the Year 1592. and was first plac'd to *Westminster School*, from whence he remov'd to *Christ-Church-College, Oxford*; and had conferr'd on him the Degree of Batchelor of Divinity, before he left the University. In the Year 1623, he was preferr'd to the Living of *East Clandon* in *Surrey*; where, Mr. *Langbain* tells us, he unhappily met with a *Xantippe* to his Wife, the Din of whose provoking Tongue put an untimely Period to his Days. He arriv'd to be a good Poet, a fine Orator, and an excellent Preacher. He dy'd in the Year 1627; and was buried in his own Parish Church. His Dramatick Pieces are as follow.

I. SELIMUS *Emperor of the Turks*; a Tragedy, 1638. 'Tis uncertain whether this Play was ever acted. For the Plot see the *Turkish* Histories in the Reign of *Selimus* I. as *Paulus Jovius*, *Mezeray*, &c.

II. *The Careless Shepherdess*; a Dramatick Pastoral, 1656. This Play was acted at *Salisbury Court* before the King and Queen, with great Applause.

III. ORESTES; a Tragedy, acted by the Students of *Christ-Church* in *Oxford*, 1656. Plot from the *Orestes* of *Euripides*.

IV. *The Couragious Turk*, or AMURATH I; a Tragedy, 1656. Dedicated to Sir *Walter Tichborn*. For the Plot consult the Histories of *Leunclavius*, *Chalcocondylas*, *Knolles*, &c. in the Reign of *Amurath*.

V. *The Raging Turk*, or BAJAZET II; a Tragedy. Both these last mention'd Plays were likewise acted by the Students of *Christ-Church-College* in *Oxford*.

Mr.

Mr. Robert Gomersal.

THIS Author, likewise a Divine, was born in *London* the Year 1602. At Fourteen Years of Age he was enter'd of *Christ-Church-College* in *Oxford*, and soon after chosen a Student of that Royal Foundation. Here he took the Degrees of Batchelor and Master of Arts; and in the Year 1627, he was made Batchelor of Divinity. He had a Living in *Northamptonshire*, and dy'd in the Year 1646. He wrote one Play; call'd,

Lodovick Sforza *Duke of Milan*; a Tragedy, 1632. Dedicated to Mr. *Francis Hyde*. The Story you may see in *Guicciardin, lib.* 1. 2, &c. *Mezeray*, and *Philip de Comines* in the Reign of *Charles* VIII. of *France*.

This Gentleman likewise wrote several Divine Poems; one whereof is call'd the *Levites* Revenge.

Mr. Robert Gould.

A Domestick of the late Earl of *Dorset* and *Middlesex*; who afterwards became a Country School-Master. He writ one Play.

The Rival Sisters, or *The Violence of Love*; a Tragedy, acted at the Theatre Royal, 1696. Dedicated to the Right Honourable *James* Earl of *Abingdon*. This Play was well receiv'd, tho' the acting of it was delay'd for some time, as the Author complains in his Epistle. The Plot is taken, in a great measure, from *Shirley's Maid's Revenge*; the Story from *Reynold's God's Revenge against Murder*.

FRANCIS GOLDSMITH, *Esq*;

I Am able to give no other Account of this Gentleman, than that he liv'd in the Reign of King *Charles* I. and oblig'd us with a Translation of a Dramatick Piece, ; call'd,

SOPHOMPANEAS, or *The History of* JOSEPH; a Tragedy, with Annotations, 1640. Dedicated to the Marquis of *Dorchester*. This Divine Play was writ in *Latin*, by the famous *Hugo Grotius*, a *Swedish* Gentleman, and Ambassador from *Sweden* to the Court of *France*, in the Reign of *Lewis* XIII. and is translated into Heroick Verse. It is founded on the 44th and 45th Chapter of *Genesis*; *Philo*, in the Life of *Josephus*, *Justin*, *book*, 36, &c. It ends successfully, as Authority for which, the Author quotes a Tragedy writ by *Euripides*, call'd *Alcestes*, &c. The Author was found fault with by some religious Persons, for bringing Sacred Things into a Play and Fable.

GEORGE GRANVILLE, *Lord* Lansdowne, *Baron of* Biddiford.

THIS accomplish'd Nobleman is descended from the Ancient and Noble Family of the *Grenville's* or *Granville's*, seated for many Ages in *Devonshire* and *Cornwall*. This Family came from *Rollo* the First Duke of *Normandy*. *Richard de Granville*, Second Son of the said Duke, accompanied *William the Conqueror* in his Expedition into this Kingdom; and the Conqueror, for his signal Services

vices, bestow'd on him the Castle and Lordship of *Biddiford*. *Richard de Granville*, Son of the said *Richard*, was summon'd by King *Edward* I. to attend him in his Foreign Wars. Sir *Richard Granville*, a Descendant of this House, was one of the famous *Englishmen*, who in the Year 1566 serv'd the Emperor *Ferdinand* against the *Turks*; and was present with Don *John* of *Austria*, at the famous Battle of *Lepanto*; and on his Return, was made Vice-Admiral of *England*: He was slain near the *Azore* Islands, having in one Ship alone sustain'd a Fight, for fifteen Hours, against the whole Naval Power of *Spain*. Sir *Bevil Granville*, Grandson to Sir *Richard*, rais'd considerable Forces, at his own Expence, for King *Charles* I. and at the Battle of *Lansdowne* he lost his Life. *John*, the eldest Son of Sir *Bevil Granville*, was the chief Instrument of the famous Negotiation with General *Monk*; and after the Restoration he was created Earl of *Bath* and Viscount *Lansdowne*. The present Lord *Lansdowne* is second Son to *Bernard Granville*, who was second Son of the famous Sir *Bevil*; and by the Death of the late *William Henry* Earl of *Bath*, is become the chief Male Representative of that House. The illustrious Original and glorious Actions of the Family of this Nobleman, will, I doubt not, render this concise Account of his Descent acceptable to all curious Readers: But to proceed to his Education.

He receiv'd his first Tincture of Letters in *France*, under the Care and Tuition of Sir *William Ellis*, a Gentleman bred up under the famous Doctor *Busby*, and who has since been eminent in many publick Stations. At Eleven Years of Age, he was sent to *Trinity-College* in *Cambridge*, where he remain'd five Years; but at the Age of Thirteen he was admitted to the Degree of Master of Arts.

Her

Her Royal Highneſs the Dutcheſs of *York* (Conſort to the late King *James*) paying a Viſit to the Univerſity of *Cambridge*, he was choſen by the College to compliment her Highneſs with a Speech in *Engliſh* Verſe, which he perform'd with wonderful Applauſe. Being thus introduc'd to the Muſes, he took ſuch a liking to them, and to his firſt Subject, that he could forſake neither. His next Performance was a Copy of Verſes inſcrib'd to the Earl of *Peterborough*, upon his Negotiation of the Marriage of her Royal Highneſs with the Duke: And it has been a receiv'd Opinion, that moſt of his Panegyricks to *Myra*, however diſguis'd and ſeemingly apply'd, were originally deſign'd for that Princeſs; it appears that he continu'd conſtant to this Theme to the laſt; for in his *Progreſs of Beauty*, he could not forbear placing her at the Head of his Celebrated Beauties: And this was one of the laſt Pieces of his Lordſhip's Writing in that kind.

It is a very difficult Task to give a Character of this ſhining Nobleman; I preſume to ſay, that his Lordſhip is not only an excellent Poet, but a candid and generous Patron; a Nobleman of ſprightly Wit, and Vivacity, as appears in all his Writings, and perfectly accompliſh'd in the Affairs of State: Tho' it be unuſual amongſt Quality, he is eaſy of Acceſs, humane and affable in his Temper, and ſincere in his Actions; he has a great deal of Perſonal Bravery, and gives as much Honour to the Titles he bears, as he has receiv'd from them.

In the Year 1710, his Lordſhip (then Mr. *Granville*) was made Secretary at War, as he was afterwards Comptroller and Treaſurer of the Houſhold to the late Queen, and One of her Majeſty's moſt Honourable Privy Council: And in the Year 1711, he was created a Peer of the Realm, by the Stile

and

and Title of Baron *Lansdowne* of *Biddiford* in the County of *Devon.*

Besides his Lordship's Collection of Poems, consisting chiefly of Verses of Gallantry, Songs, Epigrams, *&c.* he has honour'd the World with Three Dramatick Pieces.

I. *The She Gallants*; a Comedy, acted at the Theatre Royal in *Little Lincolns-Inn-Fields*, 1696. This Play, *tho' it was Writ at an Age when some Persons are but beginning to Spell*, * has a great deal more Wit than the Stage is generally us'd to, Dialogue equall'd by few, and more just Satyrical Observations than most of our modern Comedies: But it being misrepresented, as designing, in some of the Characters, to reflect upon particular Persons, and especially upon the Government; this Prejudice, and the Envy to the Merit of the Performance, arm'd a Faction against it, tho' they could not hinder its Success, it being often acted with Applause. His Lordship will be easily acquitted of the Imputation of reflecting upon the Government, when 'tis consider'd that he writ this Play long before that Government subsisted, or those Persons suppos'd, were any ways noted; nor was it compos'd with any Intention of being made publick, but only for a private Amusement, as his Lordship himself avers in his Preface. Part of the Episode of *The Four Sisters*, seems to be taken out of *The French Marquis* in the Romance of *Ibrahim.*

II. *Heroick Love*; a Tragedy, acted at the Theatre Royal with great Applause. This Play is one of the best of our modern Tragedies: His Lordship has observ'd the strictest Rules of the ancient Drama; the Action is single, the Place not varied, nor the

* *See the Advertisement prefix'd to this Play.*

the Time extended beyond *Ariſtotle*'s Bounds; the whole being tranſacted in the ſame Camp, and requiring no more Hours than are barely neceſſary for the Repreſentation. He has, perhaps, too induſtriouſly avoided that Crowd of Incidents, which the *Engliſh* Stage ſeems to demand. His Lordſhip has likewiſe broke thro' that long eſtabliſh'd Cuſtom of Stabbing and Murdering upon the Stage, not one Actor being repreſented as dying in the ſight of the Audience, which gave occaſion to ſome ſort of Criticks, to except againſt it as no Tragedy; as if the fatal and unavoidable neceſſity of an Eternal Separation between two faithful Lovers was not a Cataſtrophe ſufficiently moving; or that cruel unnatural, and bloody Spectacles were the Eſſentials of Tragedy. His Lordſhip, in this Play, ſeems, by his Style, to have made it his chief Study to deliver the Tragick Vein from all fuſtian and affected Expreſſions, and to preſerve the Dignity of the Buskin from ſinking too low or riſing too high. The Plot is built on the firſt Book of *Homer*.

III. *The Britiſh Enchanters*, or *No Magick like Love*; a Dramatick Opera, perform'd at the Queen's Theatre in the *Hay-market*. This Piece was written before *Heroick Love*, but it was laſt publiſh'd. My Lord had taken an early Diſlike to the *French* and *Italian* Operas, conſiſting meerly of Dancing, Singing, and Decorations, without the leaſt Entertainment for any other Senſe but the Eye or the Ear. His Lordſhip, therefore in his Attempt, ſeems to have applied himſelf to reconcile the Variety and Magnificence eſſential to Operas, to a more reaſonable Model, by introducing ſomething more ſubſtantial; in which Deſign he is juſtified by Monſieur *De St. Evremond*, who in his Diſcourſe of Operas propoſes the very ſame Method, upon which this Dramatick Performance is contriv'd. The Succeſs in the

the Representation every way answer'd; but all future Entertainments of this kind were at once prevented, by the Division of the Theatre, and a Prohibition to that House where Dramatick Pieces were allow'd to receive Musical Performers; which was intended for the better Encouragement of the *Italian* Operas, at that time the prevailing Passion of the Town.

His Lordship also reviv'd, with great Alterations, a Comedy of *Shakespear's*, call'd *The Merchant of Venice*, under the Title of *The Jew of Venice*; which was acted with good Applause. I have been inform'd that his Lordship had some other Dramatick Pieces and Poems in Manuscript; but upon seizing his Person and Papers three Years since, on a groundless Suspicion (as has since prov'd) of his being disaffected to the present Establishment, all such Papers and Writings, of any kind whatsoever (which escap'd the Diligence of the Officers) were burnt without examining, by the over officious Care of his Servants, to the very great Concern of all Lovers of Wit and Gallantry.

I have been likewise credibly inform'd, that all that has yet appear'd of his Lordship's, was written between the Age of Thirteen and Twenty five (wherein my Lord seems to have follow'd the Example of Mr. *Congreve*, especially in his early quitting the Stage) And publish'd, for the most part, from Copies without his privity, and never revis'd or corrected by himself; so that his Lordship can be justly accus'd of but very few Errors. And Mr. *Dryden*, the greatest Judge of Writings, as well as the best Writer of the Age wherein he liv'd, in an excellent Copy of Verses upon the Tragedy of *Heroick Love*, has the following impartial Lines.

Auspicious

Auſpicious Poet, wert thou not my Friend;
How cou'd I envy, what I muſt commend!
But ſince 'tis Nature's Law, in Love and Wit,
That Youth ſhou'd Reign, and with'ring Age ſubmit,
With leſs Regret, thoſe Laurels I reſign,
Which, dying on my Brows, revive on Thine.

His Lordſhip's Works are printed in Two Volumes *Octavo*: And tho' it be a bold Attempt to ſay any thing after Mr. *Dryden*; I preſume to add this Couplet:

Great Granville's *Works unnumber'd Praiſes claim;*
And range him foremoſt in the Rolls of Fame.

Mr. Alexander Green.

AN Author that liv'd in the Reign of King *Charles* II. and who writ one Comedy; call'd,

The Politician Cheated, printed in the Year 1663, but never acted.

Mr. Robert Green.

THIS Poet liv'd in the Reign of Queen *Elizabeth*; he was Educated at the Univerſity of *Cambridge*, where he was Maſter of Arts. Mr. *Winſtanley* tells us, that this Gentleman being very much inclin'd to the Pleaſures of *Venus*, was oblig'd to make his Pen a Slave to his Purſe, for the ſupport of his Extravagancies. He writ ſeveral Pieces of Poetry,

Poetry, most of them printed in Black Letter, among which is the following Play.

The History of Fryar BACON, *and Fryar* BUNGY; a Comedy, acted by the Prince of *Palatine's* Servants. For the Plot see *Wood's Antiquities of Oxon, Plot's History of Oxfordshire.*

He assisted Doctor *Lodge* in some of his Plays. His other Poetical Works are, *Dorastus and Faunia*, his *Arcadia, Upstart Courtier*, &c.

FULK GREVILE *Lord* Brook.

THIS Honourable Author was Son of Sir *Fulk Grevile* the Elder, of *Beauchamp Court* in *Warwickshire* (being a Branch of the ancient Family of the *Grevile's*, seated at *Cambden* in *Gloucestershire*, in the Time of King *Edward* III.) He was bred at *Cambridge*; from whence coming to Court he was very much in favour with Queen *Elizabeth* and King *James* I. by which last he was made a Baron. He arriv'd to an Eminency in Learning, and was no less fam'd for his Valour. He was an Intimate of Sir *Philip Sidney's*, and in his Youth he writ several Poems of different kinds, two whereof are Dramatick Pieces, *viz.*

I. ALAHAM; a Tragedy, 1633. This Play is built on the Model of the Ancients; the Prologue is spoken by a Ghost, who gives an Account of every Character. The Author has been very careful in observing the Rules of *Aristotle* and *Horace*,

——*Nec*

——Nec quarta loqui persona laboret.
De Arte Poetica.

for he has, in no Scene throughout, introduc'd above two Speakers, except in the Chorus between each Act. The Scene of the Drama of this Play lies at the Entrance of the *Persian Gulph*, see *Herbert's* Travels.

II. MUSTAPHA; a Tragedy, 1633. This Play seems also an Imitation of the Ancients. The Foundation of it is the same with that of my Lord *Orrery's* Tragedy of this Name. For the Plot, consult *Paulus Jovius*, *Thuanus*, and other *Turkish* Chronicles. This Play first appear'd in Print in the Year, 1609. but was then very imperfect.

This Nobleman wrote *A Treatise of Humane Learning*; *An Inquisition upon Fame and Honour*; *The Life of Sir* Philip Sidney, before his *Arcadia*; *and his Remains or Poems of Monarchy and Religion*, &c. printed in the Year 1670.

He lies buried in *Warwick Church*, under a black and white Marble Monument, whereon he is stiled,

Servant to Queen Elizabeth,
Councellor to King James, *and*
Friend to Sir Philip Sidney.

WILLIAM

H.

William Habington, *Esq;*

A Poet that in the midst of the Civil Wars devoted himself to the Muses. He writ one Play; call'd,

The Queen of Arragon; a Tragi-Comedy, acted at Court, and in the *Black-fryars*, 1640. He wrote likewise a Volume of Poems, call'd *Castara*. Which is divided into Three Parts. The First is call'd *The Mistress*, the Second *The Wife*, and the Third *The Friend*.

Mr. Joseph Harris.

A Comedian of no great Note; but by the Assistance of his Friends he aim'd at being an Author; and Two Plays are publish'd under his Name.

I. *The Mistakes*, or *The False Report*; a Comedy, originally compos'd by another Person; but being put into his Hands, he, by altering, spoil'd it.

II. *The City Bride*, or *The Merry Cuckold*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1696. Dedicated to Sir *John Walter*, Bart. This Play is borrow'd from *Webster's Cure for a Cuckold*, several whole Scenes being the same, but spoil'd by the Transposer; so that it miscarried in the Representation.

Mr. Peter Hausted.

THIS Author was born at *Oundle* in *Northamptonshire*, in the Reign of King *Charles* I. He was Educated at *Queen's-College, Cambridge*; and took the Degree of Master of Arts. He writ one Play; call'd,

The Rival Friends; a Comedy, acted before the King and Queen at *Cambridge*, 1632. The Prologue of this Play is a Dialogue between *Venus*, *Thetis*, and *Phœbus*, appearing at a Window above, as risen, calling to *Sol* who lay in *Thetis*'s Lap, at the East Side of the Stage, canopy'd with an azure Curtain. The Scene betwixt *Loveall* and *Hamershin*, Act 3, is taken from *True-Wit*, *Daw*, and *La Fool*, in *Ben. Johnson*'s *Silent Woman*.

Mr. Joseph Haynes.

THERE is one Play mention'd, in former Catalogues, to have the Name of this humorous Comedian to it; but it is so very ill written, that he is generally acquitted from being the Author. It is call'd,

A Fatal Mistake, or *The Plot spoil'd*, 1696. This Play was printed, but never acted.

His Prologues and Epilogues, many of which are not printed, are remarkable for a sprightly Turn of Wit, and much Humour.

Mr.

Mr. RICHARD HEAD.

AN Author born of *English* Parents in the Kingdom of *Ireland*. His Father was a Clergyman in *Ireland*, and was murder'd in the Massacre there 1641. He was some time at the University of *Oxford*; but removing from thence to *London*, he commenc'd Bookseller; and was afterwards Partner with Mr. *Kirkman* in St. *Paul's Church-yard*. Mr. *Langbain* informs us, that he was a Man of excellent Natural Parts, but extreamly given to Pleasure. He writ one Play; call'd,

Hic & Ubique, or *The Humours of Dublin*; a Comedy acted with Applause, 1663. Dedicated to *Charles* Duke of *Monmouth*. He wrote several other small Pieces; as the First Part of *The English Rogue*, *Venus's Cabinet unlock'd*, &c.

Mr. WILLIAM HEMMINGS.

THIS Gentleman liv'd in the Reign of King *Charles* I. He was Educated at *Oxford*, where he took the Degree of Master of Arts. He writ Three Tragedies, in his Time esteem'd. And Mr. *Langbain* tells us, that they appear'd on the Stage after the Restoration of King *Charles* II. and the Muses, with Approbation. They are,

I. *The Fatal Contract*; a Tragedy, acted by her Majesty's Servants, 1653. Dedicated to *James* Earl of *Northampton*, and *Isabella* his Countess. This Play was reviv'd twice after the Restoration. For

the Plot consult *Gregorie de Tours, lib.* 4, 5, &c. *Aimion, Valois, De Serres, Mezeray,* &c. in the Reigns of *Chilperic* I. and *Clotair* II. of *France.*

II. *The Jews Tragedy, with their Overthrow by* Vespasian *and* Titus *his Son,* 1662. This Play was not printed till some Years after the Author's Death. The Story you may find in *Josephus, lib.* 6, 7.

III. *The Eunuch*; a Tragedy.

Mr. JOHN HEYWOOD.

AN ancient Poet, that liv'd in the Reigns of King *Edward* VI. and Queen *Mary* I. He was a *Hertfordshire* Gentleman, and an Intimate of Sir *Thomas Moor*, to whom he was a Neighbour, and by whose Interest he was introduc'd to Queen *Mary*. After her Death he fled beyond Sea, on account of his Religion, he being a Papist, and died at *Mechlen*, 1556. He was one of the best Dramatick Writers of his Time, and a famous Epigrammatist. Tho' he was a Roman Catholick, yet he wrote with Severity against the Regular Clergy of that Religion. His Dramatick Pieces, being mostly Interludes, are Six in Number, *viz.*

I. *A Play of Love.*

II. *A Play of Genteelness and Nobility, in Two Parts.*

III. *A Play between* JOHN *the Husband, and* TIB *his Wife.*

IV. *A Play between the Pardoner, the Fryar, the Curate and Neighbour* PRAT.

V. *The Four P-----'s*; an Interlude.

VI. *A Play of the Weather*; call'd *A New and very Merry Interlude of all manner of Weathers*, 1533.

These were some of the first Plays that appear'd in our *English* Language. This Author writ Two or Three

Three Books of Epigrams, which, Mr. *Langbain* ſays, made Five Hundred in number; and alſo a Book call'd *Monumenta Literaria.*

Mr. JASPER HEYWOOD.

THIS Author was Son of Mr. *John Heywood.* He was firſt bred at *Merton-College* in *Oxford*, from whence he remov'd to *All-Souls-College* in the ſame Univerſity; which he left for St. *Omers* in *France*, where he became a zealous bigotted Jeſuit; and was the firſt of that Seminary ſent for *England.* Doctor *Fuller* informs us, that he was executed in the Reign of Queen *Elizabeth*; but in *Baker's Chronicles* mention is made, that he was one of the Seventy Prieſts taken in the Year 1585, ſent beyond Sea, when ſome of them had receiv'd Sentence of Condemnation. Whilſt he was at *Oxford*, he tranſlated Three of *Seneca's* Tragedies.

I. HERCULES FURENS. This is an Imitation of a Play of the ſame Name writ by *Euripides.*

II. TROAS. *Farnaby* ſtiles this a Divine Tragedy, and highly commends it; *Heinſius* alſo praiſes it, and prefers it to the *Troades* of *Euripides.* In the beginning of the Second Act of this Play, the Tranſlator has added a whole Scene, where he introduces the Spectre of *Achilles* riſing from Hell, to require the Sacrifice of *Polyxena.*

III. THYESTES; a Tragedy, which our Author tranſlated at *All-Souls, Oxford.* He has likewiſe added a Scene to this Play, at the End of the Fifth Act, wherein *Thyeſtes* bewails his Miſery, and implores the Vengeance of Heaven on *Atreus.*

Mr. THOMAS HEYWOOD.

AN Actor and a Poet that liv'd in the Reigns of Queen *Elizabeth* and King *James* I. By his own Account, he was the moſt voluminous Dramatick Writer we ever had in *England*; for in the Preface to one of his Comedies, he affirms, that he either had an entire Hand, or a very great Share in the Compoſure of above Two Hundred Plays. 'Tis ſaid, that he not only acted himſelf almoſt every Day, but alſo wrote each Day a Sheet, a good part whereof was diſpatch'd at the Tavern. And Mr. *Langbain* gives his Plays the Title of Second Rate Performances; tho' the Writers of the Age wherein he liv'd will not allow it. Mr. *Langbain* ſets up for a Vindicator of this Author, at the ſame time he condemns the famous Mr. *Dryden*, which is no Compliment to his Judgment. Out of the Two Hundred and Twenty Dramatick Pieces this Author ſays he has been concern'd in, there are but Five and Twenty entire Plays remaining; which are as follow.

I. ROBERT *Earl of Huntingdon's Downfall*; an Hiſtorical Play, 1601, acted by the Earl of *Nottingham's* Servants.

II. ROBERT *Earl of Huntingdon's Death*, or ROBIN HOOD *of Merry Sherwood*; *with the Tragedy of Chaſte* MATILDA, 1601. The Plots of theſe two Plays are taken from *Stow*, *Speed* and *Baker's Chronicles* in the Reign of King *Richard* I.

III. *The Golden Age*, or *The Lives of* JUPITER *and* SATURN; an Hiſtorical Play, acted at the *Red Bull*, by the Queen's Majeſty's Servants, 1611. This Play

Play the Author ſtiles *The Eldeſt Brother of Three Ages.* For the Story ſee *Galtruchius's Poetical Hiſt. Roſs's Myſtagogus Poeticus; Hollyoak, Littleton,* and other Dictionaries.

IV. *The Silver Age,* 1613, including the Love of *Jupiter* to *Alcmena,* the Birth of *Hercules,* and the Rape of *Proſerpine* concluded with the Arraignment of the Moon. See *Plautus, Ovid's Metamorph. lib.* 3. and other Poetical Hiſtories.

V. *The Brazen Age;* an Hiſtorical Play, 1613. This Play contains the Death of the Centaur *Neſſus,* the Tragedy of *Meleager,* and of *Jaſon* and *Medea,* the Death of *Hercules, Vulcan's Net,* &c. For the Stories ſee *Ovid's Metamorph. lib.* 4, 7, 8, 9.

VI. *A Woman kill'd with Kindneſs;* a Comedy, acted by the Queen's Servants with Applauſe, 1617.

VII. *If you know not me, you know no Body;* or *The Troubles of Queen* Elizabeth, *in Two Parts,* 1623. The Plot taken from *Cambden, Speed,* and other *Engliſh* Chronicles in the Reign of Queen *Elizabeth.*

VIII. *The Royal King, and Loyal Subject;* a Tragi-Comedy, 1627. This Play was acted with Applauſe. It ſeems to be taken from *Fletcher's Loyal Subject.*

IX. *The Fair Maid of the Weſt,* or *A Girl worth Gold;* a Tragi-Comedy, 1631. This Play was acted before the King and Queen.

X. *The Fair Maid of the Weſt,* or *A Girl worth Gold. Part II.* Acted likewiſe before the King and Queen, 1631. Dedicated to *Thomas Hammond* of *Gray's-Inn,* Eſq; Both theſe Plays met with a general Approbation in thoſe Times.

XI. *The Dutcheſs of Suffolk;* an Hiſtorical Play, 1631. For the Plot ſee *Fox's Martyrology,* and *Clark's Martyrology, p.* 521, &c.

XII. *The Iron Age*; an Hiſtorical Play, 1632. This Play contains the Rape of *Helen*, the Siege of *Troy*, the Combat between *Hector* and *Ajax*, *Hector* and *Troilus* ſlain by *Achilles*, *Achilles* ſlain by *Paris*, the Contention of *Ajax* and *Ulyſſes* for the Armour of *Achilles*, the Death of *Ajax*, &c.

XIII. *The Iron Age. Part II.* 1632. Dedicated to *Thomas Manwaring*, Eſq; In this Play is included the Death of *Pentheſilea*, *Paris*, *Priam*, and *Hecuba*, the burning of *Troy*, the Deaths of *Agamemnon*, *Menelaus*, *Clytemneſtra*, *Helena*, *Oreſtes*, *Ægiſthus*, *Pylades*, King *Diomed*, *Pyrrhus*, *Cethus*, *Synon*, *Therſites*. Theſe Plays were acted with Applauſe. For the Plot conſult *Virgil*, *Homer*, *Lucian*, *Ovid*, &c.

XIV. *The Engliſh Traveller*; a Tragi-Comedy, acted at the Cock-pit in *Drury-lane*, 1633. Dedicated to Sir *Henry Appleton*. Both the Plot and Language of *Lyonel* and *Reginald* are taken from *Plautus's Moſtellaria*.

XV. *A Maidenhead well loſt*; a Comedy, acted in *Drury-lane*, 1634.

XVI. *The Four London Apprentices, with the Conqueſt of Jeruſalem*; an Hiſtorical Play, acted by the Queen's Servants, 1635. It is founded on the Hiſtory of *Godfrey* of *Bulloign*. See *Taſſo*, *Fuller's Hiſtory of the Holy War*, &c.

XVII. *A Challenge for Beauty*; a Tragi-Comedy, acted by the King's Servants in the *Black-fryars*, 1636.

XVIII. *The Fair Maid of the Exchange, with the merry Humours of the Cripple of Fenchurch*; a Comedy, 1637.

XIX. *The Wiſe Woman of Hogſden*; a Comedy, acted with Applauſe, 1638.

XX. *The Rape of* LUCRECE; a *Roman* Tragedy, acted at the *Red-Bull*, 1638. Plot from *Tit. Livius*, *Dec.* 1. *c.* 58.

XXI. *Love's*

XXI. *Love's Mistress*, or *The Queen's Mask*; presented before their Majesties several times, 1640. For the Plot see *Apuleius's Golden Ass*.

XXII. *Fortune by Land and Sea*; a Comedy, acted by the Queen's Servants, 1655. Mr. *Rowley* assisted in the composing of this Play.

XXIII. *The Lancashire Witches*; a Comedy, acted at the *Globe* by the King's Servants. Mr. *Brome* join'd with Mr. *Heywood* in writing this Comedy. This Story is related by the Author in his *Hierarchy of Angels*.

XXIV. Edward IV. an Historical Play, in Two Parts. For the Story see *Hollingshead*, *Speed*, *Du Chesne*, and other Chronicles.

This Author publish'd several other Pieces in Verse and Prose, as his *Hierarchy of Angels* abovemention'd, *The Life and Troubles of Queen* Elizabeth, *The General History of Women*, *An Apology for Actors*, &c.

In his Preface to *The Fair Maid of the West*, he pleads Modesty for not exposing his Plays to the publick view of the World, in a large Volume under the Title of Works, as others had done; which seem'd to be a tacit Arraignment of some of his Contemporaries for Ostentation, particularly *Ben. Johnson*, who, Mr. *Langbain* says, was the only Poet in those Days that gave his Plays the pompous Title of Works; And when an Intimate of *Ben. Johnson's* was ask'd why *Ben's* Plays should be call'd Works; he made this Answer,

The Author's Friend, thus for the Author says,
Ben's *Plays are Works, when others Works are Plays.*

The

The usual Motto which this Author prefix'd to most of his Works, and which shew'd the chief Design of his Writing, was this from *Horace*;

Aut prodesse volunt, aut delectare Poetæ.——

HENRY HIGDEN, *Esq*;

THIS Author was a Member of the Society of the *Middle Temple*, and a Person well known to all the conversable part of the Town, he being a Gentleman of Wit, and a very pleasant and facetious Companion. He writ one Play.

The Wary Widow, or *Sir* NOISY PARRAT; a Comedy, acted at the Theatre Royal, 1693. Dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. This Play was usher'd into the World with several Copies of Verses, and had a Prologue writ by Sir *Charles Sidley*; but yet it did not meet with the Success expected; the Author having contriv'd to make so much drinking of Punch in the Play, that the Actors got drunk, and were unable to go through with it, the Audience was dismiss'd at the Close of the Third Act. This is the reason of his Complaint in the Preface of the ungenerous Usage the Bear-Garden Criticks gave it with Cat-Calls.

Mr. BEVIL HIGGONS.

A Gentleman who follow'd the Fortunes of the late King *James* II. He is still living in *France*,

France, and as I am told by a Friend of his, maintains his Wit and good Humour undepreſs'd by his Misfortunes. He has writ one Play; call'd,

The Generous Conqueror; a Tragedy, acted at the Theatre Royal.

Mr. Aaron Hill.

THIS Gentleman, if I miſtake not, attended the Lord *Paget* Embaſſador to *Conſtantinople*, as his Secretary, where he wrote a Hiſtory of the *Ottoman Empire*. He is Author of the following Plays, *viz.*

I. Elfred, or *The Fair Inconſtant*; a Tragedy, acted at the Theatre Royal. To which is added a Farce, call'd *The Walking Statue*, or *The Devil in the Wine Cellar*.

II. *The Fatal Viſion*, or *The Fall of Siam*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1716. Dedicated to Mr. *Dennis* and Mr. *Gildon*.

Mr. Barton Holyday.

AN Author born at *Oxford*, the latter end of Queen *Elizabeth's* Reign; and who flouriſh'd in the Reigns of King *Charles* I. and II. He was early enter'd a Student of *Chriſt-Church-College*; and having taken his Degrees of Batchelor and Maſter of Arts, he was made Archdeacon of *Oxfordſhire*. He had the Character of a general Scholar, and a good Poet. He died in the Year 1661, ſoon after the Reſtoration,

toration, at *Eify* near *Oxford*, and was buried in *Christ-Church*. He wrote only one Dramatick Piece; call'd,

TEXNOΓAMIA, or *The Marriages of the Arts*; a Comedy, acted by the Students of *Christ-Church*, 1630. This Play met with a general Approbation. This Author, besides this Play, presented the World with a Translation of *Juvenal* and *Persius*, illustrated with Notes and Sculptures, A Version of the *Odes* of *Horace*, two Tracts in *Latin*, &c.

Mr. CHARLES HOPKINS.

THIS Poet was Son of that Reverend and Eminent Divine, *Ezekiel Hopkins* Bishop of *Londonderry*, in the Kingdom of *Ireland*. He was born in *Devonshire*, but carried to *Ireland* very Young. He had his Education at *Dublin College*; and coming from thence over to *England*, he was a Student at *Cambridge*. When the Wars broke out in *Ireland* he return'd to that Kingdom, and exerted his early Valour in the Cause of his Country, Religion and Liberty: After the Wars were over, he came again for *England*, and fell into acquaintance of Gentlemen of the best Wit, whose Age and Genius were most agreeable to his own. The Sweetness of his Numbers, and Easiness of his Thoughts, in his Poetical Writings (particularly his Translations out of *Ovid*) as a certain Author has observ'd, shew that he was born a Poet. He writ the Three following Plays.

I. PYRRHUS *King of Epirus*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1695. Dedicated to his Highness the Duke of *Gloucester*. This Play had not the Suc-

Succeſs deſir'd, but the Author was very Young when he writ it. See the Story in *Livy*, *Plutarch's* Life of *Pyrrhus*, *Lucius Florus*, &c.

II. BOADICEA, *Queen of Britain*; a Tragedy acted at the Theatre in *Lincolns-Inn-Fields*, 1697. Dedicated in Verſe to Mr. *Congreve*. This Play is writ in Heroick Verſe; and was acted with very great Applauſe. The Author has ſenſibly touch'd the Paſſions; and *Camilla's* diſcovering her Rape, making the Firſt Scene of the Fourth Act, is maſterly perform'd. The Story is the ſame with *Bonduca*, ſhe being ſometimes call'd *Boadicea*, and ſometimes *Bonduca*; as you may read in *Tacitus's Annals*, Second Book of *Milton's Hiſtory of England*, *Tyrrel's Hiſtory of England*, &c.

III. *Friendſhip improv'd*, or *The Female Warrior*; a Tragedy, acted at the Theatre Royal. This Play is Dedicated to *Edward Cooke* of *Norfolk*, Eſq; and, as I remember, has a very humorous Prologue, the Subject of which is upon the Author's commencing Merchant, and accumulating Wealth, if a Poet can. It concludes with theſe two Lines,

My brighteſt Goods are laid aſide as Lumber,
No Money left, but Lines exceeding Number.

EDWARD HOWARD, *Eſq*;

THIS Author was of the Noble Family of the Earl of *Berkſhire*. He writ four Plays; but in all of them fell ſhort of the Succeſs he expected. They are,

I. *The Uſurper*; a Tragedy, acted at the Theatre Royal, 1668. The Character of *Damocles*, in this Play,

Play, 'tis ſuppos'd, the Author deſign'd for *Oliver Cromwel.*

II. *Six Days Adventure,* or *The New Utopia*; a Comedy, acted at the Duke of *York's* Theatre, 1671. This Play miſcarried in the Repreſentation.

III. *A Woman's Conqueſt*; a Tragi-Comedy, acted by the Duke of *York's* Servants in *Dorſet-Garden,* 1677. This is the beſt of Mr *Howard's* Dramatick Pieces.

IV. *The Man of New-market*; a Comedy, acted at the Theatre Royal, 1678. This Author has likewiſe writ two Books of Poems in *Octavo*; one call'd *The Britiſh Princes*; and the other, *Poems and Eſſays, with a Paraphraſe on Cicero's Lælius,* or *Tract of Friendſhip.*

Sir Robert Howard.

SIR *Robert Howard* was Brother to the Earl of *Berkſhire.* He was not only an admirable Poet, but a generous Patron, and a great Encourager of Learning. His Skill in Dramatick Poetry is very conſpicuous in *The Committee,* and *The Indian Queen,* which were very much admir'd by the beſt Judges. He writ Six Plays, the worſt of which had better Succeſs than the beſt Performance of Mr. *Edward Howard.* His Plays are as follow.

I. *The Committee*; a Comedy, 1665, acted oftentimes with Applauſe.

II. *The Indian Queen*; a Tragedy, acted at the Theatre Royal, 1665. This Play is writ in Heroick Verſe, and was acted with very great Applauſe. It has ſince been converted to an Opera, and been repreſented with the like Succeſs.

III. *The*

III. *The Surprizal*; a Tragi-Comedy, acted at the Theatre Royal, 1665.

IV. *The Great Favourite*, or *The Duke of Lerma*; a Tragi-Comedy, acted at the Theatre Royal, 1668. For the Plot see *Mariana*, *Turquet De Mayern*, and other Historians of those Times.

V. *The Blind Lady*; a Comedy, 1696. This Play is bound up with divers other Poems of the Author's.

VI. *The Vestal Virgin*, or *The Roman Ladies*; a Tragedy, acted at the Theatre Royal. There are two Fifth Acts in this Play, one ending tragically, and the other successfully. One of Sir *Robert's* Plays being reflected on by his Contemporary Poets, he has, in his Prologue to this Play, these two Lines.

It does a wretched Dearth of Wit betray,
When Things of Kind on one another prey.

The *Committee* has lately been forbid to be acted, the Audience turning some Scenes of it, by Party Interpretations, to Times they never were intended to represent.

JAMES HOWARD, *Esq*;

A Gentleman of the Noble Family of the *Howards*, who writ two Comedies.

I. *All Mistaken*, or *The Mad Couple*, acted at the Theatre Royal, 1672. This was esteem'd an excellent Comedy.

II. *The English Monsieur*; a Comedy, acted at the Theatre Royal, 1674. This Play met with good Success.

JAMES

JAMES HOWELL, *Esq*;

THIS Gentleman was born in *Caermarthenshire*, in *South Wales*, in the Year 1594. At Sixteen Years of Age he remov'd from *Hereford School*, to *Jesus-College, Oxford*. In the Year 1618, he was sent beyond Sea by Sir *Robert Mansel*; he travel'd the *Low Countries*, *France* and *Italy*. He was employ'd by King *James* in a Negotiation at the Court of *Madrid*; and was Secretary to my Lord *Scroop*, President of the Council in the *North*. He writ and translated near Fifty Books, tho' but one of them is in a Dramatick Way, which is,

The Nuptials of PELEUS *and* THETIS; a Masque and Comedy, acted at *Paris*, 1654, by the *French* King, the Duke of *York*, Duke of *Anjou*, *Henrietta Maria* the Princess Royal, the Princess of *Conti*, &c. It is partly a Translation from an *Italian* Comedy; and is Dedicated to the Marchioness of *Dorchester*. The Plot is taken from *Ovid's Metamorph. lib.* 11, &c.

Among his other Works, his *Dodona's Grove*, or *The Vocal Forest*, was very much applauded. He died in the Year 1666, and lies buried on the North side of the *Temple* Church; with this Inscription over him:

Jacobus Howell, *Cambro-Britannus*, *Regius Historiographus in Anglia Primus*; *qui*, *post varias peregrinationes*, *tandem naturæ Cursum peregit*, *Satur Annorum & Famæ Domi*, *forisque huc usque erraticus*, *hic fixus*, 1666.

Mr. John Hughes.

THIS Gentleman is Secretary to the Commission for Justices of the Peace. He has written an Opera; call'd,

Calypso *and* Telemachus; perform'd at the Queen's Theatre in the *Hay-market.*

He has a Tragedy ready for the Stage, call'd *The Siege of Damascus.*

I.

Mr. Thomas Jevon.

AN excellent Comedian in the Reigns of King *Charles* and King *James* II. He writ a Farce; call'd,

The Devil of a Wife, or *A Comical Transformation;* acted at the Queen's Theatre in *Dorset Garden,* 1686. It is taken from the Story of *Mopsa* in Sir *Philip Sidney's Arcadia.*

Mr. Thomas Ingeland.

THIS Author was a Student at the University of *Cambridge,* in the Reign of Queen *Elizabeth.* He writ one Play; call'd,

The Disobedient Child, a merry Interlude; printed in an old black Letter without any Date.

BEN JOHNSON.

THIS celebrated Poet was born in the City of *Westminster*, at which School he received his first Rudiments of Learning under Mr. *Cambden*. He remov'd from thence to St. *John's College* in *Cambridge*, and afterwards to *Christ-Church-College*, *Oxford*; but his Circumstances not affording an expensive Education, he was oblig'd to quit the University, and follow the Trade of a Bricklayer with his Father-in-Law; tho' some Authors say, that he first took the Degree of Master of Arts. He assisted in the Building of *Lincolns-Inn*, where having a Trowel in his Hand, and a *Horace* in his Pocket, he found an honourable *Mecænas*, that freed him from his servile Employment. Some Persons have endeavour'd to lessen this great Man on account of his Descent; but, as Mr. *Langbain* observes, it is no Diminution to him, that he was Son-in-Law to a Bricklayer, and work'd at that Trade, since the greatest Poets in all Ages have been generally of the meanest Birth and Fortune; witness, *Homer* who was a Beggar, *Euripides* an Herb-gatherer, *Plautus* a Baker's Servant, *Terence* a Slave, and *Virgil* was the Son of a Basket-maker. He was of an open free Temper, a jovial and pleasant Companion, blunt and haughty to his Antagonists, and impatient of Censure. His natural Genius was much improv'd by Study and Learning, no one making greater Advantages of his Reading than he, which is plain in all his Works. His Designs were great, noble, and various; and as there

there are few Men of Eminence but imitate the Antients, so *Plautus* chiefly seem'd to be his Model. He was Poet Laureat to King *James* and King *Charles* I. His Dramatick Pieces are Fifty two in Number, but his Plays make not above Nineteen, *viz.*

I. *Every Man in his Humour*; a Comedy, acted by the Lord *Chamberlain's* Servants, 1598. Dedicated to Mr. *Cambden.* This Play has been reviv'd and acted since the Restoration with Applause, having a new Epilogue spoken by *Ben Johnson's* Ghost, written by the Lord *Dorset.*

II. *Every Man out of his Humour*; a Comedy, acted by the Lord *Chamberlain's* Servants, 1599. This Play was reviv'd and acted at the Theatre Royal, 1675.

III. CYNTHIA's *Revels*, or *The Fountain of Self-love*; a Comedy, acted by the Children of Queen *Elizabeth's* Chapel, 1600. In the Epilogue to this Play are these Lines.

This from our Author I was bid to say,
By Jove *'tis good, and if you'll like't you may.*

IV. *The Poetaster*, or *His Arraignment*; a Comedy, acted in the Year 1601. This is a Satire upon the Poets of the Age, particularly Mr. *Decker*, who is lash'd under the Title of *Crispinus*: And Mr. *Decker*, in his *Satyromastix*, has this in his Defence; Horace (says he) *trail'd his Poetasters to the Bar, and the Poetasters untruss'd* Horace. This Play is adorn'd with several Translations from the Ancients. See *Ovid's Eleg. Lib.* 1. *Eleg.* 15. *Horat. Sat. Lib.* 1. *Stat.* 1. *Virgilii Æn. Lib.* 4, &c.

V. SEJANUS's *Fall*; a Tragedy, acted by his Majesty's Servants, 1603. Dedicated to the Lord *Aubigny.* This Play was usher'd into the World

with Nine Copies of Verſes, and was acted with general Approbation. For the Story, ſee *Tacitus*, *Suetonius*, *Seneca*, &c.

VI. An Entertainment for the Queen and Prince, at my Lord *Spencer*'s at *Althrop*, 1603. This was perform'd upon the firſt coming of the Queen into *England*.

VII. *Volpone*: or *The Fox*; a Comedy, acted by the King's Servants, 1605. Dedicated to both the Univerſities. This Play was acted with great Applauſe. It is writ in imitation of the Ancients, and the Argument is form'd into an Acroſtick, after the Manner of *Plautus*.

VIII. *Queen's Maſques*, of Beauty and of Blackneſs; perform'd at Court on *Twelfth Night*, and at *White-Hall* 1605.

IX. An Entertainment of the King of *England* and King of *Denmark* at *Theobalds*, 1606.

X. EPICŒNE, or *The Silent Woman*; a Comedy, acted firſt by the Children of her Majeſty's Revels, 1609. Dedicated to Sir *Francis Stuart*. This is accounted one of the beſt Comedies we have extant, and is always acted with univerſal Applauſe. Part of this Play is borrow'd from *Ovid de Arte Amandi*, from *Juvenal*, &c.

XI. *Maſque of Queens*, celebrated from the Houſe of Fame, by the Queen of *Great Britain* and her Ladies, at *White-Hall*, 1609. This Maſque is adorn'd with learned Notes; and the Author was aſſiſted in the Invention of the Scenes and Machinery by Mr. *Inigo Jones*, the famous Architect.

XII. *The Caſe is alter'd*; a Comedy, acted at the *Black Fryars*, 1609. This Play is partly borrow'd from *Plautus*'s Comedies.

XIII. *The Alchymiſt*; a Comedy, acted by his Majeſty's Servants, 1610. Dedicated to the Lady *Mary Wroth*. This Play was acted with great Applauſe.

plauſe. Mr. *Dryden* was of Opinion, that the Character of the Alchymiſt is taken from *Albumazar*.

XIV. CATALINE's *Conſpiracy*; a Tragedy, acted by the King's Servants, 1611. Dedicated to *William* Earl of *Pembroke*. The Plot from *Saluſt. Hiſt. Plutarch*'s Life of *Cicero*, &c.

XV. *Bartholomew-Fair*; a Comedy, acted by the Lady *Elizabeth*'s Servants, 1614. Dedicated to King *James* I. This Play was acted with great Applauſe. It has a great deal of Humour in it; but ſome of it is low, which *Ben.* intended as a Banter upon the Town, for not encouraging his *Cataline*, (a learned Piece) which tho' well receiv'd, had not the Succeſs he expected.

XVI. An Entertainment in private of the King and Queen, on *May-Day*, at Sir *William Cornwallis*'s Houſe at *Highgate*, 1614.

XVII. *The Golden Age reſtor'd*; a Court Maſque, 1615.

XVIII. *The Devil's an Aſs*; a Comedy, acted by his Majeſty's Servants, 1616. Part of this Play is taken from *Boccace*'s Novels.

XIX. A *Chriſtmas* Maſque; preſented at Court, 1616.

XX. *Pleaſure reconcil'd to Virtue*; a Maſque, preſented at Court before King *James*, 1619.

XXI. *News from the new World, diſcover'd in the Moon*; a Maſque, likewiſe preſented at Court before King *James*, 1620.

XXII, *The Metamorphos'd Gipſies*; a Maſque, preſented before the King at *Burleigh* on the Hill, and *Windſor-Caſtle*, 1621.

XXIII. *Time vindicated to himſelf and his Honours*; a Maſque, 1623.

XXIV. PAN's *Anniverſary*, or *The Shepherd's Holyday*; a Maſque, preſented before the King and Court, 1625.

XXV. *The Staple of News*; a Comedy, acted by his Majesty's Servants, 1625. The Author in this Play introduces four Persons, who continue during the Representation, and Criticise on the Performance.

XXVI. A Masque of Owls at *Kenelworth*; perform'd by the Ghost of Captain *Cox*, mounted on his Hobby-Horse, 1626.

XXVII. *The Fortunate Isles*; a Court Masque, 1626.

XXVIII. *The New Inn*, or *The Light Heart*; a Comedy, 1629. This Play the Author says was never acted, but most negligently play'd by the King's Servants, and more squeamishly beheld and censur'd by the Audience.

XXIX. *Love's Triumph thro' Callipolis*; a Masque, perform'd at Court by King *Charles* I. with his Lords and Gentlemen, 1630.

XXX. CLORIDIA, or *Rites to Cloris*; a Masque, presented by the Queen and her Ladies at Court, 1630.

XXXI. The King's Entertainment at *Welbeck* in *Nottinghamshire*, the Seat of the then Earl of *Newcastle*, on his Majesty's going into *Scotland*, 1633.

XXXII. *Love's Welcome*; an Entertainment for the King and Queen at the Earl of *Newcastle*'s House at *Bolsover*, 1634.

XXXIII. *The Magnetick Lady*, or *Humours reconcil'd*; a Comedy, acted in the *Black-Fryars*. This was esteem'd an excellent Play.

XXXIV. MORTIMER'S *Fall*; a Tragedy. This Play was left imperfect by the Author.

XXXV. *The Widow*; a Comedy, acted by his Majesty's Servants in the *Black-Fryars* with great Applause. Mr. *Fletcher* and Mr. *Middleton* assisted in the Composition of this Play.

XXXVI. Entertainment at King *James* the First's Coronation.

XXXVII.

XXXVII. Entertainment of King *James* and Queen *Anne* at *Theobalds*.

XXXVIII. *A Challenge at Tilt at a Marriage*; a Masque.

XXXIX. *Love freed from Ignorance and Folly*; a Masque.

XL. *Love restor'd*; a Masque, presented at Court by Gentlemen belonging to the King.

XLI. NEPTUNE'S *Triumph for the Return of Albion*; a Masque.

XLII. *A Tale of a Tub*; a Comedy.

XLIII. *The Sad Shepherd*, or *A Tale of* ROBIN HOOD; a Dramatick-Pastoral of Three Acts.

XLIV. *The Vision of Delight*; a Masque, presented at Court.

XLV. MERCURY *vindicated from the Alchymists at Court*; a Masque.

XLVI. *The Irish Masque at Court*; presented by Gentlemen, the King's Servants.

XLVII. A Masque of *Augurs*, presented with several Anti-Masques.

XLVIII. HYMENÆI, or *The Solemnities of a Masque and Barriers at a Marriage*; with learned Marginal Notes.

XLIX. A Masque at the Lord *Haddington*'s Marriage; presented at Court.

L. A Masque at the Lord *Haye*'s House; presented by several Noblemen, for the Entertainment of Monsieur *Le Baron de Tour*, Embassador from the *French* King.

LI. OBERON *the Fairy Prince*; a Masque of Prince *Henry*'s.

LII. *Speeches at Prince* HENRY'*s Barriers*. I know not when these Twenty Dramatick Pieces, last mention'd, were acted, but they were printed with the rest in Two Volumes *Folio*, 1640 and 1692; and his whole Works are lately reprinted in Six Volumes *Octavo*.

A noted Writer of the Age wherein this incomparable Poet liv'd, wrote this Epigram on his Plays in general.

Each like an Indian *Ship or Hull appears,*
That took a Voyage for ſome certain Years,
To plow the Sea, and furrow up the Main,
And brought rich Ingots from his loaden Brain:
His Art the Sun; his Labours were the Lines
Where ſolid Wit, the Treaſure fully ſhines.

To ſhew that *Ben* was famous at Epigram, I need only tranſcribe the Epitaph he wrote on the Lady *Elizabeth L. H.*

Underneath this Stone doth lye
As much VIRTUE *as could die;*
Which, when alive, did Harbour give
To as much BEAUTY *as could live.*

He died *Anno* 1637, in the Sixty Third Year of his Age, and was buried in *Weſtminſter-Abbey*, on the Weſt Side near the Belfry, with only this Memorial,

O RARE BEN. JOHNSON.

One of his Admirers wrote the following Inſcription, deſign'd for his Monument:

Hic Johnſonus *noſter Lyricorum, Dramaticorumq; Coryphæus, qui Pallade auſpice laurum a Græcia ipſaq; Roma rapuit, & fauſto omine in Britanniam tranſtulit noſtram, nunc invidia major, fato, nec tamen æmulis ceſſit. Ann. Dom.* 1637.

Mr. CHARLES

Mr. Charles Johnson.

An Author now living, who has publish'd the following Plays:

I. *Fortune in her Wits*; a Comedy, 1705. This is but an indifferent Translation of Mr. *Cowley's Naufragium Joculare*; and was never presented on the Stage.

II. *The Wife's Relief*, or *The Husband's Cure*; a Comedy, acted at the Theatre Royal. This Play is chiefly taken from *Shirley's Gamester*.

III. *The Force of Friendship*; a Tragedy, with a Farce, call'd *Love in a Chest*, acted at the Queen's Theatre in the *Haymarket*, 1710. Dedicated to the Dutchess of *Shrewsbury*.

IV. *The generous Husband*, or *Coffee-House Politician*; a Comedy. Dedicated to the Lord *Ashburnham*.

V. *The Country Lasses*, or *The Custom of the Manor*; a Comedy. Dedicated to the Earl of *Clare*. This is chiefly taken from *Fletcher's Custom of the Country*.

VI. *The Successful Pirate*; a Comedy, taken from an old Play call'd *Arviragus*.

VII. *Love and Liberty*; a Tragedy.

VIII. *The Victim*; a Tragedy, 1715. Dedicated to the Dutchess of *Marlborough*. It is taken for the most Part from *Racine's Iphigenia*.

IX. *The Sultaness*; a Tragedy, 1717. This is little more than a bare Translation of *Racine's Bajazet*.

X. *The Cobler of Preston*; a Farce of Two Acts, taken from *Shakespear's Tinker of Burton Heath* in the *Taming of a Shrew*.

These

Theſe Seven laſt were all acted at the Theatre Royal in *Drury-lane.*

Mr. JOHN JONES.

THIS Author liv'd in the Reign of King *Charles* I. and writ one Play call'd,

ADRASTA, or *The Woman's Spleen and Love's Conqueſt*; a Tragi-Comedy, 1635. never acted. Part of this Play is taken from *Boccace's* Novels.

Mr. THOMAS JORDAN.

A PLAYER, who liv'd in the Reign of King *Charles* I. He writ Three Dramatick Pieces.

I. *The Walks of Iſlington and Hogſdon, with the Humours of Wood-ſtreet Compter*; a Comedy, 1657. Dedicated to *Richard Cheyney*, Eſq; This Play was acted Nineteen Days together with great Applauſe.

II. *Money's an Aſs*; a Comedy, acted with Applauſe, 1668.

III. *Fancies Feſtivals*; a Maſque. In this Play are the following Lines ſpoken by a Soldier:

Our God *and* Soldier *we alike adore,*
Juſt at the brink of Ruin, not before;
The Danger paſt, both are alike requited,
God *is forgotten, and the* Soldier *ſlighted.*

Mr.

Mr. WILLIAM JOYNER.

THIS Gentleman was born in *Oxfordshire*, in the Reign of King *Charles* II. and educated at *Magdalen-College*, whereof he was a Fellow, 'till he chang'd his Religion, when he voluntarily resign'd. In the Reign of King *James* II. he was replac'd in the same College on new Modelling of the University by the Ecclesiastical Commissioners; but on an Apprehension of the Revolution, he and the rest of the Fellows were soon after remov'd. When he withdrew from *Oxford*, he wrote a Tragedy call'd,

The Roman Empress; acted at the Theatre Royal, 1671. Dedicated to Sir *Charles Sidley*. This Play was acted with Applause. The Author has imitated *OEdipus* and *Hippolitus*; and Mr. *Langbain* supposes this to be the Story of *Constantine* and his Wife and Son, under the Names of *Valentius*, *Crispus* and *Faustina*. For the Plot see *Zozomen's History*.

K.

Mr. HENRY KILLEGREW.

A PERSON of eminent Wit in the Reign of King *Charles* I. who, at the Age of Seventeen, writ the following Play.

The Conspiracy; a Tragedy, acted at the *Black-Fryars* with Applause, 1638. *Ben Johnson* and my Lord

Lord *Faulkland* commended this Play, which created the Author ſome Envy. The firſt Impreſſion was ſurreptitiouſly printed, without his Conſent, whilſt he was beyond Sea; ſo that, on his Return, he oblig'd the World with a new Edition, under the Title of PALLANTUS *and* EUDORA, 1653.

THOMAS KILLEGREW, *Eſq*;

THIS Gentleman was Page of Honour to King *Charles* I. and Groom of the Bed-Chamber to King *Charles* II. He was a Perſon celebrated for Wit, and attended the King in his Exile, during which Time he made the Tour of *France*, *Italy* and *Spain*. In the Year 1651, he was ſent Reſident to the State of *Venice*. He writ Eleven Plays, Nine whereof were compos'd in his Travels; they are printed in One Volume *Fol.* 1664. (*viz.*)

I. *The Parſon's Wedding*; a Comedy, writ at *Baſil* in *Switzerland*, Dedicated to the Lady *Barton*. This Play was reviv'd at the Theatre in *Little Lincolns-Inn-Fields*, and acted all by Women. It appear'd on the Stage with great Approbation. The chief Incidents in this Play are to be found in Two old Plays, *viz.* *Antiquary*, *Ram-Alley*, &c.

II. BELLAMIRA *her Dream*, or *Love of Shadows*; a Tragi-Comedy, Dedicated to the Dutcheſs of *Richmond* and *Lenox*.

III. BELLAMIRA *her Dream*, Part II. written at *Venice*; Dedicated to the Lady *Anne Villers* Counteſs of *Eſſex*.

IV. CICILIA *and* CLORINDA, or *Love in Arms*; a Tragi-Comedy, written at *Turin*; Dedicated to the Counteſs of *Morton*.

V.

V. CICILIA *and* CLORINDA, Part II. written at *Florence* the Year 1651. Dedicated to the Lady *Dorothy Sidney*, Countess of *Sunderland*. The Characters of *Amadeo*, *Ducius* and *Manlius*, seem Copies of *Aglatidas*, *Artabes* and *Megabises* in *Grand Cyrus*, Part I. Lib. 3.

VI. CLARACILLA; a Tragi-Comedy, written at *Rome*, and Dedicated to the Author's Sister, the Lady *Shannon*.

VII. *The Prisoners*; a Comedy, written in *London*. Dedicated to his Niece the Lady *Compton*. Mr. *Cartwright* writ some commendatory Lines on this Play and *Claracilla*.

VIII. *The Princess*, or *Love at first Sight*; a Tragi-Comedy, written at *Naples*. Dedicated to the Lady *Lovelace*.

IX. *The Pilgrim*; a Tragedy, writ at *Paris*. Dedicated to the Countess of *Caernarvon*.

X. THOMASO, or *The Wanderer*; a Comedy. Part of this Play is borrow'd from *Fletcher's Captain* and *Ben Johnson's Fox*.

XI. THOMASO, or *The Wanderer*, Part II. Both these Plays were acted with Applause.

Sir WILLIAM KILLEGREW.

VICE-CHAMBERLAIN to *Katharine* Queen Dowager; was Author of Five Plays, which were all acted with Applause, *viz.*

I. PANDORA, or *The Converts*; a Tragi-Comedy.

II. ORMASDES; a Tragi-Comedy.

III. SELINDRA; a Tragi-Comedy.

IV. *The Siege of Urbin*; a Tragi-Comedy.

V. *The Imperial Tragedy*. The chief Part of this Play is taken from a *Latin* one. For the Plot, see *Marcel-*

Marcellinus, Cassiodorus, Evagrius, &c. of *Zeno* the Twelfth Emperor from *Constantine.* All these Plays are printed in one Volume *Fol.* 1666.

Mr. JOHN KIRK.

AN Author who liv'd in the Reign of King *Charles* I. and writ one Play call'd,

The Seven Champions of Christendom; acted at the *Cockpit* with general Approbation, 1638. Dedicated to Mr. *John Waite.* The Plot of this Play is taken from the History of the same Name, and *Heylyn's Hist. of St.* George.

Mr. RALPH KNEVET.

A *Norfolk* Gentleman, who, in the Reign of King *Charles* I. writ one Dramatick Piece, call'd,

RHODON *and* IRIS; a Pastoral, 1631. Dedicated to *Nicholas Bacon,* Esq;

Mr. THOMAS KYD.

THIS Gentleman liv'd in the Reign of Queen *Elizabeth,* and publish'd one Play, call'd,

POMPEY *the Great;* his fair *Cornelia's* Tragedy, 1595. Dedicated to the Countess of *Sussex.* This is only a Translation from the *French* of the famous *Robert Garnier.*

L.

Mr. JOHN LACY.

A FAMOUS Comedian in the Reign of King *Charles* II. He was born near *Doncaster* in *Yorkshire*, originally a Dancing-Master; but was afterwards a Lieutenant and Quarter-Master in the Army, under Colonel *Gerrard*. He was well shap'd, of a good Stature and just Proportion, which are great Advantages to an Actor. King *Charles* so much esteem'd him for his admirable playing, that he had his Picture drawn in three several Representations, (*viz.*) as *Teague* in the *Committee*; *Scruple* in the *Cheats*, and *Gallyard* in the *Varieties*. He was not only an excellent Player, but a good Judge of Plays. He wrote Three Dramatick Pieces.

I. *The Dumb Lady*, or *The Farrier made Physician*; a Comedy, 1672. Dedicated to the Earl of *Southampton*. The Plot, and great part of the Language of this Play is taken from *Moliere's le Medecin Malgre Luy*.

II. *The Old Troop*, or *Monsieur Ragou*; a Comedy, 1672.

III. *Sauny the Scot*, or *The Taming of a Shrew*; alter'd from *Shakespear*, and acted with great Applause at the Theatre Royal in *Drury-Lane*.

IV. *Sir* HERCULES BUFFOON, or *The Poetical Squire*; a Comedy, acted at the Duke of *York's* Theatre. This Play was publish'd in the Year 1684, Three Years after the Author's Death.

Mr.

Mr. John Leanard.

MR. *Langbain* tells us, that this was a Plagiary of extraordinary Assurance, who by other Mens Writings assum'd the Title of an Author. There are two Plays publish'd under his Name, (*viz.*)

I. *Country Innocence*, or *The Chamber-Maid turn'd Quaker*; a Comedy, acted at the Theatre Royal, 1677. Dedicated to Sir *Francis Hinchman*. This is little more than Mr. *Brewer's Country Girl* reprinted, with a new Title.

II. *The Rambling Justice*, or *The Jealous Husband*; a Comedy, acted at the Theatre Royal, 1680. The greatest part of this Play is taken from a Comedy, writ by Mr. *Middleton*, call'd, *More Dissemblers besides Women*.

Mr. Nathaniel Lee.

AN eminent Poet, the Son of a Clergy-Man, was educated at *Westminster* School under Dr. *Busby*, from whence he went to *Trinity-College* in the University of *Cambridge*. He writ Eleven Plays, and has shewn a Master-piece in Lucius Junius Brutus, which scarce any of his Contemporaries equall'd, and none has excell'd. In his Mithridates and Theodosius, the Love Scenes are extremely moving. His Plays are as follow, *viz.*

I. Nero *Emperor of Rome*; a Tragedy, acted at the Theatre Royal, 1675. Dedicated to the Earl of *Rochester*. This Play is writ in a mixt Stile, Prose, Rhime and Blank Verse. For the Plot consult *Nero's*

Nero's Life in *Suetonius*, *Aurelius Victor*, *Tacitus*, &c.

II. SOPHONISBA, or HANIBAL's *Overthrow*; a Tragedy, acted at the Theatre Royal, 1676. Dedicated to the Dutchess of *Portsmouth*. Plot from Sir *Walter Raleigh's Hist. of the World*, *Livy*, *Florus*, *Appian*, *Diodorus*, *Polybius*, *Justin*, &c.

III. GLORIANA, *the Court of* AUGUSTUS CÆSAR; a Tragedy, acted at the Theatre Royal, 1676. Dedicated likewise to the Dutchess of *Portsmouth*. The Story you may find in *Cleopatra*, Part I. Book 3. Part V. Book 3, *&c.* under the Characters of *Cæsario*, *Marcellus* and *Julia*.

IV. *The Rival Queens*, or *The Death of* ALEXANDER *the Great*; a Tragedy, acted at the Theatre Royal, 1677. Dedicated to the Earl of *Mulgrave*. This Play was acted with very great Applause, and was allow'd by Mr. *Dryden*, in a Copy of Verses prefix'd to it, to be a Master-piece. The Plot is taken from *Quint. Curtius*, *Plutarch's Life of Alexander the Great*, *Justin*, *Josephus*, &c.

V. MITHRIDATES *King of Pontus*; a Tragedy, acted at the Theatre Royal, 1678. Dedicated to the Earl of *Dorset* and *Middlesex*, This Play was acted with general Approbation: It is founded on History, as *Appian of Alexand. Roman Hist. Florus*, *Vell. Paterculus*, and *Plutarch in the Lives of Scylla*, *Lucullus*, *Pompey*, &c.

VI. THEODOSIUS, or *The Force of Love*; a Tragedy, acted at the Duke of *York's* Theatre, 1680, with great Applause. Dedicated to the Dutchess of *Richmond*. The Plot is taken from *Pharamond* a Romance, *Euseb*, *Hist. Ecclesiastica*, *Varenius*, *Martian* and *Theodosius*.

VII. CÆSAR BORGIA; a Tragedy, acted at the Duke of *York's* Theatre, 1680. Dedicated to the Earl of *Pembroke*. See *Guicciardine*, *lib.* 5, 6. *Ma-*

riana, lib. 27, 28. *Sir Paul Ricaut's Lives of the Popes, in the Reign of Alexander VI.*

VIII. LUCIUS JUNIUS BRUTUS, *Father of his Country*; a Tragedy, acted at the Duke's Theatre, 1681, with great Applauſe. Dedicated to the Earl of *Dorſet* and *Middleſex*. For the Story ſee *Junius Brutus, in Clelia*, a Romance, Part II. Book 1. and Part III. Book 1. And for the original Hiſtory, conſult *Florus, Livy, Dionyſius, Hallicarnaſſ. Eutropius, Oroſius*, &c.

IX. CONSTANTINE *the Great*; a Tragedy, acted at the Theatre Royal, 1684. The Plot from *Euſeb. de Vita Conſtantin. Socrates, Zonaras, Eutropius, Baronius, Ammianus Marcellinus*, &c.

X. *The Princeſs of Cleve*; a Tragi-Comedy, acted at the Queen's Theatre in *Dorſet-Garden*, 1689. Dedicated to the Earl of *Dorſet* and *Middleſex*. This Play is founded on a Romance of the ſame Title.

XI. *The Maſſacre of Paris*; a Tragedy, acted at the Theatre Royal, 1690. For the Story ſee *Thuanus, Pierre, Mathieu, Davila, Mezaray*, &c. in the Reign of *Charles* IX.

Mr. *Lee* likewiſe join'd with Mr. *Dryden* in two of his Plays, *viz. The Duke of Guiſe*, and OEDIPUS.

This unfortunate Gentleman was under Confinement ſome Years in *Bedlam*; but at length obtaining his Liberty, died in the Street in one of his Night-Rambles: And as Mr. *Langbain* obſerves, his Lunacy exceeded that of the Divine Fury, mention'd by *Ovid*, and which oftentimes accompanies the beſt Poets:

Eſt Deus in nobis, agitante caleſcimus illo.

The following Deſcription of Madneſs in his CAESAR BORGIA is inimitable,

To my charm'd Ears no more of Woman *tell,*
Name not a Woman, *and I shall be well:*
Like a poor Lunatick, that makes his Moan,
And for a while beguiles his Lookers on;
He Reasons well, his Eyes their Wildness lose,
He vows the Keepers his wrong'd Sense abuse:
But if you hit the Cause *that hurt his Brain,*
Then his Teeth gnash, he foams, he shakes his Chain,
His Eye-Balls rowl, and he is Mad again.

JOHN LYLY, M. A.

A POET that liv'd in the Reign of Queen *Elizabeth.* He was born in *Kent,* and had his Education at St. *Mary Magdalen-College, Oxford,* where in the Year 1575 he took his Degree of Master of Arts. He was one of the first Authors that attempted to refine the *English* Language; and writ the following Plays.

I. *The Maid's Metamorphosis*; a Comedy, acted by the Children of St. *Paul's*, 1600.

II. *Love's Metamorphosis*; a Dramatick-Pastoral, acted by her Majesty's Children of the Chapel, 1601.

III. ENDIMION; a Comedy, acted before the Queen by the Children of St. *Paul's.* *Endimion's* being belov'd by the Moon, may be met with in *Lucian's Dialogue between Venus and the Moon, Natales Comes,* and *Galtruchius's Hist. of the Heathen Gods.*

IV. GALATHEA; a Comedy, acted before the Queen at *Greenwich* on New-Year's-Day. The Characters of *Galathea* and *Phillidia* are taken from *Iphis* and *Ianthe* in *Ovid's Metamorphosis, lib. 9.* &c.

V. ALEXANDER *and* CAMPASPE; a Tragi-Comedy, presented before the Queen, and afterwards

wards acted in *Black-Fryars.* Plot from *Pliny's Natural Hist. lib.* 35. *cap.* 10.

VI. MYDAS; a Comedy, likewise play'd before the Queen. *Apuleius* has writ this Story at large in his *Aureus Asinus.* See also *Natales Comes, Galtruchius's Hist. of the Heathen Gods,* and *Ovid's Metamorph. lib.* 11.

VII. SAPPHO *and* PHAON; a Comedy, acted before the Queen, and afterwards in the *Black-Fryars.* Plot from *Ovid's Epist.*

VIII. *Mother* BOMBIE; a pleasant Comedy, acted by the Children of St. *Paul's.* These Six Plays, last mention'd, are publish'd together by one Mr. *Blount,* (an Author in those Days) in the Year 1632.

IX. *The Woman in the Moon;* a Comedy, 1667.

Mr. *Lyly* likewise writ a Novel call'd, EUPHUES *and his England,* which was in his Time very much esteem'd, and has been lately reprinted.

Mr. THOMAS LODGE.

THIS Author was a Doctor of Physick in the Reign of Queen *Elizabeth;* bred at *Cambridge,* and during his Residence there, he writ several Pieces of Poetry, amongst which are Two Plays.

I. *The Wounds of Civil War,* or *The Tragedies of* MARIUS *and* SCYLLA, 1594. For the Plot consult *Plutarch in Vit. Mar. & Sill.* See also *Aurelius Victor, Eutropius, Vell. Paterculus, Salustius,* &c.

II. *A Looking-glass for London and England;* a Tragi-Comedy, 1598. Mr. *Green* assisted in the Composing of this Play. It is founded on the Story of *Jonas* and the *Ninevites* in Sacred History.

Sir

Sir William Lower.

A NOTED Cavalier in the Reign of King *Charles* I. who, during the Civil Wars, took Sanctuary in *Holland*, where he diverted himself with Poetry, and writ and translated Six Plays.

I. *The Phœnix in her Flames*; a Tragedy, 1639. Dedicated to *Thomas Lower*, Esq;

II. *The Martyr*, or *Polyeucte*; a Tragedy, 1655. For the Story see *Coeffeteau Hist. Rom. Surius de Vitis Sanctorum*, &c.

III. Horatius; a *Roman* Tragedy, 1656. This is a Translation from *Corneille*. See *Dion Hallicarnass. Cassiodorus*, &c.

IV. *Noble Ingratitude*; a Pastoral Tragi-Comedy, 1658. translated from *Monsieur Quinault*.

V. *The Inchanted Lovers*; a Dramatick-Pastoral.

VI. *The Amorous Phantasm*; a Tragi-Comedy, translated from *Quinault*. Dedicated to her Highness the Princess Royal.

These Two last were printed at the *Hague*, 1658.

M.

Mr. Lewis Macchin.

A Gentleman that liv'd in the Reign of King *Charles* I. Author of one Play.

The Dumb Knight; a Comedy, acted by the Children of his Majesty's Revels, 1633. Several Incidents

dents are taken from a Comedy call'd, *The Queen*, or *The Excellency of her Sex*. And *Bandello*'s Novels, *&c.*

Mr. John Maidwell.

THIS Author had the Care of Educating ſome young Gentlemen privately in the City of *London*: And beſides ſeveral Tranſlations, he writ one Play, call'd,

The Loving Enemies; a Comedy, acted at the Duke of *York*'s Theatre, 1680. Dedicated to the Honourable *Charles Fox*, Eſq; Mr. *Shadwell* wrote the Epilogue to this Play.

Jasper Maine, D. D.

A Learned Divine, who liv'd in the Reigns of King *James* and King *Charles* I. He was born at a Place call'd *Hatherleigh* in *Devonſhire*, in the Year 1604. He was educated at *Weſtminſter* School, from whence, in the Year 1623, he was elected to *Chriſt-Church-College*, *Oxford*, in the Condition of a Servitor; but the next Year he was choſen into the Number of Students on that Noble Foundation. He took his Degrees of Batchelor and Maſter of Arts, and enter'd into Orders, after which he was prefer'd to Two Livings in the Gift of the College. In the Time of the Civil Wars he preach'd before the King at *Oxford*, and was made Doctor of Divinity, but was ſoon after ejected out of his Livings, and turn'd out of the College by *Oliver Cromwell*'s

well's Visitors. During the intestine Troubles he found an Asylum in the House of the Earl of *Devonshire*, where he resided 'till the Restauration of King *Charles* II, when, he was restor'd to his former Benefices, and made Canon of *Christ-Church*, and Archdeacon of *Chichester*, all which Preferments he enjoy'd 'till his Death. He was a Person of a ready Wit, and in his younger Years writ Two Plays, being very much addicted to Poetry.

I. *The City Match*; a Comedy, acted before the King and Queen at *White-Hall*, and afterwards at the Theatre in the *Black-Fryars*, 1658. with very great Applause.

II. *The Amorous War*; a Tragi-Comedy, 1658.

He died in the Year 1672. He gave by his Will several publick Legacies, particularly 500 *l.* towards the Rebuilding of St. *Paul*'s, 100 *l.* to the Poor of *Cassington*, &c. and his Propensity to innocent Mirth attended him in his last Moments; for to one of his Servants he bequeath'd a Trunk, with something in it to make him drink after his Death, which being open'd by the Servant, big with Expectation, to his great mortification he found this promising Legacy to be nothing but a *Red Herring*. He lies buried on the North Side of the Cathedral of *Christ-Church*.

Mrs. DE LA RIVIER MANLEY.

NOW call'd the *Atalantic* LADY, being deservedly esteem'd for her Affability, Wit and Loyalty.

" She was born in *Hampshire*, in one of those " Islands which formerly belong'd to *France*, where " her Father Sir *Roger Manley* was Governour; af- " terwards he enjoy'd the same Post in other Places

" in *England.* He was the Second Son of an ancient " Family; the better Part of the Eſtate was ruin'd " in the Civil War by adhering to the *Royal Family,* " without ever being repair'd, or ſcarce taken no- " tice of at the *Reſtauration.* The Governour was " Brave, full of Honour, and a very fine Gentle- " man: He became a Scholar in the midſt of a " Camp, having left the Univerſity at Sixteen Years " of Age, to follow the Fortunes of K. CHARLES " the Firſt. His Temper had too much of the " Stoic in it for the good of his Family. After a " Life, the beſt part ſpent in Civil and Foreign " War, he began to love Eaſe and Retirement, de- " voting himſelf to his Study, and the Charge of " his little Poſt, without ever following the Court: " His great Virtue and Modeſty render'd him unfit " for ſolliciting ſuch Perſons, by whom Preferment " was there to be gain'd, ſo that his Deſerts ſeem'd " buried and forgotten.

" In his Solitude he wrote ſeveral Tracts for his " own Amuſement, particularly his *Latin* Commen- " taries of *The Civil Wars in* England. He was " likewiſe the genuine Author of the firſt Volume of " that admir'd and ſucceſsful Work, *The Turkiſh Spy.*

" Dr. *Midgley,* an ingenious Phyſician, related " to the Family by Marriage, had the Charge of " looking over his Papers, among which he found " that Manuſcript, which he eaſily reſerv'd to his " proper Uſe; and both by his own Pen, and the " Aſſiſtance of ſome others, continu'd the Work un- " til the Eighth Volume, without ever having the " Juſtice to name the Author of the Firſt. *

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* *See the Life of Mrs.* Manley, *publiſh'd under the Title of,* The Adventures of *Rivella,* pag. 14, 15. *Printed for* E. CURLL.

In

In all the Writings of Mrs. *Manley* there appears a happy Sprightlineſs, and an eaſy Turn. Beſides her inimitable *Atalantis*, ſome *Novels* and *Letters*, ſhe has given us Three Plays, Two Tragedies and One Comedy, *viz.*

I. *The Loſt Lover*, or *The Jealous Husband*; a Comedy, acted at the Theatre Royal, *1696*. The Dialogue of this Play is very genteel, tho' it did not ſucceed in the Repreſentation.

II. *The Royal Miſchief*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, *1696*. Dedicated to his Grace the Duke of *Devonſhire*. This Play was acted with great Applauſe; the Rules of *Ariſtotle* being obſerv'd, and the Metaphors and Allegories are juſt. The Story, ſhe informs us in the Preface, is taken from Sir *John Chardin's* Travels; but has receiv'd this Advantage, that the Criminals are here puniſh'd for their unlawful Amours, who in the Story eſcape.

III. Lucius, *the firſt Chriſtian King of Britain*; a Tragedy, acted at the Theatre Royal, 1717. Dedicated to Sir *Richard Steele*. This Play is founded upon the Legendary Account of this Monarch given by the Monkiſh Writers, and an agreeable Fiction of her own. Sir *Richard Steele* writ a Prologue, and Mr. *Prior* the Epilogue.

The Diction of her Tragedy is purely Dramatical, and I think Mr. *Pope's* Obſervation on this Subject * is juſtly her due; for, upon reading her Two Tragedies, it will appear, that

She wakes the Soul by tender Strokes of Art,
Raiſes the Genius, and improves the Heart.

---

* *Prologue to Mr.* Addiſon's Cato.

Her

Her Friendſhip being as ſincere as her Converſation is entertaining. I ſhall not preſume to enlarge upon her Character, ſince it has been ſo well drawn by a Nobleman now living, in the following excellent Copy of Verſes, prefix'd to her *Royal Miſchief.*

What! all our Sex in one ſad Hour undone?
Loſt are our Arts, our Learning, our Renown,
Since Nature's Tide of Wit came rolling down.
Keen were your Eyes we knew, and ſure their Darts,
Fire to our Soul they ſend, and Paſſion to our Hearts!
Needleſs was an Addition to ſuch Arms,
When all Mankind were Vaſſals to your Charms:
That Hand but ſeen, gives Wonder and Deſire,
Snow to the Sight, but with its Touches, Fire!
Who ſees thy * Yielding Queen, *and would not be*
On any Terms, the Bleſt, the Happy He;
Entranc'd, we fancy all His *Extacy.*
Quote OVID *now no more, ye Amorous Swains,*
DELIA *than* OVID *has more moving Strains,*
Nature *in* Her *alone exceeds all* Art,
And Nature *ſure does nearest touch the* Heart.
Oh! might I call the bright Diſcov'rer *mine,*
The whole Fair Sex unenvy'd I'd reſign;
Give all my happy Hours *to* DELIA's *Charms,*
She who by Writing *thus our Wiſhes warms,*
What Worlds *of* Love *muſt circle in her Arms!*

* The chief Character in the Play.

Mr. COSMO MANUCH.

AN *Italian* Gentleman, who liv'd in the Reign of King *Charles* I. He was a Major in the King's Army, in the *Civil Wars*, and Author of Two Plays.

I. *The*

I. *The Just General*; a Tragedy, printed in the Year 1650.

II. *The Loyal Lovers*; a Tragi-Comedy, 1652. In this Play are satyriz'd several of the Committee-Men and their Informers. I cannot learn that either of these Plays were ever acted; but that the first was design'd for the Stage, appears by these Two Verses in the Prologue:

In spite of Malice, venture I thus far,
Pack not a Jury, and I'll stand the Bar.

Mr. Gervase Markham.

THIS Author liv'd in the Reigns of King *James* and King *Charles* I. He was the Son of *Robert Markham* of *Cotham*, in the County of *Nottingham*, Esq; In the Time of the *Civil Wars*, he bore a Captain's Commission under King *Charles* I, being well skill'd in the Art of War, and was also a good Scholar. He writ one Play, call'd,

Herod *and* Antipater; a Tragedy, 1622. The Plot taken from *Josephus*'s *Hist. Jews*, *lib.* 14, 15, &c. *Salian*, *Spondanus*, *Baronii Ann. Torniel*, &c.

Mr. Christopher Marlow.

A POET and a Player in the Reigns of Queen *Elizabeth* and King *James*. He was Contemporary with the immortal *Shakespear*, and was Fellow-Actor with *Heywood*. His Genius inclin'd to Tragedy, and he both wrote and acted with Applause. His Plays are as follow:

I. Tam-

I. TAMBERLAIN *the Great*, or *The Scythian Shepherd*; a Tragedy, in Two Parts, acted by the Lord Admiral's Servants, 1593. For the Story see *Jean du Bec*, *Laonicus*, *Chalcocondilas*, *Pet. Bizarus*. *Knolles's Hist. Turks*, *L' Historie de Tamerlain*, &c.

II. *The Jew of Malta*; a Tragi-Comedy, acted at *White-Hall* before the King and Queen, and at the *Cockpit* by her Majesty's Servants, 1633. This Play was very much applauded.

III. *Lust's Dominion*, or *The Lascivious Queen*; a Tragedy. Dedicated to *William Carpenter*, Esq; This Play was alter'd by Mrs. *Behn*, and acted under the Title of *Abdelazer*, or *The Moor's Revenge*.

IV. EDWARD *the Second*; a Tragedy. The Story is taken from *Thomas de la More*, Sir *Francis Hubert*, *Walsingham*, and other Historians of those Times.

V. *The Massacre at Paris, with the Death of the Duke of Guise*, a Tragedy, acted by the Lord Admiral's Servants. This Play is not divided into Acts. Plot from *Davila*, *Thuanus*, *Mezaray*, &c. in the Reigns of *Charles* IX, and *Henry* III of *France*.

VI. *Dr.* FAUSTUS's *Tragical History*. The last Edition of this Play was printed in 1661. It is founded on *Camerarii Hor. Subcisiv. Cent.* 1. *cap.* 70. *Wierus de Præstig. Dæmonum, lib.* 2. *c.* 4. *Lonicerus*, &c.

This Author join'd with Mr. *Nash* in writing of a Play, call'd, DIDO, *Queen of Carthage*. He likewise wrote a Poem, call'd, HERO *and* LEANDER, commended by *Ben Johnson*, in a Copy of Verses, call'd, *A Censure of the Poets*, wherein speaking of Mr. *Marlow's* Fire in his Writings, are the following Lines,

And that fine Madness still he did retain,
Which rightly should possess a Poet's Brain.

Mr.

Mr. SHAKERLY MARMION.

AN Author born at *Ainoe* in *Northamptonshire*, in the Year 1602. He was first plac'd to *Thame*-School in *Oxfordshire*, from whence, about the Age of Sixteen, he was remov'd to *Wadham-College*, *Oxford*, where he took the Degree of Master of Arts. He writ Three Plays.

I. *Holland's Leaguer*; a Comedy, acted by Prince *Charles*'s Servants in *Salisbury-Court*, 1632, with Applause. Several of the Incidents are borrow'd from *Petronius Arbiter*.

II. *The Fine Companion*; a Comedy, acted before the King and Queen at *White-Hall*, with great Applause, 1633. This Play is Dedicated to Sir *Ralph Dutton*.

III. *The Antiquary*; a Comedy, acted at the *Cock-pit* by their Majesties Servants, 1641.

Mr. JOHN MARSTON.

A POET in the Reign of King *James* I, who wrote several Plays, which were very well approv'd, *viz.*

I. ANTONIO *and* MELIDA, an Historical Play.

II. ANTONIO's *Revenge*, or *The Second Part of Antonio and Melida*; a Tragedy. Both acted by the Children of St. *Paul*'s, 1602.

III. *The Insatiate Countess*; a Tragedy, acted in the *White-Fryars*, 1603. The Plot of this Play is taken from *Montius Hist. of Naples*. See likewise Dr. *Fuller*'s *Prophane State*, *God's Revenge against Adultery*, &c.

IV. *The*

IV. *The Malecontent*; a Tragi-Comedy, 1604. Dedicated to *Ben Johnson*. The first Plan of this Play was drawn by Mr. *Webster*.

V. *The Dutch Courtesan*; a Comedy, acted by the Children of the Queen's Revels, 1605. Part of this Play is borrow'd from a *French* Book, entitled, *Contes du Monde*, and from an *English* Book of Novels, call'd, *The Palace of Pleasure*.

VI. *Parasitaster*, or *The Fawn*; a Comedy, acted by the Children of the Queen's Revels, 1606. The Plot of *Dulcimel* is taken from *Boccace*'s Novels, *Day* 3. *Nov.* 3.

VII. SOPHONISBA, or *The Wonder of Women*; a Tragedy, acted at the *Black-Fryars*. The Plot from Sir *Walter Raleigh*, *Polybius*, *Appian*, *Livy*'s *Hist.* &c.

VIII. *What you will*; a Comedy. The Plot of this Play was taken from *Plautus*'s *Amphitrion*. This Mr. *Langbain* says is one of the Author's best Plays. These Two last mention'd, and Four others, were publish'd together in one Volume, 1633.

Mr. JOHN MASON.

THIS Gentleman liv'd in the Reign of King *James* I. He was Master of Arts, but of what University I cannot learn. He writ one Play call'd,

MULEASSES, *the Turk*; a worthy Tragedy, acted by the Children of his Majesty's Revels, 1610. The Author had a good Opinion of it, as may be collected from his Motto taken out of *Horace*,

Sume Superbiam quæsitam meritis.

Mr

Mr. PHILIP MASSINGER.

THIS excellent Poet, born at *Salisbury*, was Son of Mr. *Philip Maſſinger*, a Gentleman belonging to the Family of the Earl of *Montgomery*. In the Year 1602, being Eighteen Years of Age, he was ſent to St. *Alban-Hall* in *Oxford*, where he remain'd a Student for Three or Four Years, and compleated his Education. He had a great deal of Modeſty, and extraordinary Natural Parts; and the Purity of his Stile ſhews that he was a Man of Learning, as the OEconomy of his Plots demonſtrates that he was perfectly acquainted with the Methods of Dramatick Writing. He was very much belov'd by the Poets of that Age; and there were few but took it as an Honour to join with him in a Play. He writ Sixteen Plays, *viz.*

I. *The Roman Actor*; a Tragedy, acted at the private Houſe in the *Black-Fryars* by the King's Servants, 1629. Dedicated to Sir *Philip Knivet*, Sir *Thomas Jay*, and *Thomas Bellingham*, Eſq; This Play was acted with Applauſe, and is recommended by ſeveral Copies of Verſes. The Plot is taken from *Tacitus*, *Aurelius*, *Victor*, and *Suetonius in the Life of Domitian.*

II. *The Renegado*; a Comedy, acted at the private Theatre in *Drury-Lane*, by her Majeſty's Servants, 1630. Dedicated to the Right Honourable *George Harding*, Baron of *Barkley-Caſtle*. Mr. *Shirley* and others ſent the Author commendatory Verſes on this Play.

III. *The Maid of Honour*; a Tragi-Comedy, acted by her Majeſty's Servants at the *Phœnix* in *Drury-Lane*, 1632. Dedicated to Sir *Francis Foliambe* and Sir

Sir *Thomas Bland.* This Play was acted with Applause.

IV. *The Emperor of the East*; a Tragi-Comedy, acted at the Theatre in the *Black-Fryars*, 1632. Dedicated to the Right Honourable *John* Lord *Mohun.* Sir *Aston Cockain* wrote a Copy of Verses in Commendation of this Play. The Story from *Socrates, lib.* 7. *Nicephorus, lib.* 14. *Baronius*, &c.

V. *The Fatal Dowry*; a Tragedy, acted in the *Black-Fryars*, by his Majesty's Servants, 1632. This Play was often acted with Applause; and Mr. *Field* assisted in the Compositio . *Charlois's* Ransoming his Father, by his own Imprisonment, is taken from *Cymon, in Val. Max. lib.* 5. *cap.* 4. *Ex.* 9.

VI. *A new Way to pay old Debts*; a Comedy, often acted at the *Phœnix* in *Drury-Lane*, 1633. Dedicated to the Right Honourable *Robert* Earl of *Caernarvon.*

VII. *The Picture*; a Tragi-Comedy, acted in the *Black-Fryars*, 1636. Dedicated to the Society of the *Inner-Temple.* Plot from *The Fortunate deceiv'd* and *Unfortunate Lovers*, *Nov.* 4. of the *Deceiv'd Lovers.*

VIII. *The Great Duke of Florence*; a Comedy, presented at the *Phœnix* in *Drury-Lane*, 1636. Dedicated to Sir *Robert Wiseman.* This Play had very good Success. The Plot of it is taken from *Speed, Stow, Baker*, and other *English* Histories of the Reign of King *Edgar.*

IX. *The Duke of Millan*; a Tragedy, often acted at the *Black-Fryars*, 1638. Plot from *Josephus's Hist. Jews, Book* 15. *chap.* 4.

X. *The Bondman*; a Comedy, acted with Applause, at the *Cockpit* in *Drury-Lane*, 1638. Dedicated to *Philip* Earl of *Montgomery.* The reducing the Slaves by the Sight of the Whips, is taken from the Story of the *Scythian Slaves, in Justin, lib.* 1. *cap.* 5.

XI. *The Unnatural Combat*; a Tragedy, presented by his Majesty's Servants at the *Globe*, 1639. Dedicated

dicated to *Anthony Sentliger*, Esq; This Play has neither Prologue nor Epilogue.

XII. *The Guardian*; a Comedy, acted at the private House in the *Black-Fryars* with great Applause, 1655. *Severino*'s cutting off *Calipso*'s Nose in the dark, and taking her for his Wife *Jolantre*, is borrow'd from *Boccace's* Novels, *Day* 8. *Nov.* 7. and from the *Cimmerian Matron*, a Romance.

XIII. *The Bashful Lover*; a Comedy, acted at the private House in *Black-Fryars*, 1655.

XIV. *A very Woman*, or *The Prince of Tarent*; a Tragi-Comedy, acted in the *Black-Fryars* with Applause, 1655. The Plot of this Play resembles that of the *Obstinate Lady*, writ by Sir *Aston Cockain*.

XV. *The City Dame*; a Comedy, acted at the private House in *Black-Fryars*, 1659. Dedicated to the Countess of *Oxford*. This was esteem'd a very good Play.

XVI. *The Virgin Martyr*; a Tragedy, acted with great Applause, 1661. Mr. *Decker* had a Share in the Writing of this Play. The Story is taken from *Valesius*, *Roswedius*, *Eusebii Hist. lib.* 8. *cap.* 17.

He join'd with *Middleton*, *Rowley* and *Fletcher* in some of their Plays. A Poet that liv'd in the Time of Mr. *Massinger*, after he had commended his Plays, and his Writings in Verse and Prose, has these Two Lines:

His easy Pegasus *will ramble o'er*
Some Threescore Miles of Fancy in an Hour.

He died in the Year 1669, and was buried in St. *Mary Overies* Church in *Southwark*, in the same Grave wherein Mr. *Fletcher* had been before interr'd.

Mr. Thomas May.

A Gentleman of a good Family in *Sussex*, who liv'd in the Reign of Queen *Elizabeth*. He was some Years a Fellow-Commoner of *Sidney-College* in *Cambridge*, from whence he remov'd to *London*, and attending the Court, he contracted an Intimacy with *Endymion Porter*, Esq; and other eminent Persons; but not meeting with the Encouragement he expected from the Great Men in Power, and being Candidate with Sir *William D'avenant* for the Preferment of Queen's Poet, but losing it, he retir'd into the Country very much disgusted. He writ Five Plays.

I. *The Heir*; a Comedy, acted by the Company of Revels, 1620. This Play was acted with great Applause, and was very much commended in a Copy of Verses by Mr. *Carew*.

II. Cleopatra, *Queen of Egypt*; a Tragedy, acted in the Year 1626. Dedicated to Sir *Kenelm Digby*. The Story from *Appian de Bello Civ. L. Florus, lib.* 4. *Suetonius in Vit. August.* and *Plutarch*'s *Life of M. Anthony, Callimachus*'s *Epig. on Timon*, &c.

III. Antigone, *the Theban Princess*; a Tragedy, 1631. Dedicated to the Honourable *Endymion Porter*, Esq; The Plot is borrow'd from the *Antigone of Sophocles, Seneca*'s *Thebais*, &c.

IV. *The Old Couple*; a Comedy, 1651. This Play had a very good Reputation.

V. Agrippina, *Empress of Rome*; a Tragedy. The Author has follow'd *Xiphilinus, Tacitus* and *Suetonius* in the Designing this Tragedy, and has translated part of *Petronius Arbiter*'s *Satyricon*, beginning,

Orbem

Orbem jam totum victor Romanus *habebat*, &c.

And concluding with,

——*Siculo Scarus æquore mersus*
Ad mensam vivus perducitur ——

This Play and *Antigone* are usually bound together. Mr. *May* has likewise publish'd, I. A Translation of *Lucan*'s *Pharsalia*, and continu'd it down to the Death of *Julius Cæsar*, in Eight Books, 1635.

II. A History of the Civil Wars in *England*.

He died suddenly in the Year, 1652, in the 55th Year of his Age, and was buried on the West Side of the North Isle of *Westminster-Abbey*, near the Great Mr. *Cambden*. The following Inscription was made upon him, by one of the Cavalier Party which he had abus'd.

Adsta, Viator, & Poetam legas
Lucani *Interpretem*,
Quem ita feliciter Anglicanum fecerat,
Ut Mayus *simul &* Lucanus *videretur*,
Et sane credas Metempsuchosin:
Nam uterque ingratus Principis sui Proditor;
Hic Neronis *Tyranni*, *ille* Caroli *Regum optimi*,
At fata plane diversa;
Lucanum *enim ante obitum pœnitentem legis*,
Mayus *vero repentina morte occubuit*,
Ne forsan pœniteret.
Parliamenti Rebellis tam pertinax adstipulator,
Ut Musarum, quas olim religiose coluerat,
Sacrilegus Hostis evaserit.
Attamen fingendi artem non penitus amisit,
Nam gesta eorum scripsit & typis mandavit
In prosâ mendax Poeta.

Inter tot Heroas Poetarum, Nobiliumque,
Quod tam indigni ſepeliantur Cineres,
Videntur flere marmora.
Nec tamen mirere eum hic Rebelles poſuiſſe,
Qui tot ſacras Ædes, & Dei delubra,
Equis fecere ſtabula.

Mr. Robert Mead.

THIS Gentleman liv'd in the Time of King *James* and King *Charles* I. He was educated at *Chriſt-Church-College* in *Oxford*, and was a Perſon of very good Abilities. He writ one Play, publiſh'd after his Deceaſe, call'd,

The Combat of Love and Friendſhip; a Comedy, preſented by the Students of *Chriſt-Church-College*, 1651.

Mr. Matthew Medbourn.

AN eminent Actor, belonging to the Duke of *York*'s Theatre, in the Reign of King *Charles* II. He was a Roman Catholick, and committed to *Newgate* for being concern'd in *Oates*'s Plot, and, as Mr. *Langbain* obſerves, he was one that deſerv'd a better Fate than to die in Priſon, thro' a too forward and indiſcreet Zeal for Religion. He tranſlated from *Moliere*, with ſome few Alterations,

Tartuffe, or *The French Puritan*; a Comedy, acted at the Theatre Royal with Applauſe, 1670. Dedicated to *Henry* Lord *Howard*. The Epilogue to this Play was written by the Right Honourable *Charles* late Earl of *Dorſet* and *Middleſex*.

Mr.

Mr. THOMAS MERITON.

AN inconſiderable Author, that liv'd in the Reign of King *Charles* II. He publiſh'd Two Plays.

I. *Love and War*; a Tragedy, never acted, but printed in the Year 1658. Dedicated to the truly Noble, judicious Gentleman, and his moſt eſteem'd Brother Mr. *George Meriton.*

II. *The Wandring Lover*; a Tragi-Comedy, acted ſeveral Times privately by the Author and his Friends, 1658. Dedicated to *Francis Wright*, Eſq;

Mr. THOMAS MIDDLETON.

A POET in the Reign of King *Charles* I. He was Contemporary with *Ben Johnſon*, *Fletcher*, *Maſſinger*, &c. by the two firſt of which he was thought fit to be receiv'd into a Triumvirate in the Writing of Plays, which ſhew'd him to be no mean Poet; and tho' he fell ſhort of thoſe celebrated Writers, yet by their Aſſiſtance, he attain'd a pretty conſiderable Reputation. He has Twenty Two Plays extant, *viz.*

I. *The Five Gallants*; acted at the *Black-Fryars.*

II. BLURT, *Mr. Conſtable*, or *The Spaniard's Night Walk*; a Comedy, acted by the Children of St. *Paul's*, 1602.

III. *The Phœnix*; a Tragedy, acted by the Children of St. *Paul's*, and alſo before his Majeſty, 1607. The Story is taken from a *Spaniſh* Novel, call'd, *The Force of Love.*

IV. *The Family of Love*; a Comedy, acted by the Children of his Majesty's Revels, 1608.

V. *The Roaring Girl*, or *Moll Cutpurse*; acted on the former Stage by the Prince's Players, 1611. Good part of this Play was writ by Mr. *Decker*.

VI. *A Trick to catch the Old One*; a Comedy, acted both at *Paul's* and *Black-Fryars*, before their Majesties, with great Applause, 1616.

VII. *The Triumphs of Love and Antiquity*; a Masque, perform'd at the Confirmation of Sir *William Cockain*, General of his Majesty's Forces, and Lord Mayor of the City of *London*, 1619.

VIII. *The Chaste Maid of Cheapside*; a pleasant Comedy, acted by the Lady *Elizabeth's* Servants, 1620.

IX. *The World toss'd at Tennis*; a Masque, presented by the Prince's Servants, 1620. Dedicated to the Lord *Howard* of *Effingham*, and his Lady.

X. *The Fair Quarrel*; a Comedy, acted in the Year 1622. Dedicated to *Robert Grey*, Esq; Mr. *Rowley* assisted in the composing of this Play. The Plot is taken from *Cynthio Giraldi*, a Novel, *Dec.* 4. *Nov.* 5.

XI. *The Inner-Temple Masque*, or *Masque of Heroes*; presented by the Gentlemen of the *Inner-Temple*, 1640.

VII. *The Changeling*; a Tragedy, acted at the private House in *Drury-Lane*, and in *Salisbury-Court*, with great Applause, 1653. Mr. *Rowley* join'd in the writing this Play. For the Plot, see the Story of *Alsemero*, and *Beatrice Joanna*, in *Reynold's God's Revenge against Murder*.

XIII. *The old Law*, or *A new Way to please ye*; a Comedy, acted before the King and Queen in *Salisbury-Court*, 1656. Mr. *Massinger* and Mr. *Rowley* assisted in this Play.

XIV. *No Wit, no Help, like a Woman's*; a Comedy, acted in the Year 1657.

XV.

XV. *Women, beware Women*; a Tragedy, 1657. This Play is founded on a Romance, call'd, *Hyppolito* and *Iſabella*.

XVI. *More Diſſemblers beſides Women*; a Comedy, acted 1657. This and the Two former Plays are bound together.

XVII. *The Spaniſh Gypſies*: a Comedy, acted with Applauſe both at the private Houſe in *Drury-Lane* and *Salisbury-Court*, 1661. In this Play he was aſſiſted by Mr. *Rowley*. Part of it is borrow'd from a *Spaniſh* Novel, call'd, *The Force of Blood*, written originally by *M. de Cervantes*.

XVIII. *The Mayor of Queenborough*; a Comedy, acted by his Majeſty's Servants, 1661, with Applauſe. For the Plot ſee the Reign of *Vortiger* in *Du Cheſne, Stow, Speed*, &c.

XIX. *Any thing for a quiet Life*; a Comedy, acted at the *Globe* on the *Bank-ſide*. This is a Game between the Church of *England* and that of *Rome*, wherein the Former gains the Victory.

XXI. *Michaelmas Term*; a Comedy. I cannot learn whether this Play was ever acted.

XXII. *A mad World, my Maſters*; a Comedy, often acted at the private Houſe in *Salisbury-Court* with Applauſe.

Mr. JOHN MILTON.

THIS Great Man liv'd in the Reign of King *Charles* I. During the Civil Wars, and after the Murder of that Monarch, he was made Under-Secretary of State to *Oliver Cromwell*, he being a strenuous Defender of the Power and Liberty of the People: And his Controverſy with *Salmatius* render'd his Name famous throughout *Europe*, in the writing

of which he was ſo aſſiduous in Study Day and Night, that he loſt his Eyes; but his Adverſary had a worſe Fate, and is ſaid to have loſt his Life out of Vexation, Mr. *Milton*, in the Opinion of the World, having the better of the Controverſy. After the Reſtoration, by the Lenity of King *Charles* II, he was ſuffer'd to keep a School at *Greenwich*. He writ two Dramatick Pieces.

I. A Maſque; preſented at *Ludlow-Caſtle*, before *John* Earl of *Bridgwater*, Lord Preſident of *Wales*, 1634.

II. Sampson Agonistes; a Tragedy, 1682. The Author has endeavour'd to imitate the Tragedy of the *Greek* Poets, and has not divided his Play into Acts, wherein he ſeems to have follow'd *Sophocles*. It is founded on the 13th of *Judges*. *Joſeph. Antiq. l.* 5. *Tornier*, *Salian*, &c.

This Author has made himſelf Immortal by his Poem call'd, *Paradiſe Loſt*; and I think his Character is finely drawn by Mr. *Dryden* in the following excellent Epigram upon that Work.

Three Poets in three diſtant Ages born,
Greece, Italy, *and* England *did adorn.*
The firſt in Loftineſs of Thought ſurpaſt:
The next in Majeſty; in both the Laſt.
The Force of Nature could no farther go;
To make a Third, ſhe join'd the former Two.

Walter Montague, *Eſq;*

THIS Gentleman was a Courtier in the Reign of King *Charles* I. He writ a Paſtoral, call'd, *The Shepherd's Paradiſe*; preſented before the King, by the Queen and her Ladies of Honour.

Mr.

Mr. PETER MOTTEUX.

A *FRENCH* Gentleman, born and bred at *Rohan* in *Normandy*. He came over into *England*, became a considerable Trader, and resided here many Years. He had a good share of Wit and Humour, and besides a Translation of *Don Quixot*, several Songs, Prologues and Epilogues, he has writ the following Dramatick Pieces.

I. *Love's a Jest*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1696. Dedicated to *Charles* Lord *Clifford*. In the two Scenes where Love is made a Jest, some Passages are taken from *Italian* Writers.

II. *The Loves of* MARS *and* VENUS; a Play set to Musick, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1696. Dedicated to Colonel *Codrington*. The Author in his Preface owns the Story to be from *Ovid*, and that he took the Dance of the *Cyclops* from Mr. *Shadwell's Psyche*.

III. *The Novelty*, or *Every Act a Play*; consisting of Pastoral, Comedy, Masque, Tragedy and Farce, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1697. Dedicated to *Charles Cæsar*, Esq; The Pastoral is call'd, *Thyrsis*, and was written by Mr. *Oldmixon*. The Comedy is call'd, *All without Money*; and the Masque, *Hercules*, both his own. The Tragedy call'd, *The Unfortunate Couple*, is the latter Part of Dr. *Filmer's Unnatural Brother*; and the Farce call'd, *Natural Magick*, is an Imitation of part of a *French* Comedy, of one Act, after the *Italian* manner. The Model of this Play seems to be taken from Sir *William D'avenant's Play-House to be Let*.

IV.

IV. *Europe's Revels for the Peace, and his Majesty's happy Return*; an Interlude, perform'd at the Theatre in *Lincolns-Inn-Fields*, 1697, on the King's Return to *England*, after the Conclusion of the Peace.

V. *Beauty in Distress*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1698. Dedicated to *Henry Heveningham*, Esq; There are many fine Lines in this Play; and in the Multiplicity of his Incidents he has follow'd the Example of our Native Poets. Before this Piece there is a Discourse of the Lawfulness and Unlawfulness of Plays.

VI. *The Island Princess*, or *The Generous Portuguese*. This is only *Fletcher's Island Princess* turn'd into a Dramatick Opera.

This unfortunate Gentleman was found dead in a disorderly House in the Parish of St. *Clement Danes*, not without suspicion of having been murder'd, which Accident happen'd to him on his Birth-Day, in the 58th Year of his Age, *Ann.* 1718. His Body was interr'd in his own Parish Church, being that of St. *Mary Axe* in the City of *London*.

Mr. William Mountfort.

AN eminent Player. The first Time he was taken particular Notice of on the Stage, was in acting the Part of *Tall-Boy*; after which he was advanc'd on the Theatre, and acted the Part of Sir *Courtly Nice* in Mr. *Crown's* Play of that Name. He was at length entertain'd in the Family of the Lord Chancellor *Jefferies*, from whence he came again to the Stage, where he continu'd 'till he was kill'd by the Lord *Mohun* in *Norfolk-street*, in the *Strand*, *Anno* 1692. He publish'd Three Plays.

I. *The*

I. *The Injur'd Lovers*, or *The Ambitious Father*; a Tragedy, acted at the Theatre Royal, 1688. Dedicated to *James* Earl of *Arran*, Son to the Duke of *Hamilton*. This Play met with but indifferent Success.

II. *The Successful Strangers*; a Tragi-Comedy, acted at the Theatre Royal, 1690. Dedicated to the Right Honourable *Thomas Wharton*, Esq; (late Lord *Wharton*.) This Play is better writ than the former. The Plot from the *Rival Brothers* in *Scarron*'s Novels.

III. *Greenwich-Park*; a Comedy, acted at the Theatre Royal, 1691. Dedicated to the Right Honourable *Algernon* Earl of *Essex*. This Play was acted with Applause.

Besides these, he turn'd the Life and Death of Dr. *Faustus* into a Farce, with the Humours of *Harlequin* and *Scaramouch*, acted at the Queen's Theatre in *Dorset-Garden*.

N.

Mr. THOMAS NABBS.

A POET in the Reign of King *Charles* I, who writ the following Dramatick Pieces, (*viz.*)

I. *Covent-Garden*; a Comedy, acted by the Queen's Servants, 1632. Dedicated to Sir *John Suckling*. This Play was not printed 'till the Year 1638.

II. HANNIBAL *and* SCIPIO; an Historical Tragedy, acted by the Queen's Servants, 1635. This Play Mr. *Langbain* tells us, was acted before Women ap-

appear'd on the Stage, the Part of *Sophonisba* being play'd by Mr. *Ferre*; and it is addreſs'd to the Ghoſts of *Hannibal* and *Scipio*. For the Plot, ſee the Lives of *Hannibal* and *Scipio* in *Corn. Nepos*, *Plutarch*, *Florus*, &c.

III. *Microcoſmus*; a Maſque, preſented at the private Houſe in *Salisbury-Court*, 1637.

IV. *Spring's Glory, vindicating Love by Temperance*; a Maſque, 1638. Dedicated to *Peter Ball*, Eſq; with this Maſque is printed an Interlude intended for Prince *Charles's* Birth-Day, call'd, *A Preſentation*. Theſe two Pieces have a great deal of Morality in them.

V. *Tottenham-Court*; a Comedy, acted in *Salisbury-Court*, 1638. Dedicated to *William Mills*, Eſq; This Play has been lately reprinted.

VI. *The Bride*; a Comedy, acted at the private Houſe in *Drury-Lane*, by their Majeſties Servants, 1640.

VII. *The Unfortunate Mother*; a Tragedy, 1640. Dedicated to *Richard Brathwait*, Eſq; This Play has ſeveral recommendatory Copies of Verſes before it, tho' it was never acted.

VIII. An Entertainment on the Prince's Birth-Day.

Mr. Thomas Nash.

A POET of the ſame Time, but of a more eminent Character. He was educated at the Univerſity of *Cambridge*, where his Genius early led him to writing, particularly Satire and Dramatick Poetry. He writ two Plays.

I. Dido *Queen of Carthage*; a Tragedy. Mr. *Marlow* aſſiſted in the Compoſition of this Play. The Deſign is taken from *Virgil's Æneids*.

II. *Sum-*

II. *Summer's last Will and Testament*; a Comedy. This Author likewise writ several other small Pieces both in Verse and Prose, as *Pierce Penniless's Supplication to the Devil*, a Poem call'd, *The White and Red Herring*, &c.

Mr. ALEXANDER NEVILE.

A YOUNG Gentleman, that liv'd in the Reign of Queen *Elizabeth*, and who, at the Age of Sixteen, translated the following Play from *Seneca*.

OEDIPUS; a Tragedy, 1581. Dedicated to Dr. *Wotton*. This Play was translated Twenty Years before it was printed.

Mr. ROBERT NEVILE.

AN Author in the Reign of King *Charles* I. He was Fellow of *King's College*, *Cambridge*, and writ one Play, call'd,

The Poor Scholar; a Comedy, printed in the Year 1662. It was never acted; but in a Copy of Verses before it, are these Lines in its Praise:

Ben's *Auditors were once in such a Mood,*
That he was forc'd to swear his Play was good:
Thy Play than his does far more current go,
For without swearing we'll believe thine so.

WILLIAM

WILLIAM *Duke of* Newcaſtle.

THIS Nobleman deſcended from the Illuſtrious and ancient Family of the *Cavendiſhes*; was a zealous Follower of the Royal Cauſe, which occaſion'd his Exile with King *Charles* II. He was not only a Poet, but a Perſon of the greateſt Loyalty, a Man of Bravery, a compleat Stateſman, and his generous Encouragement of Poetry render'd him the *Mecænas* of the Age wherein he liv'd. He writ Four Plays.

I. *The Country Captain*; a Comedy, acted by his Majeſty's Servants in the *Black-Fryars*, 1649. This Play was ſuppos'd to be writ during his Grace's Exile.

II. *The Exile*; a Comedy, acted in the *Black-Fryars*, 1649. Theſe Plays were acted with great Applauſe, and printed together.

III. *The Triumphant Widow*, or *The Medley of Humours*; a Comedy, acted by the Duke of *York*'s Servants, 1677. Mr. *Shadwell* had ſo good an Opinion of this Play, that he borrow'd great part of it in his *Bury-Fair*.

IV. *The Humorous Lovers*; a Comedy, acted by the Duke's Servants, 1677.

MARGARET *Dutcheſs of* Newcaſtle.

THIS Lady (the moſt voluminous Dramatick Writer of our Female Poets) was Conſort of the forementioned Duke. She had a great deal of Wit, and a more than ordinary Propenſity to Dramatick

matick Poetry. All the Language and Plots of her Plays, Mr. *Langbain* tells us, were her own, which is a Commendation preferable to Fame built on other People's Foundation, and will very well atone for inconſiderable Faults in her numerous Productions.

I. *The Female Academy*; a Comedy, 1662.

II. *Love's Adventures*; a Comedy, in Two Parts.

III. *Nature's Three Daughters, Beauty, Love and Wit*; in Two Parts, a Comedy.

IV. *The Apocryphal Ladies*; a Comedy. This Play conſiſts of an extraordinary Number of Scenes, but it is not divided into Acts.

V. *Publick Wooing*; a Comedy. Several of the Characters in this Play, and ſome of the Songs, were written by the Duke.

VI. *Matrimonial Troubles*, in Two Parts; the firſt being a Comedy, the laſt a Tragedy.

VII. *The Unnatural Tragedy*. The Prologue and Epilogue of this Play were writ by the Duke.

VIII. *Bell in Campo*; a Tragedy, in Two Parts. In the ſecond Part are ſeveral Copies of Verſes written by the Duke.

IX. *The Comical Haſh*; a Comedy.

X. *The Lady's Contemplation*, in Two Parts; a Comedy. The Duke aſſiſted in ſome Scenes of theſe Plays.

XI. *Youth's Glory, and Death's Banquet*, in Two Parts; a Tragedy. Some of the Scenes in this Play were written by the Duke.

XII. *Wit's Cabal*; a Comedy, in Two Parts.

XIII. *Several Wits*; a Comedy.

XIV. *Religions*; a Tragi-Comedy. Theſe Plays were all printed together in Two Vol. in *Folio*, 1662.

XV. *The Convent of Pleaſure*, 1668.

XVI. *The Sociable Companions*, or *The Female Wits*; a Comedy.

XVII.

XVII. *The Presence*; a Comedy. This Play has Twenty Nine Scenes, and they are printed separately.

XVIII. *The Bridalls*; a Comedy.

XIX. *The Blazing World*; a Comedy, or Two Acts of a Play only, it being never perfected. These last mention'd Plays are publish'd in one Volume, *Folio*, 1668.

Her Grace wrote a Volume of Poems in *Folio*, 1653; as also her own Life, 1656, and the Life of the Duke of *Newcastle*, her Husband, in *English* and *Latin*, 1668, in Two Volumes in *Folio*.

Mr. Thomas Newton.

ONE of the Translators of *Seneca's* Tragedies, in the Reign of Queen *Elizabeth*. The Play he did was the

Thebais; a Tragedy. This Play by some Persons is believ'd not to be *Seneca's*, by reason *Jocasta* appears alive in it throughout, and in *OEdipus* she is kill'd; and it is not very probable that he should write Two Plays, wherein the same Person is represented, with such a Difference in the *Catastrophe*.

He join'd with Mr. *Jasper Heywood* and Mr. *Alexander Nevile* in translating the rest of *Seneca's* Plays; and he publish'd them all, being Ten in Number, and Dedicated them to Sir *Thomas Heneage*.

Mr.

Mr. THOMAS NORTON, *and* THOMAS SACKVILE, *Esq;*

THESE were Confederates in Poetry, in the Reign of Queen *Elizabeth*; the Latter was fterwards made Lord *Buckhurst*, and in 1 *Jac.* I, reated Earl of *Dorset*. They writ a Play, call'd, FERREX *and* PORREX; a Tragedy, printed *Ann.* 565; but ſince alter'd, with the Title of, GORBODUC; a Tragedy, 1590. This Play was reſented by the Gentlemen of the *Inner-Temple* be-ore the Queen, and was accounted an excellent iece. The Plot from the *Engliſh* Chronicles.

O.

Mr. THOMAS OTWAY.

THIS Gentleman was the Son of Mr. *Humphrey Otway*, Rector of *Wolbeding* in *Suſſex*, born at *rottin* in the ſame County, on the 3d of *March*, 1651. e was educated at *Wincheſter*, and removed from ence to *Chriſt-Church* in *Oxford*, where he did not con-nue long enough to take any Degree. I have heard *Cambridge*, that he went afterwards to St. *John's* *llege* in that Univerſity, which ſeems very proba-e from a Copy of Verſes of Mr. *Duke's* to him, be-veen whom there was a faſt Friendſhip to the eath of Mr. *Otway*. He appear'd upon the Stage

with no great Succeſs at firſt, but roſe upon the World in every Attempt, 'till at laſt he gave it two as fine and finiſhed Tragedies as the *Engliſh* Theatre ever ſaw. His Fortune was as mix'd and various as his Wit, ſometimes exceeding low, and ſometimes at a more gay and flouriſhing heighth. The Earl of *Plimouth*, one of King *Charles*'s Sons, ſeems to be his firſt Patron, by whoſe Intereſt he was made a Cornet of Horſe, but ſoon quitted his Commiſſion, and returned to writing for the Stage. It looks as if there was no very good Underſtanding between him and Mr. *Dryden*, which he hints at in one of his Prefaces; and this is the more probable from his Intimacy with Mr. *Shadwell*, who was the very Averſion of Mr. *Dryden*. He was certainly a Man of excellent Parts, and a bold ſprightly Genius, but ſullied with a Misfortune too incident to great Wits, a ſtrong and violent Inclination to Pleaſure, which often flung him into Want and Miſery. His Company being much coveted by the gay and witty Part of the World; and he too negligent of the Conſequences of a drinking Converſation, led the beſt and brighteſt Part of his Days in a Tavern. Thus thro' many Stages of Mirth and Bitterneſs, and alternate Returns of Jollity and Poverty, he ſtruggled on to the Thirty Fourth Year of his Age, when he died on the 14th of *April*, 1685, at a Publick-Houſe on *Tower-Hill*. Great Things might have been expected from ſo happy a Genius as that which could write *The Orphan*, and *Venice Preſerv'd*, where the Paſſions are touch'd with the moſt maſterly Strokes, and the Stile is withal ſo eaſy, flowing and natural. Some pretend that he left a finiſh'd Tragedy behind him, but that Piece is a poor Performance, not in Mr. *Otway*'s Hand, and very unworthy of him. He writ Nine Plays.

I. A L

I. Alcibiades; a Tragedy, acted at the Duke of *York*'s Theatre, 1675. Dedicated to *Charles* Earl of *Dorset* and *Middlesex*. The Story of this Play is taken from *Corn. Nepos*, and *Plutarch in the Life of Alcibiades*; but he has made *Alcibiades* a Person of true Honour, chusing rather to lose his Life than wrong his Defender King *Agis*, or abuse his Bed; whereas *Plutarch* gives him a different Character.

II. Titus *and* Berenice; a Tragedy, acted at his Royal Highness's Theatre, 1677. Dedicated to the Right Honourable *John* Earl of *Rochester*. This Play consists of but Three Acts, and is a Translation from Monsieur *Racine* into Heroick Verse. For the Story, see *Suetonius*, *Dionysius*, *Josephus*, &c. To which is added, *The Cheats of Scapin*; a Farce, acted at the Duke of *York*'s Theatre, 1677. This is a Translation from *Moliere*, and is originally *Terence*'s *Phormio*.

III. *Friendship in Fashion*; a Comedy, acted at the Duke's Theatre, 1678. Dedicated to the Earl of *Dorset* and *Middlesex*. This Play was acted with Applause.

IV. Don Carlos, *Prince of Spain*; a Tragedy, acted at the Duke of *York*'s Theatre, 1679. Dedicated to his Royal Highness the Duke. This Play is written in Heroick Verse, and Mr. *Langbain* tells us, it was the second Production of this Author. It was acted with very great Applause. The Plot from the Novel call'd, *Don Carlos*: See also the *Spanish Chronicles*, *in the Life of Philip II.*

V. *The Orphan*, or *The Unhappy Marriage*; a Tragedy, acted at the Duke of *York*'s Theatre, 1680. Dedicated to her Royal Highness the Dutchess. This is a very moving Play, and often acted with great Applause, tho' it is not heighten'd by the Importance of Characters. It is founded on the History of *Brandon*, and a Novel call'd, *The English Adventures*.

VI. *The History and Fall of* CAIUS MARIUS; a Tragedy, acted at the Duke's Theatre, 1680. Dedicated to the Lord Viscount *Falkland.* Characters of *Marius Junior* and *Lavinia* are borrow'd from *Shakespear's Romeo* and *Juliet.* For the Plot, consult *Plutarch's Life of Caius Marius,* and *Lucan's Pharsalia.*

VII. *The Soldier's Fortune*; a Comedy, acted at the Duke's Theatre, 1681. This Play is Dedicated to Mr. *Bentley* his Bookseller, as an Acquittance, for the Copy-Money, as he tells us himself. The Lady *Dunce* making her Husband Agent, is from *Moliere L'Escole de Maris.* See likewise *Boccace's* Novels, *D.* 3. *N.* 3. *Scarron's Comical Romance, p.* 227. *The Antiquary,* &c.

VIII. *The Atheist,* or *The Second Part of the Soldier's Fortune*; a Comedy, acted at the Duke of *York's* Theatre, 1684. Dedicated to the Lord *Eland,* eldest Son to the Marquiss of *Halifax.* The Plot of *Beaugard* and *Portia* taken from *Scarron's Invisible Mistress,* a Novel.

IX. *Venice Preserv'd,* or *A Plot Discover'd*; a Tragedy, acted at the Duke's Theatre, 1685. Dedicated to the Dutchess of *Portsmouth.* This Play is always acted with very great Applause. The Plot from a little Book, giving an Account of the Conspiracy of the *Spaniards* against *Venice.* All these Plays, with some of his Poems and Love-Letters, are printed in Two Volumes, 12°.

He likewise writ, *The Poet's Complaint to his Muse* a small Piece; and a Pastoral on the Death of King *Charles* II, and publish'd an excellent Translation from the *French,* call'd, *The History of the Triumvirate.*

Mr

Mr. JOHN OLDMIXON.

THIS Gentleman, now living, is deſcended from the ancient Family of the *Oldmixons* of *Oldmixon*, ear *Bridgwater* in *Somerſetſhire*. He has writ the Three following Dramatick Pieces:

I. AMYNTAS; a Paſtoral, preſented at the Theare Royal. Dedicated to the Dutcheſs of *Malborough*. It is taken from the *Amynta* of *Taſſo*, and he Preface informs us, that it met with but ill Succeſs; for Paſtoral, tho' never ſo well writ, is not a ubject fit for a long Entertainment on the *Engliſh* Theatre: But the Original pleas'd in *Italy*, where he Performance of the Compoſer of the Muſick is enerally more regarded than that of the Poet.

II. *The Grove*, or *Love's Paradiſe*; an Opera.

III. *The Governor of Cyprus*; a Tragedy, acted t the Theatre Royal.

Mr. OWEN.

THIS Gentleman was educated at *Eton*-School, and from thence remov'd to *King's College* in *Cambridge*. He has writ one Play, call'd,

HYPERMNESTRA, or *Love in Tears*; a Tragedy.

Mr. JOHN OZELL.

A GENTLEMAN (now living). He receiv'd the Rudiments of his Education from Mr. SHAW, an excellent Grammarian, Master of the Free-School at *Ashby de la Zouch* in *Leicestershire*, in or near which Town, Somebody, who knew the said Mr. OZELL a School-Boy, and had particular Obligations to his Family, has, 'tis said, lately left him competent Means to live on, whenever he thinks fit to retire from Business. He finish'd his School-Learning under the Reverend Mr. *Montfort* of *Christ's Hospital* where having attain'd the *Latin*, *Greek* and *Hebrew* Tongues, he was design'd to be sent to the University of *Cambridge* in order to Priesthood; but he chose rather to be plac'd in an Office of Publick Accompts in *London*, being qualify'd for the same by his Skill in Arithmetick, and writing the necessary Hands. He has since, at Intervals, by reading the best Foreign Authors, and much personal Conversation with Travellers from abroad, made himself Master of most of the living Languages, especially the *French*, *Italian* and *Spanish*; from all which, as well as the *Latin* and *Greek*, he has oblig'd the World with a great many valuable Translations; amongst which are these Six *French* Plays.

I. BRITANNICUS.

II. ALEXANDER *the Great*. Two Tragedies from *Racine*.

III. *The* LITIGANTS; a Comedy, from *Racine*.

IV. MANLIUS CAPITOLINUS; a Tragedy from Monsieur *La Fosse*.

V. *The* CID; a Tragedy, from *Corneille*.

VI

VI. CATO; a Tragedy. From Monsieur *Des Champs*, acted at the Theatre in *Lincolns-Inn-Fields*, 1716. Dedicated to Count *Volkra*, the Emperor's Envoy. To which is added, A Parallel between this Play and Mr. *Addison's* CATO. Besides these, Mr. *Ozell* has translated all *Moliere's* Plays, which are printed in Six Volumes in 12°; and has by him, ready for the Press, A Collection of some of the best *Spanish* and *Italian* Plays, from *Calderon*, *Aretin*, *Ricci*, and *Lopez de Vega*. It must be confest, his Translation of *Moliere* is in some Places stiff, occasion'd by the Original being in Rhime, which, when dismounted into Prose, will unavoidably run less smooth, than if the Original had been written, as our Comedies are, in Prose.

P.

Mr. JOHN PALSGRAVE.

AN Author, who liv'd in the Reign of King *Henry* VIII, was Batchelor of Divinity, and Chaplain to the King. He writ one Play, call'd,

ACOLASTUS; a Comedy, 1540. Dedicated to the King. It is a Translation from a *Latin* Play of the same Name, writ by *Gulielmus Fullonius*. 'Tis the Parable of the *Prodigal Son*; and the Author has endeavour'd to imitate *Terence* and *Plautus* in the OEconomy.

Mr. PEAPS.

AN *Eton*-Scholar, who at Seventeen Years of Age writ a Dramatick-Paſtoral, call'd, *Love in its Extaſy*, 1649. This Piece was compos'd many Years before printed.

Mr. GEORGE PEEL.

THIS Gentleman liv'd in the Reign of Queen *Elizabeth*. He was educated at *Chriſt-Church-College, Oxford*, where he took the Degree of Maſter of Arts. He writ two Plays.

I. EDWARD *the Firſt*; an Hiſtorical Play, 1593. This King was ſurnam'd *Long Shanks*; and the Play gives an Account of his Return from the *Holy Land*, with the Life of *Llewellin*, Rebel in *Wales*: It alſo relates the Story of Queen *Eleanor's* ſinking near *Charing-Croſs*, and riſing again at *Queen-Hithe*, before call'd *Potter's-Hithe*. For the Story, ſee *Walſingham, Grafton, Martin, Hollingshead, Stow*, and other *Engliſh* Chronicles.

II. DAVID *and* BERSHEBA, *their Loves, with the Tragedy of Abſalom*, 1599. This Play was ſeveral times acted with Approbation. Plot from Holy Scripture.

Mr. *Langbain* mentions ſome Remains of Poetry written by this Author, publiſh'd in a Book call'd, *England's Helicon*.

MARY

MARY *Counteſs of* PEMBROKE.

A LADY worthy the higheſt Praiſe and Commendation. She was that Siſter of the Famous Sir *Philip Sidney*, to whom he Dedicated his incomparable Romance, call'd, *The Arcadia*. She was not only a Lover of the Muſes, but a great Encourager of polite Learning, which is very rarely to be found in any of that Sex. Mr. *Samuel Daniel* very much commends this Lady. She tranſlated a Play from the *French*, call'd,

ANTONIUS, or *The Tragedy of Mark Anthony*, 1595.

Mrs. CATHARINE PHILIPS.

THE matchleſs ORINDA was born in *Brecknockſhire* in *Wales*, and ſhe was a Contemporary with, and admir'd by the Great *Cowley*. Mr. *Langbain*, to do him Juſtice, is very good natur'd in his Account of this Lady. He ſays ſhe was one that equall'd the *Lesbian* SAPPHO, and the *Roman* SULPITIA; and as they were prais'd by *Horace*, *Martial*, *Auſonius*, and other ancient Poets; ſo was this Lady commended by the Earls of *Orrery*, *Roſcomon*, *Cowley*, *Flatman*, and other eminent Poets. She tranſlated two Plays from the *French* of *Corneille*.

I. HORACE; a Tragedy, 1678. Sir *John Denham* added a Fifth Act to this Play; and it was preſented at Court by Perſons of Quality. The Duke of *Monmouth* ſpoke the Prologue, wherein are theſe Lines:

So

So soft, that to our Shame we understand,
They could not fall but from a Lady's Hand.
Thus while a Woman HORACE *did Translate,*
HORACE *did rise above a* Roman *Fate.*

II. POMPEY; a Tragedy, acted at the Duke of *York's* Theatre, 1678. This Play is Dedicated to the Countess of *Cork*, and was acted with very great Applause. My Lord *Roscomon* writ the Prologue, wherein he thus Compliments the Ladies and the Translator.

—— You bright Nymphs, give Cæsar *leave to Woo,*
The greatest Wonder of the World but You,
And hear a Muse, who has that Hero taught
To speak as gen'rously as e'er he fought.
Whose Eloquence from such a Theme deters
All Tongues but English, *and all Pens but Hers.*
By the Just Fates your Sex is doubly blest,
You Conquer'd Cæsar, *and you Praise him best.*

She died of the Small-Pox, *Anno* 1664, in the 31st Year of her Age. These Plays were publish'd in Mrs. *Philips's* Collection of Poems, in *Folio*, and are lately reprinted in *Octavo*. There is likewise extant a Volume of excellent Letters, which pass'd between her and Sir *Charles Cotterell*, under the feign'd Names of *Orinda* and *Polyarchus*.

WILLIAM PHILIPS, *Esq;*

A GENTLEMAN educated in the Kingdom of *Ireland*, Author of one Play, call'd,

The Revengeful Queen; a Tragedy, acted at the Theatre Royal, 1698. The Story, the Author tells us, is taken from *Machiavel's History of Florence.*

A M-

Ambrose Philips, *Esq*;

NOW a Justice of the Peace, formerly Fellow of *St. John's College, Cambridge*. His Excellency in Poetry is Pastoral, wherein he has equall'd his Contemporaries both *French* and *English*, and gain'd a great Reputation. He has oblig'd the World with one Play.

The Distress'd Mother; a Tragedy, acted at the Theatre Royal with great Applause, 1713. Dedicated to the Dutchess of *Mountague*. This Play is chiefly a Translation from the *French* of *Racine*.

Mrs. Mary Pix.

THIS Gentlewoman was the Daughter of Mr. *Griffith*, an eminent Clergyman, born at *Nettlebed* in *Oxfordshire*, and by her Mother's Side was descended from a very considerable Family, that of the *Wallis*'s. She has given us Seven Plays, *viz.*

I. *The Spanish Wives*; a Farce of three Acts, acted at the Theatre in *Dorset-Garden*, 1696, with Applause. Dedicated to the Honourable Sir *Thomas Tipping*. For the Plot, see the Novel of the *Pilgrim*.

II. Ibrahim *the XII* (by her Mistake call'd the XIII) *Emperor of the Turks*; a Tragedy, acted at the Theatre Royal, 1696. Dedicated to *Richard Minchal*, Esq; This Play has not the Harmony of Numbers, nor a Sublimity of Expression; but the Distress of *Morena* is very moving. The Story is to be found in Sir *Paul Ricaut*'s Continuation of the *Turkish History*.

III.

III. *The Innocent Miſtreſs*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1697. This Play met with very good Succeſs, tho' acted in the Summer Seaſon. She has borrow'd ſome Incidents from other Plays, particularly Sir *Fopling Flutter*.

IV. *Queen* CATHARINE, or *The Ruines of Love*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1698. Dedicated to the Honourable Mrs. *Cook* of *Norfolk*. For the Plot, conſult *Baker*, *Speed*, *Stow*, &c. in the Lives of *Edward* IV, and *Henry* VI.

V. *The Deceiver Deceiv'd*; a Comedy, likewiſe acted at the Theatre in *Little Lincolns-Inn-Fields*, 1698. Dedicated to Sir *Robert Maſham*.

VI. *The Czar of Muſcovy*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*.

VII. *The Double Diſtreſs*; a Tragedy. Beſides theſe Plays, ſhe writ a very ingenious Novel, call'd, *The Inhuman Cardinal*. Dedicated to the Princeſs *Anne* of *Denmark*.

SAMUEL PORDAGE, *Eſq*;

A GENTLEMAN, of the Honourable Society of *Lincolns-Inn* in the Reign of King *Charles* II. He writ two Plays.

I. HEROD *and* MARIAMNE; a Tragedy, acted at the Theatre Royal, 1673. Dedicated to the Dutcheſs of *Albemarle*. This Play was writ many Years before it could be brought on the Stage; but when it appear'd, it was well receiv'd. Plot from *Joſeph. Hiſt. Philo-Judæus*, and *Cleopatra*, a Romance in the Story of *Tyridates*.

II.

II. *The Siege of Babylon*; a Tragi-Comedy, acted at the Duke of *York*'s Theatre, 1678. Dedicated to her Royal Highness the Dutchess. This Play is founded on the Romance of *Cassandra*.

THOMAS PORTER, *Esq*;

THIS Gentleman liv'd in the Reigns of King *Charles* the I. and II. He writ two Plays.

I. *The Carnival*; a Comedy, acted at the Theatre Royal, by his Majesty's Servants, 1664.

II. *The Villain*; a Tragedy, acted at the Duke of *York*'s Theatre with great Applause.

Mr. GEORGE POWELL.

AN excellent Player. He died in the Year 1714, and was interr'd in the Vault of the Parish-Church of St. *Clements Danes*. He has given us four Plays.

I. BRUTUS *of Alba*, or AUGUSTUS's *Triumph*; a Dramatick Opera, presented at the Theatre in *Dorset-Garden*, 1690. This Play is entirely taken from Mr. *Tate*'s *Brutus of Alba*, and other old Plays.

II. *The Treacherous Brother*; a Tragedy, likewise acted at the Theatre Royal, 1690. Dedicated to the Patentees of the Theatre. Plot taken from the *Wall-Flower*, a Romance writ by Doctor *Baily*.

III. ALPHONSO, *King of Naples*; a Tragedy, acted at the Theatre Royal, 1691. Dedicated to the Dutchess of *Ormond*.

IV. *A very Good Wife*; a Comedy, acted at the Theatre Royal, 1695. Dedicated to the Honour-

able

able *Alexander Popham*, Esq; The Prologue to this Play is writ by Mr. *Congreve*.

Mr. Thomas Preston.

AN ancient Poet, who writ one Play in old Metre, call'd,

A lamentable Tragedy, mixt full of pleasant Mirth; containing the Life of Cambyses, *from the Beginning of his Reign unto his Death; his one good Deed of Execution, after the many wicked Deeds, and tyrannous Murders committed by and through him: And last of all, his odious Death, by God's Justice appointed.* The Story is taken from *Herodotus* and *Justin*.

Mr. Edmund Prestwich.

THIS Author writ two Plays, *viz.*

I. Hippolitus; a Tragedy, 1641. The Plot is taken from *Seneca*, or the *Phædra* of *Euripides*.

II. *The Hectors*; a Tragedy.

Q.

Francis Quarles, *Esq*;

THIS Gentleman was Son of *James Quarles*, Esq; Clerk of the *Green-Cloth*, and Purveyor to Queen *Elizabeth*. He was born at *Stewards*, a Seat

Seat in the Parish of *Rumford* in *Essex*; from whence he was sent to *Peter-House*, and finish'd his Education in *Christ-College*, *Cambridge*: Afterwards he was a Member of *Lincolns-Inn*, Cupbearer to the Queen of *Bohemia*, and Secretary to Arch-Bishop *Usher*. He endur'd a severe Prosecution for writing a Book call'd, *The Loyal Convert*. He died the Year 1644, in the Two and Fiftieth Year of his Age, and was buried in St. *Foster*'s Church, *London*. He writ one Play, call'd,

The Virgin Widow; a Comedy, printed in the Year 1649.

This Author writ several other Pieces, as his *Emblems*, a Book of Poems, in which are the Histories of *Sampson*, *Jonah*, *Esther*, and *Job Militant*; *Argalus* and *Parthenia*; *Pentalogia*, or *The Quintessence of Meditation*; *The Loyal Convert*, &c.

R.

Mr. THOMAS RANDOLPH.

A POET that liv'd in the Reign of King *Charles* I. He was born at *Houghton* in *Northamptonshire*, educated at *Westminster*-School, from whence he was remov'd to *Trinity-College*, *Cambridge*, where he became Fellow; but he died young. He was a Man of a pregnant Wit, gay Humour, and of excellent Learning, which gain'd him the Esteem of the polite Part of the Town, and particularly recommended him to the Favour of *Ben Johnson*, who adopted him one of his Sons, and held him in equal Esteem with the ingenious Mr. *Cartwright*, an-

another of the Laureat's adopted Sons. He writ the following Plays :

I. *Hey for Honesty, Down with Knavery*; a Comedy, translated from *Aristophanes*'s *Plutus*, 1651.

II. *The Jealous Lovers*; a Comedy, presented before their Majesties at the University of *Cambridge*, by the Students of *Trinity-College*, 1668. This Play was commended by Copies of Verses from the most eminent Wits of both Universities, and was acted with Applause. It was reviv'd on the Theatre at *London*, 1685.

III. *The Muses Looking-Glass*; a Comedy, 1681. This Play was first call'd by the Author, *The Entertainment*, and was very much commended by Sir *Aston Cockain* and Mr. *Rich* of *Christ-Church-College*, *Oxon.*

IV. ARISTIPPUS, or *The Jovial Philosopher*; a Tragi-Comedy, 1688. To which is added, *The Conceited Pedlar*, a Farce.

V. AMYNTAS, or *The Impossible Dowry*; a Pastoral, presented before the King and Queen at *White-Hall*, 1688. Four of these Plays were printed with his Poems at *Oxford*. He writ an Answer to *Ben Johnson*'s Ode in Defense of his New Inn, to perswade him not to leave the Stage, which begins thus :

BEN, *do not leave the Stage,*
'Cause 'tis a loathsome Age :
For Pride and Impudence will grow too bold,
When they shall hear it told
They frighted Thee; *stand high as is thy Cause,*
Their Hiss *is thy* Applause;
More just were thy Disdain,
Had they approv'd thy Vein :
So Thou *for Them, and* They *for Thee were Born;*
They to Incense, *and Thou as much to* Scorn.

Mr.

Mr. EDWARD RAVENSCROFT.

THIS Gentleman was descended from an ancient Family. He enter'd himself of the *Middle-Temple*, but made no Progress in the Study of the Law. Mr. *Langbain* gives him the Character of *Wit-Collector*. He publish'd Eleven Plays, *viz.*

I. *The Careless Lovers*; a Comedy, acted at the Duke of *York*'s Theatre, 1673. Part of this Play is borrow'd from *Moliere's Monsieur de Pourceaugnac*.

II. *Mamamouchi*, or *The Citizen turn'd Gentleman*; a Comedy, acted at the Duke's Theatre, 1675. Dedicated to his Highness Prince *Rupert*. Part of this Play is taken from *Moliere's le Burgeois Gentilhomme*.

III. SCARAMOUCH *a Philosopher*, HARLEQUIN *a School-Boy*, BRAVO *a Merchant and Magician*; a Comedy, acted at the Theatre Royal, 1677. This Play is written after the *Italian* Manner, and the Poet boasts of having brought a new sort of Comedy on our Stage; but Mr. *Langbain* will not allow any one Scene of it to be the genuine Offspring of his own Brain, and esteems him rather the Midwife than the Parent of this Piece. Part of this Play is taken from *Moliere's le Burgeois Gentilhomme*, and *Le Mariage Forcé*.

IV. *The Wrangling Lovers*, or *The Invisible Mistress*; a Comedy, acted at the Duke of *York*'s Theatre, 1677. This Play is founded upon *Corneille's Les Engagements du Hazard*, and a *Spanish* Romance, call'd, *Deceptio Visus*, or *Seeing and Believing are two Things*.

V. *King* EDGAR *and* ALFREDA; a Tragedy, acted at the Theatre Royal, 1677. This Play Mr. *Langbain* allows to be the Author's own. The

Story is taken from the *Annals of Love*, a Novel, and *Malmesbury*, *Grafton*, *Stow*, *Speed*, and other *Engliſh* Chronicles.

VI. *The Engliſh Lawyer*; a Comedy, acted at the Theatre Royal, 1678. This is only a Tranſlation of the celebrated *Latin* Comedy of *Ignoramus*, writ by Mr. *Ruggle* of *Clare-Hall*, *Cambridge*.

VII. *The London Cuckolds*; a Comedy, acted at the Duke of *York*'s Theatre, 1683. This is the moſt diverting Play the Author ever writ, but much of it is borrow'd from Novels. The Plot from *Scarron*'s Novels, *Novel* 1. *The Fruitleſs Precaution*, from *Les Contes Du-Sieur D'ouville*, *Part II. p.* 121, and from *Boccace*'s Novels.

VIII. *Dame* DOBSON, or *The Cunning Woman*; a Comedy, acted at the Duke's Theatre, 1684. This is a Tranſlation of a *French* Comedy, call'd, *La Devenireſſe*, *ou les faux Enchantments*, and miſcarried in the Action.

IX. *The Canterbury Gueſts*, or *A Bargain Broken*; a Comedy, acted at the Theatre Royal, 1695. Dedicated to *Rowland Eyre*, Eſq; This Play met with but indifferent Succeſs.

X. *The Anatomiſt*, or *The Sham Doctor*; a Comedy, acted with Applauſe at the Theatre in *Little Lincolns-Inn-Fields*, 1697. Dedicated to *Thomas Ravenſcroft*, Eſq;

XI. *The Italian Husband*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1697. To this Play, beſides the Prologue, is prefix'd a Dialogue, which the Author calls the Prelude, manag'd by the Poet, a Critick, and one Mr. *Peregrine*, the Poet's Friend. This Poet ſeems to be under the ſame Miſtake with ſome other of our modern Writers, who are fond of barbarous and bloody Stories, and think no Tragedy can be good without ſome Villain in it.

Mr.

Mr. *Ravenscroft* reviv'd and alter'd *Shakespear's* TITUS ANDRONICUS.

Mr. THOMAS RAWLINS.

PRINCIPAL Graver of the Mint in the Reigns of King *Charles* I, and II. He writ two Plays,

I. *The Rebellion*; a Tragedy, acted by his Majesty's Company of Revels, 1640. Dedicated to *Robert Ducie*, Esq; This Play was acted with great Applause, and has several Copies of Verses in its Commendation.

II. TOM ESSENCE, or *The Modish Wife*; a Comedy. This Play succeeded very well. Part of it is taken from *Moliere's le Cocu Imaginaire*.

Mr. NATHANIEL RICHARDS.

ABOUT the Beginning of the Civil Wars, in the Reign of King *Charles* I. This Gentleman writ one Play.

MESSALINA, *the Roman Empress*; a Tragedy, acted by the Company of his Majesty's Revels, 1640. Dedicated to the Lord Viscount *Rochford*. Plot from *Suetonius*, *Claudian*, *Pliny*, *Juvenal*, &c.

Mr. WILLIAM RIDER, M. A.

AUTHOR of one Play, in the Reign of King *Charles* II, call'd,

The Twins; a Tragi-Comedy, acted at the private House in *Salisbury-Court* with Applause, 1655.

NICHOLAS ROWE, *Esq*;

THIS Gentleman was born at *Little Berkford*, in the County of *Bedford*. He is descended from the Family of the *Rowes* of *Lamerton* in *Devonshire*, and is the only surviving Son of *John Rowe*, Esq; Serjeant at Law. He was first plac'd to a private School at *Highgate*; and afterwards put under the Care of the Reverend Dr. *Busby*, in *Westminster*-School; from thence he remov'd to the *Middle-Temple*, where, after a considerable Progress in the Study of the Law, he was call'd to the Bar, and attain'd a Reputation suitable to his Merit; but he early quitted those dry and laborious Studies, to pursue the more pleasing Bent of his Genius in polite Literature.

He was, in the late Reign, near Three Years Under-Secretary to the Duke of *Queensborough* and *Dover*, Principal Secretary of State; and since his Majesty's Accession, he has had conferr'd on him the Places of Clerk of the Council to his Royal Highness the Prince of *Wales*, Poet-Laureat to his Majesty, one of the Land-Surveyors of the Customs in the Port of *London*, and Secretary of the Presentations to the Lord High-Chancellor of *Great Britain*.

Mr. *Rowe* is easy and instructive in his Conversation, polite in his Manners, and perfectly sincere in his Professions of Friendship. In his Writings there is a beauty of Expression, a masterly Wit, a nervous Strength, and a Diction more exactly Dramatick than appears in the Works of any other Modern Author. His Talent is Tragedy, and he has oblig'd us with the following Performances:

I. *The Ambitious Step-Mother*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*. Dedicated to the Earl of *Jersey*.

II. TA-

II. TAMERLANE; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*. Dedicated to the Marquiſs of *Hartington*, now Duke of *Devonſhire*. This Play was wrote in Compliment to King *William* III. It was at firſt receiv'd (and continues ſtill to be acted) with very great Applauſe.

III. *The Fair Penitent*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*. Dedicated to the Dutcheſs of *Ormond*.

IV. *The Biter*; a Comedy of Three Acts, perform'd at the Theatre in *Lincolns-Inn-Fields*.

V. ULYSSES; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*. Dedicated to the Earl of *Godolphin*.

VI. *The Royal Convert*; a Tragedy, acted at the Queen's Theatre in the *Hay-Market*. Dedicated to *Charles* Earl of *Halifax*.

VII. *The Tragedy of* JANE SHORE; written in Imitation of *Shakeſpear*'s Stile, acted at the Theatre Royal in *Drury-Lane*. Dedicated to the Duke of *Queensborough* and *Dover*.

VIII. *The Tragedy of the Lady* JANE GRAY; acted at the Theatre Royal in *Drury-Lane*. Dedicated to her Royal Highneſs the Princeſs of *Wales*.

All Mr. *Rowe's* Tragedies have ſucceeded, and indeed they cannot be too much applauded. They are now printed in Two Volumes 12°, with a general Dedication to *Edward Henry* Earl of *Warwick* and *Holland*. Beſides theſe, and his other Poetical Writings, he has given us an excellent Tranſlation of LUCAN.

I cannot omit concluding with what a certain Gentleman has obſerv'd of Mr. *Rowe*, which is the more juſt for being mention'd in a Satire. *

'Twas He that wrote Immortal Tamerlane.

---

* *Faction Diſplay'd.*

Mr. William Rowley.

A POET that liv'd in the Reign of King *Charles* I. He was ſome time a Student at *Pembroke-Hall, Cambridge*, and not only well known to, but aſſociated with *Shakeſpear, Fletcher, Maſſinger, Marſton, Webſter*, and other eminent Poets of that Age. He writ Six Plays.

I. *A New Wonder, a Woman never Vext*; a Comedy, acted *Anno* 1632. The Widow's finding her Wedding-Ring, (which ſhe dropt croſſing the *Thames*) in the Belly of a Fiſh, is taken from the Story of *Polycrates* in the *Thalia* of *Herodotus*.

II. *A Match at Midnight*; a Comedy, acted by the Children of the Revels, 1633. Part of the Plot is taken from a Story in the *Engliſh Rogue*, Part IV. c. 19.

III. *All's loſt by Luſt*; a Tragedy, acted at the *Phœnix* in *Drury-Lane*, by the Lady *Elizabeth*'s Servants, 1633. This was eſteem'd a very good Play. Story from *Surites Annal, lib.* 1. *c.* 1. *Turquet, lib.* 5. *c.* 30. *Unfortunate Lovers, Nov.* 3.

IV. *A Shoemaker's a Gentleman*; a Comedy, acted at the *Red Bull*, 1638. This Play was afterwards reviv'd at the Theatre in *Dorſet-Garden*. Plot from *Criſpin* and *Criſpianus*, or *The Hiſtory of the Gentle-Craft*.

V. *The Witch of Edmonton*; a Tragi-Comedy, acted by the Prince's Servants at the *Cockpit* in *Drury-Lane*, 1658. This Play was afterwards acted at Court with great Applauſe.

VI. *The Birth of* Merlin, or *The Child has loſt a Father*; a Tragi-Comedy, 1662. Plot from *Geof.*

of

of *Monmouth*, *Pol. Virgil*, *Stow*, *Speed*, &c. *Shakespear* assisted in this Play. He join'd with *Middleton* in his *Spanish Gypsies*, *Webster* in his *Thracian Wonder*, &c.

Mr. Samuel Rowley.

AN Author in the Reign of King *Charles* I. He stil'd himself Servant to the Prince of *Wales*; and two Plays appear under his Name.

I. *When you see me you know me*; an Historical Play of *Henry* VIII, with the Birth and virtuous Life of *Edward* Prince of *Wales*, acted by the Prince of *Wales*'s Servants, 1632. Plot from the *English* Chronicles, Lord *Herbert*'s Life of *Henry* VIII.

II. *The Noble Spanish Soldier*, or *A Contract Broken justly Reveng'd*; a Tragedy, printed after the Author's Death, 1634.

Mr. Joesph Rutter.

THIS Gentleman was a Dependant on the Family of the Lord *Dorset*, in the Reign of King *Charles* I, and Servant to King *Charles* II. He writ one Play, and translated two others, by the Command of his Majesty and the Lord *Dorset*.

I. *The Shepherd's Holyday*; a Tragi-Comi-Pastoral, presented before their Majesties at *White-Hall*, by the Queen's Servants, 1635. Mr. *Langbain* stiles this Piece the Nobler Sort of Pastoral, being written in Blank Verse.

II. *The* Cid; a Tragi-Comedy, acted before their Majesties at Court, and at the *Cockpit* in *Drury-Lane*,

1637. Dedicated to *Edward* Earl of *Dorset*. A Translation from *Corneille*; and the young Lord *Dorset* assisted in it.

III. *The* CID, Part II; a Tragi-Comedy, 1640. Dedicated to the Lady *Theophila Cook*. This Part is also a Translation from *Corneille*. These Plays are founded on History; see *Roderic de Toledo*, and *Mariana*, &c.

THOMAS RYMER, *Esq*;

A GENTLEMAN born in the North of *England*, and who had University Education. He was a Member of the Society of *Grays-Inn*, and succeeded Mr. *Shadwell* as Historiographer to King *William* III. He was a Man of great Learning, and a Lover of Poetry; this led him to the Perusal of those Authors which set him up for a Critick; but in his *View of the Tragedies of the last Age*, he has been more severe than just in his Criticisms upon *Shakespear*; and I am of Opinion with Mr. *Langbain*, that his Talents for Dramatick Poetry were very inferior to those of the Persons he censur'd. He writ one Tragedy.

EDGAR, or *The English Monarch*; an Heroick Tragedy, 1678. Dedicated to King *Charles* II. For the Plot, consult *W. Malmesbury*, *Huntingdon*, *Pol. Virgil*, *Higden*, *Grafton*, *Stow*, &c. He likewise publish'd some Original Poems and Translations. He had not a Genius for Poetry, but was an excellent Antiquary and Historian. Some of his Pieces relating to our *Constitution* are very good; and his valuable Collection of the FOEDERA, *&c.* will be a lasting Monument of his Worth.

S. *Mr.*

S.

Mr. THOMAS SACKVILE, *See* NORTON.

Sir THOMAS *St.* SERFE.

A *SCOTS* Gentleman, who in the Reign of King *Charles* II, writ a Play, call'd, TARUGO's *Wiles*, or *The Coffee-House*; a Comedy, acted at the Duke of *York*'s Theatre, 1668. Dedicated to the Marquiss of *Huntley*. Part of this Comedy is built on the *Spanish* Play, *No Puedeser*, or *It cannot be*. The late Earl of *Dorset* writ an excellent Copy of Verses to the Author upon its Publication, which are as follow:

TARUGO *gave us Wonder and Delight,*
When he oblig'd the World by Candle-light:
But now he's ventur'd on the Face of Day,
T' oblige and serve his Friends a nobler Way;
Make all our Old Men Wits, Statesmen the Young,
And teach ev'n English *Men the* English *Tongue.*
James, *on whose Reign all peaceful Stars did smile,*
Did but attempt th' Uniting of our Isle.
What Kings, and Nature, only could design,
Shall be accomplish'd by this Work of thine:
For who is such a Cockney in his Heart,
Proud of the Plenty of the Southern Part,
To scorn that Union, by which he may
Boast 'twas his Country-man that writ this Play?

Phœbus

Phœbus *himself, indulgent to thy Muse,*
Has to thy Country sent this kind Excuse:
Fair Northern Lass, it is not thro' Neglect
I court thee at a Distance, but Respect.
I cannot act, my Passion is so great,
But I'll make up in Light, what wants in Heat.
On thee I will bestow my longest Days,
And crown thy Sons with everlasting Bays:
My Beams that reach thee shall employ their Pow'rs
To ripen Souls of Men, not Fruits or Flow'rs.
Let warmer Climes my fading Favours boast,
Poets and Stars shine brightest in the Frost.

Mr. William Sampson.

A GENTLEMAN retain'd in the Family of Sir *Henry Willoughby*, of *Richley* in *Derbyshire*, in the Reign of King *Charles* I. He writ one Play.

The Vow-Breaker, or *The Fair Maid of Clifton in Nottinghamshire*; a Tragedy, acted with great Applause, 1633. Dedicated to Mrs. *Anne Willoughby*.

He also join'd with Mr. *Markham* in his *Herod* and *Antipater*.

George Sandys, *Esq*;

THIS Gentleman was Son of *Edwin* Arch-Bishop of *York*, born at *Bishop's Thorp* in *Yorkshire*, in the Year 1577. At Eleven Years of Age he was sent to the University of *Oxford*, and enter'd in St. *Mary's Hall* there. In the Year 1610, (remarkable for the Murder of *Henry* IV of *France*) he made the Tour of *France*, *Italy*, *Turkey*, *Palestine*, &c. and on

on his Return, he publish'd an Account of his TRAVELS, and the following Play.

Christ's Passion; a Tragedy, 1640. Dedicated to King *Charles* I. Translated from the *Latin* of *Hugo Grotius*, with Annotations. It is excellently well done, and in the Year 1688 it was reprinted.

He translated *Ovid's Metamorphosis*, the whole Fifteen Books, the first Book of *Virgil's Æneis*, &c. He died at *Boxley-Abbey* in *Kent*, being the Seat of his Nephew Mr. *Wiat*, *Anno* 1643, and is buried in the Chancel of that Church.

Mr. CHARLES SAUNDERS.

A YOUNG Gentleman, who, in the Reign of King *Charles* II, writ a Play whilst he was a King's Scholar at *Westminster*-School, call'd,

TAMBERLAIN *the Great*; a Tragedy, acted at the Theatre Royal, 1681. This Play was likewise acted before the King at *Oxford*, with great Applause; and it is highly commended by Mr. *Banks* and other Poets. Plot from *Asteria*, and *Tamerlane*, a Novel.

Mr. THOMAS SCOT.

THIS Gentleman, Secretary to the Earl of *Roxburgh*, was educated at *Westminster*-School, from whence he remov'd to the University of *Cambridge*, and there finish'd his Education. He has writ two Plays.

I. *The Mock-Marriage*; a Comedy, acted at the Theatre in *Dorset-Garden*, 1696. This Play met with pretty

pretty good Succeſs, conſidering the Seaſon of the Year, and its being the firſt Eſſay of a young Writer.

II. *The Unhappy Kindneſs*, or *A Fruitleſs Revenge*; a Tragedy, acted at the Theatre Royal. This is only *Fletcher's Wife for a Month* alter'd; and the Character of the Wife to provoke the Husband to eaſe her of her Maidenhead, is heighten'd in this Play.

Mr. Elkanah Settle.

NOW *City-Poet*. This Gentleman was ſome time at *Trinity-College*, *Oxon*; upon his coming to *London*, and being poſſeſs'd with the Spirit of Poetry, he ſpent a very good Fortune. When his Neceſſities firſt obliged him to write, his Uncertainty in his Political Principles did him a Prejudice, and at laſt he made a Reſolution of quitting all Pretenſions to State-Craft, and to ſculk into a Corner of the Stage, and there die contented, which is his own Expreſſion in the Preface to one of his Pieces. He has writ Fifteen Plays, with various Succeſs: His Talent is Tragedy, and Mr. *Langbain* tells us, that he was Tragically dealt withal by Mr. *Dryden*, in his Diſpute with him. His Plays are as follow:

I. *The Empreſs of Morocco*; a Tragedy, acted at the Duke of *York's* Theatre with great Applauſe. It was ſo much in Eſteem, as to be perform'd at Court, and the Lords and Ladies of the Bed-Chamber play'd in it, 1673. Dedicated to *Henry* Earl of *Norwich*, Earl-Marſhal of *England*. This Play is writ in Heroick Verſe, and illuſtrated with Cuts, being the firſt Play that ever was ſo adorn'd. Mr. *Dryden*, Mr. *Shadwell* and Mr. *Crown* writ againſt it, which began a famous Controverſy betwixt the

the Wits of the Town, wherein Mr. *Dryden* was roughly handled, particularly by the Lord *Rochester* and the Duke of *Buckingham*, and Mr. *Settle* got the better of the Argument.

II. *Love and Revenge*; a Tragedy, acted at the Duke of *York*'s Theatre, 1675. Dedicated to the Duke of *Newcastle*. Great Part of this Play is taken from *The Fatal Contract*, writ by Mr. *Hemmings*.

III. CAMBYSES *King of Persia*; a Tragedy, acted at the Duke's Theatre, 1675. Dedicated to the Dutchess of *Monmouth*. This Tragedy is written in Heroick Verse. The Plot from *Justin*, *lib.* 1. *c.* 9. *Ammianus Marcellinus*, *lib.* 23. *Herodotus*, &c.

IV. *The Conquest of China by the Tartars*; a Tragedy, acted at the Duke's Theatre, 1676. Dedicated to the Lord *Howard* of *Castle-Rising*. This Play is likewise writ in Heroick Verse, and founded on History. For the Story, consult *Heylin's Cosmography*, *The Conquest of China*, written by *Palafax*, *Lewis de Gusman*, &c.

V. IBRAHIM, *the Illustrious Bassa*; a Tragedy, acted at the Duke's Theatre, 1677. Dedicated to the Dutchess of *Albemarle*. Plot from *The Illustrious Bassa*, a Romance, by *Scudery*.

VI. PASTOR FIDO, or *The Faithful Shepherd*; a Dramatick Pastoral, presented at the Duke of *York*'s Theatre, 1677. Dedicated to the Lady *Elizabeth Delaval*. This is Sir *Richard Fanshaw's* Translation from the *Italian* of *Guarini*, improv'd.

VII. *Fatal Love*, or *The forc'd Inconstancy*; a Tragedy, acted at the Theatre Royal, 1680. Dedicated to Sir *Robert Owen*. The Plot of this Play is taken from *Achilles Tatius's Clitiphon*, and *Leucippe*, a Romance, translated into *English*.

VIII. *The Female Prelate*, or *The History of the Life and Death of Pope* JOAN; a Tragedy, acted at the Theatre Royal, 1680. Dedicated to the Earl

of *Shaftesbury*. Plot from *Platina's Lives of the Popes*, tranſlated by Sir *Paul Ricaut*, and a ſmall Book of *The Life and Death of Pope* Joan, writ by Mr. *Cook*.

IX. *The Heir of Morocco, with the Death of Gayland*; a Tragedy, acted at the Theatre Royal, 1682. Dedicated to the Lady *Wentworth*.

X. *Diſtreſs'd Innocence*; or *The Princeſs of Perſia*; a Tragedy, acted at the Theatre Royal, 1691. Dedicated to *John* Lord *Cutts*. This Play was acted with Applauſe. The Author owns himſelf oblig'd to Mr. *Betterton* for ſome valuable Hints in this Play, and that Mr. *Montfort* wrote the laſt Scene of it.

XI. *The Ambitious Slave*, or *A Generous Revenge*; a Tragedy, acted at the Theatre Royal, 1694. Dedicated to *John Bright*, Eſq; This Play met with but ill Succeſs. The Scene is laid in *Perſia*.

XII. *The World in the Moon*; a Dramatick-Comic-Opera, perform'd at the Theatre in *Dorſet-Garden*, by his Majeſty's Servants, 1698. Dedicated to *Chriſtopher Rich*, Eſq;

XIII. *The City Ramble*, or *The Play-houſe Wedding*; a Comedy, acted at the Theatre Royal.

XIV. *The Virgin Prophetess*, or *The Fate of Troy*; an Opera.

XV. *The Ladies Triumph*; a Comic-Opera, preſented at the Theatre in *Lincolns-Inn-Fields* by Subſcription, 1718.

THOMAS SHADWELL, *Eſq*;

THIS Gentleman was deſcended from a very good Family in the County of *Norfolk*. He was very much in favour with the Quality, particularly the late Earl of *Dorſet*, who was his great Patron,

tron, and by his Lordſhip's Intereſt at Court at the Revolution, he ſucceeded Mr. *Dryden* as Poet-Laureat. His Talent was Comedy, and in his Plays there is a great variety of Characters. He well underſtood Humour, and could draw a Coxcomb in perfection; but he ſeem'd to be deficient in perfecting the Character of a fine Gentleman. In moſt of his Plays he endeavour'd to imitate *Ben Johnſon.* They are as follow:

I. *The Royal Shepherdeſs*; a Tragi-Comedy, acted by the Duke of *York*'s Servants, 1669. This Play was acted with Applauſe. It is taken from a Comedy writ by Mr. *Fountain*, call'd, *The Reward of Virtue.*

II. *The Sullen Lovers*, or *The Impertinents*; a Comedy, acted at the Duke of *York*'s Theatre, 1670. Dedicated to *William* Duke of *Newcaſtle.* The Author owns in his Preface, that he took a Hint in his Plot from *Moliere*'s *Les Facheux.*

III. *The Humouriſts*; a Comedy, acted by the Duke of *York*'s Servants, 1671. Dedicated to the Dutcheſs of *Newcaſtle.* Tho' I have very little regard for punning Wit, I cannot help ſaying, that the Humour of the Town occaſion'd this Play many Enemies.

IV. *The Miſer*; a Comedy, acted at the Theatre Royal, 1672. Dedicated to the Earl of *Dorſet* and *Middleſex.* The Plot of this Play is taken from *Moliere*'s *L'Avare.*

V. PSICHE; an Opera, preſented at the Duke of *York*'s Theatre, 1675. Dedicated to *James* Duke of *Monmouth.* Part of this Play is taken from the *French Pſiche*, and *Apuleius*'s *Golden Aſs.*

VI. *Epſom Wells*; a Comedy, acted at the Duke of *York*'s Theatre, 1676. Dedicated to the Duke of *Newcaſtle.* This is a very diverting Play.

VII.

VII. *The Virtuoso*; a Comedy, acted at the Duke of *York*'s Theatre, 1676. Dedicated to the Duke of *Newcastle*. This Play contains great variety of Humour.

VIII. *The Libertine*; a Tragedy, acted by the Duke of *York*'s Servants, 1676. Dedicated to the Duke of *Newcastle*. This Play was acted with great Applause, and is esteem'd one of the best of our Author's Performances.

IX. TIMON *of Athens*, or *The Man-Hater*; a Tragedy, acted at the Duke of *York*'s Theatre, 1678. Dedicated to the Duke of *Buckingham*. The greatest part of this Tragedy is taken from *Shakespear*'s Play of the same Name.

X. *The True Widow*; a Comedy, acted at the Duke's Theatre, 1679. Dedicated to Sir *Charles Sidley*. Mr. *Langbain* tells us, that the Characters and Humour in this Comedy are as well done as in any of that Age; but it did not meet with very good Success on the Stage.

XI. *The Woman-Captain*; a Comedy, acted at the Duke's Theatre, 1680. Dedicated to *Henry* Lord *Ogle*, Son to the Duke of *Newcastle*. This Play was acted with Applause.

XII. *The Lancashire Witches, and Teague O Divelly, the Irish Priest*; a Comedy, acted at the Duke's Theatre, 1682. This is a very entertaining Comedy, and Mr. *Heywood* and *Brome* have both writ on the same Subject.

XIII. *The 'Squire of Alsatia*; a Comedy, acted by their Majesties Servants, 1688. Dedicated to the Earl of *Dorset* and *Middlesex*. This Play is founded on *Terence*'s *Adelphi*, and was acted with very great Applause. Mr. *Langbain* tells us, that in this Play, and the *Lancashire Witches* there are several Reflections on the Clergy.

XIV.

XIV. *Bury-Fair*; a Comedy, acted by his Majesty's Servants, 1689. Dedicated to *Charles* Earl of *Dorset* and *Middlesex*, then Lord Chamberlain of his Majesty's Houshold. Part of this Play is taken from the Duke of *Newcastle's Triumphant Widow*, and *Moliere's Precieuses Ridicules*.

XV. *The Amorous Bigot, with the Second Part of Teague O Divelly*; acted by their Majesties Servants, 1690. Dedicated to the Duke of *Shrewsbury*.

XVI. *The Scowrers*; a Comedy, acted by their Majesties Servants, 1691. Dedicated to Queen *Mary*. This Play contains a great deal of low Humour. The Character of *Eugenia* seems to be a Copy of *Harriot*, in one of Sir *George Etherege's* Plays.

XVII. *The Volunteers*, or *The Stock-Jobbers*; a Comedy, 1693. Dedicated by the Author's Widow to the virtuous Queen *Mary*. Some Hints of this Play, in the Character of Sir *Timothy Castril*, seem to be taken from *Fletcher's Little French Lawyer*.

This Author likewise writ several other Pieces of Poetry, the chief whereof are, his Congratulatory Poem on his Highness the Prince of *Orange's* Coming to *England*; another on Queen *Mary*; his Translation of the Tenth Satire of *Juvenal*, &c. Most of the Poetical World have heard of the great Difference between him and Mr. *Dryden*, which produced that severe Satire of *Mac-Fleckno* from the latter; to which Mr. *Shadwell* made a sort of Reply in the Preface to a Poem he publish'd soon after. He died in the Year 1692, and lies buried in *Westminster-Abbey*, near the Remains of the famous *Spenser*. There is over him a white Marble Monument, with his *Busto*, and this Inscription:

Thomas Shadwell, Armiger, Antiqua stirpe in Comitatu Staffordiæ Oriundus, Poeta Laureatus & Historiographus Regius. Obiit nono die Dec. Anno Dom. 1692. *Ætat. suæ*, 52.

H. M. P. C.
In perpetuam pietatis Memoriam
Johannes Shadwell, M. D. Thomæ F.

Mr. Charles Shadwell.

THIS Gentleman was Nephew to *Thomas Shadwell*, Esq; He has writ two Plays.

I. *The Fair Quaker of Deal*, or *The Humours of the Navy*; a Comedy, acted at the Theatre Royal with Applause, 1714. Dedicated to his Friends in the County of *Kent*.

II. *The Humours of the Army*; a Comedy, acted at the Theatre Royal, 1716.

Mr. William Shakespear.

HE was the Son of Mr. *John Shakespear*, and was born at *Stratford* upon *Avon*, in *Warwickshire*, in *April* 1564. His Family, as appears by the Register and publick Writings relating to that Town, were of good Figure and Fashion there, and are mention'd as Gentlemen. His Father, who was a considerable Dealer in Wool, had so large a Family, Ten Children in all, that, though he was his eldest Son, he could give him no better Education than his own Employment. He had bred him for some time at a Free-School, where he acquir'd the Knowledge of the *Latin* Tongue; but the Narrowness of his Circumstances, and the want of his Assistance at Home, forc'd his Father to withdraw him from thence, and unhappily prevented his farther Proficiency in Learning.

Upon

Upon his leaving School, he ſeems to have given intirely into that way of living which his Father propos'd to him; and in order to ſettle in the World, he, while very young, married the Daughter of Mr. *Hathaway*, a ſubſtantial Yeoman in the Neighbourhood of *Stratford*.

In this kind of Settlement he continued for ſome time, 'till an Extravagance that he was guilty of, forc'd him both out of his Country and that way of living which he had taken up; and tho' it ſeem'd at firſt to be a Blemiſh upon his good Manners, and a Misfortune to him, yet it afterwards happily prov'd the Occaſion of exerting one of the greateſt Genius's that ever was known in Dramatick Poetry. He was ſeverely proſecuted by Sir *Thomas Lucy* of *Cherlepot*, near *Stratford*, for joining with ſome young Fellows, more than once, in robbing his Park. This Proſecution oblig'd him to ſhelter himſelf in *London*; and it was upon this Accident, that he is ſaid to have made his firſt Acquaintance in the Playhouſe, wherein he was receiv'd at firſt in a very mean Rank; but his admirable Wit, and the natural Turn of it to the Stage, ſoon diſtinguiſh'd him, if not as an extraordinary Actor, yet as an excellent Writer. I could never meet with any farther Account of him, as to the Parts he us'd to play, than that the Top of his Performance was the *Ghoſt* in his own HAMLET. It would be a great Pleaſure to ſee and know what was the firſt Eſſay of a Fancy like *Shakeſpear's*. Mr. *Dryden* ſeems to think that PERICLES is one of his firſt Plays; but tho' the Order of Time, in which the ſeveral Pieces were written, be generally uncertain, yet there are Paſſages in ſome of them which ſeem to fix their Dates. Whatever the particular Times of his Writing were, the People of his Age could not but be highly pleas'd to ſee a *Genius* ariſe amongſt them of ſo pleaſurable, ſo rich a

Vein, and ſo plentifully capable of furniſhing their favourite Entertainments. Beſides the Advantages of his Wit, he was in himſelf a good-natur'd Man, of great Sweetneſs in his Manners, and a moſt agreeable Companion; ſo that it is no wonder he made himſelf acquainted with the beſt Converſations of thoſe Times. Queen *Elizabeth* had ſeveral of his Plays acted before her, and gave him many gracious Marks of her Favour: What Grace ſoever the Queen conferr'd upon him, it was not to her only he ow'd the Fortune which the Reputation of his Wit made. He had the Honour to meet with many great and uncommon Marks of Favour and Friendſhip from the Earl of *Southampton*, (famous in the Hiſtories of that Time for his Friendſhip to the unfortunate Earl of *Eſſex*) to whom he Dedicated two Poems, VENUS and ADONIS, and TARQUIN and LUCRECE. For the Former of which Dedications, that Noble Lord gave him a Thouſand Pounds, which uncommon Bounty Mr. *Shakeſpear* gratefully acknowledg'd in the Dedication to the Latter.

What particular Friendſhips he contracted with private Men, I have not been able to learn, more than that every one who had a true Taſte of Merit, had generally a juſt Value and Eſteem for him. Mr. SPENSER ſpeaks of him in his *Tears of the Muſes*, not only with the Praiſes due to a good Poet, but even lamenting his Abſence with the Tenderneſs of a Friend.

His Plays are properly to be diſtinguiſh'd only into Comedies and Tragedies. Thoſe which are call'd Hiſtories, and even ſome of his Comedies, are really Tragedies with a Mixture of Comedy amongſt them. That way of Tragi-Comedy was the common Miſtake of that Age, and is indeed become ſo agreeable to the *Engliſh* Taſte, that tho' the ſeverer Criticks among us cannot bear it, yet the generali-

ty

ty of our Audiences ſeem to be better pleas'd with it than with an exact Tragedy.

There is certainly a great deal of Entertainment in his Comical Humours; and a pleaſing and well-diſtinguiſh'd Variety in thoſe Characters which he thought fit to meddle with. His Images are indeed every where ſo lively, that the Thing he would repreſent ſtands full before you, and you poſſeſs every Part of it. His Tales were ſeldom invented, but rather taken either from true Hiſtory, or Novels and Romances; and he commonly made uſe of them in that Order, with thoſe Incidents, and that extent of Time in which he found them in the Authors from whence he borrow'd them. Almoſt all his Hiſtorical Plays comprehend a great length of Time, and very different and diſtinct Places: But in recompence for his Careleſneſs in this Point, when he comes to another Part of the *Drama*, —— *The Manners of his Characters, in Acting or Speaking what is proper for them, and fit to be ſhewn by the Poet*, he may be generally juſtify'd, and in very many Places greatly commended. His Sentiments are great and natural, and his Expreſſion juſt, and rais'd in proportion to his Subject and Occaſion.

The latter part of his Life was ſpent, as all Men of good Senſe will wiſh theirs may be, in Eaſe, Retirement, and the Converſation of his Friends. He had the good Fortune to gather an Eſtate equal to this Occaſion, and in that to his Wiſh; and is ſaid to have ſpent ſome Years before his Death at his Native *Stratford*. His pleaſurable Wit and good Nature engag'd him in the Acquaintance, and intitul'd him to the Friendſhip of the Gentlemen of the Neighbourhood. The Plays he has written, are publiſh'd in the following Order, *viz.*

I. *The Tempeſt*; a Comedy, acted in the *Black-Fryars* with great Applauſe.

II. *The Two Gentleman of Verona*; a Comedy.

III. *The Merry Wives of Windsor*; a Comedy. This excellent Play was writ by the Command of Queen *Elizabeth.*

IV. *Measure for Measure*; a Comedy. The Plot of this Play is taken from *Cynthio Giraldi, Dec.* 8. *Nov.* 5. *Lipsii Monita, p.* 125, &c.

V. *The Comedy of Errors.* This Play is founded on *Plautus's Mænechmi.*

VI. *Much ado about Nothing*; a Comedy. For the Plot, see *Ariosto's Orlando Furioso*, and *Spenser's Fairy Queen.*

VII. *Love's Labour's lost*; a Comedy.

VIII. *A Midsummer Night's Dream*; a Comedy.

IX. *The Merchant of* VENICE; a Tragi-Comedy.

X. *As you like it*; a Comedy.

XI. *The Taming of the Shrew*; a Comedy. The Story of the Tinker, you may find in *Goulart's Hist. Admirables*, and *Pontus Heuterus Rerum Burdicarum.*

XII. *All's Well that ends Well*; a Comedy. The Plot of this Play is taken from *Boccace's* Novels, *Juliet of Narbona*, &c.

XIII. *Twelfth Night*, or *What you will*; a Comedy. In this Play there is something singularly ridiculous and pleasant in the fantastical Steward *Malvolio.* Part of the Plot taken from *Plautus's Mænechmi.*

XIV. *The Winter's Tale*; a Tragi-Comedy. For the Plot of this Play, consult *Dorastus* and *Faunia.*

XV. *The Life and Death of King* JOHN; an Historical Play. The Plot from *Matth. Paris, Walsingham, Fabian, Grafton, Stow, Speed*, &c.

XVI. *The Life and Death of King* RICHARD II; a Tragedy. Plot from the *English* Chronicles.

XVII. *The First Part of King* HENRY IV; an Historical Play, with the Life and Death of *Henry*, sirnam'd *Hotspur.* The Character of *Falstaff* in this Play, is allow'd by every Body to be a Master-piece.

XVIII.

XVIII. *The Second Part of* HENRY IV; *containing his Death, and the Coronation of K.* HENRY V. These Plays are founded on *Buchanan, Caxton, Grafton, Martin, Stow,* and other *English* Chronicles.

XIX. *The Life of King* HENRY V; an Historical Play. A Comical Part is likewise mix'd with the History in this Play.

XX. *The First Part of King* HENRY VI; an Historical Play. For the Story, consult *Fabian, Pol. Virgil, Hall, Hollingshead, Grafton, Stow, Speed,* &c.

XXI. *The Second Part of King* HENRY VI, *with the Death of the good Duke* HUMPHREY.

XXII. *The Third Part of King* HENRY VI, *with the Death of the Duke of* YORK. These Plays contain the whole Reign of this Monarch.

XXIII. *The Life and Death of* RICHARD III, *with the Landing of the Earl of* RICHMOND, *and the Battle at* Bosworth-Field.

XXIV. *The famous History of the Life of King* HENRY VIII. The Story is taken from *Hollingshead, Grafton, Stow, Speed, Herbert, Baker,* &c.

XXV. TROILUS *and* CRESSIDA; a Tragedy. Plot from *Chaucer.*

XXVI. CORIOLANUS; a Tragedy. The Story from *Livy, Dionysius Hallicarnassæus, Plutarch*'s Life of *Coriolanus,* &c.

XXVII. TITUS ANDRONICUS; a Tragedy.

XXVIII. ROMEO *and* JULIET; a Tragedy. The Plot of this Play is taken from *Bandello*'s Novels.

XXIX. TIMON *of* ATHENS; a Tragedy. Story from *Plutarch*'s Life of *M. Anthony, Lucian*'s *Dialogues, &c.*

XXX. JULIUS CÆSAR; a Tragedy. Story from *Livy, Plutarch, Suetonius,* &c. His Grace, the present Duke of *Buckinghamshire,* has divided the Two Revolutions in this Play, and made them into two excel-

lent Tragedies, one under this Title, the other call'd BRUTUS.

XXXI. *The Tragedy of* MACBETH; Plot from *Buchanan*, and other *Scots* Writers, *Heylin's Cosmography*, *Heywood's Hierarchy of Angels*, &c.

XXXII. HAMLET, *Prince of Denmark*. The Story from *Saxo-Grammaticus*, *Crantzius*, *Pontanus*, *Idacius*, &c.

XXXIII. *King* LEAR; a Tragedy. For the Plot see *Milton's Hist. of Engl. Leland*, *Monmouth*, &c.

XXXIV. OTHELLO, *the Moor of Venice*; a Tragedy. Plot from *Cynthio's* Novels, *Dec.* 3. *Nov.* 7.

XXXV. ANTHONY *and* CLEOPATRA; a Tragedy. The Story from *Appian*, *Dion*, *Cassius*, *Diodorus*, &c. and *Plutarch in vita Antonii*.

XXXVI. CYMBELINE; a Tragedy. Plot from *Boccace's* Novels.

XXXVII. PERICLES, *Prince of Tyre*; an Historical Play. Printed in his Life-time.

XXXVIII. *The London Prodigal*; a Comedy.

XXXIX. *The Life and Death of* THOMAS *Lord* CROMWELL; an Historical Play. The Plot from *Fox's Martyrology*, Dr. *Burnet's Hist. Reform. Fuller's Church Hist. Wanley's Hist. of Man. Hackwell's Apology*, and *Lloyd's Engl. Worthies*.

XL. *The History of Sir* JOHN OLDCASTLE, *the Good Lord* COBHAM; a Tragedy. See *Fuller's Church Hist. Fox's Book of Martyrs*.

XLI. *The Puritan*, or *The Widow of Watling-Street*; a Comedy. This is a very Diverting Play.

XLII. *A Yorkshire Tragedy*. This Play is rather an Interlude than a Tragedy, being very short, and not divided into Acts.

XLIII. *The Tragedy of* LOCRINE, *the eldest Son of King* BRUTUS. The Story from *Milton's Hist. of England*, *Ubaldino Le Vite delle Donne Illustri*, p. 7. &c.

He

He died *Anno* 1616, in the 53d Year of his Age, and was buried on the North Side of the Chancel, in the great Church at *Stratford*, where a Monument is plac'd in the Wall, representing his Statue leaning on a Cushion, with these Inscriptions:

Ingenio Pylium, Genio Socratem,
Arte Maronem,
Terra tegit, Populus mæret,
Olympus habet.

Stay, Passenger, why goest thou by so fast?
Read, if thou canst, whom envious Death hath plac'd
Within this Monument; Shakespear *with whome*
Quick Nature died, whose Name doth deck the Tombe
Far more than Cost, sith all that he hath Writ
Leaves living Art, but Page, to serve his Wit.

On his Grave-Stone underneath are the following Lines:

Good Friend, for Jesus' Sake, forbeare
To dig the Dust enclosed here.
Blest be the Man that spares these Stones,
And curst be he that moves my Bones.

The Character of Mr. *Shakespear* is best seen in his Writings. But since *Ben Johnson* has made a sort of an Essay towards it in his *Discoveries*, tho' he was not very cordial in his Friendship, I will venture to give it in his Words:

"I remember the Players have often mention'd it "as an Honour to *Shakespear*, that in Writing (what-"soever he pen'd) he never blotted out a Line. "My Answer hath been, *Would he had blotted a* "*Thousand*, which they thought a malevolent Speech.

"I

" I had not told Posterity this, but for their Igno-
" rance, who chose that Circumstance to commend
" their Friend by, wherein he most faulted. And
" to justify mine own Candor, (for I lov'd the Man,
" and do honour his Memory, on this side Idolatry,
" as much as any.) He was, indeed, Honest, and
" of an open and free Nature, had an excellent
" Fancy, brave Notions, and gentle Expressions;
" wherein he flow'd with that Facility, that some-
" times it was necessary he should be stop'd: *Suf-*
" *flaminandus erat*, as *Augustus* said of *Haterius*. His
" Wit was in his own Power; would the Rule of it
" had been so too. Many times he fell into those
" things which could not escape Laughter; as
" when he said in the Person of *Cæsar*, one speaking
" to him,

" Cæsar *thou dost me Wrong.*

" He reply'd:

" Cæsar *did never Wrong, but with just Cause.*

" and such like, which were ridiculous. But he re-
" deem'd his Vices with his Virtues: There was
" ever more in him to be Prais'd than to be Par-
" don'd."

As for the Passage which he mentions out of *Shakespear*, there is somewhat like it in *Julius Cæsar*, Vol. VI. p. 194. but without the Absurdity; * nor did I ever meet with it in any Edition that I have seen, as quoted by Mr. *Johnson*. Besides his Plays in this Edition, there are two or three ascrib'd to him by Mr. *Langbain*, which I have never seen,

* *Know*, Cæsar *doth not Wrong, nor without Cause*
Will he be satisfied. ——

ſeen, and know nothing of. As to the Character given of him by *Ben Johnſon*, there is a good deal true in it: But I believe it may be as well expreſs'd by what *Horace* ſays of the firſt *Romans*, who wrote Tragedy upon the *Greek* Models, (or indeed tranſlated 'em) in his Epiſtle to *Auguſtus*,

—— *Naturâ ſublimis & Acer*
Nam ſpirat Tragicum ſatis & fæliciter Audet,
Sed turpem putat in Chartis metuitq; Lituram.

Mr. *Dryden* was an Admirer of our Author, and, indeed, he owed him a great deal, as thoſe who have read them both may very eaſily obſerve. And, I think, in Juſtice to 'em both, I ſhould not on this Occaſion omit what Mr. *Dryden* has ſaid of him, in his Prologue to the *Tempeſt*, alter'd.

Shakeſpear, *who, taught by none, did firſt impart,*
To Fletcher *Wit, to lab'ring* Johnſon *Art.*
He, Monarch like, gave thoſe his Subjects Law,
And is that Nature which they Paint and Draw.
Fletcher *reach'd that which on his Heights did grow,*
Whilſt Johnſon *crept and gather'd all below:*
This did his Love, and this his Mirth digeſt,
One Imitates him moſt, the other beſt.
If they have ſince out-writ all other Men,
'Tis with the Drops which fell from Shakeſpear's *Pen.*
*The * Storm which vaniſh'd on the Neighb'ring Shoar,*
Was taught by Shakeſpear's *Tempeſt firſt to roar.*
That Innocence and Beauty which did ſmile
In Fletcher, *grew on this* Inchanted Iſle.
But Shakeſpear's *Magick could not copied be,*
Within that Circle none durſt walk but He.

I

* Alluding to the Sea-Voyage of *Fletcher.*

I must confess 'twas bold, nor would you now
That Liberty to vulgar Wits allow,
Which works by Magick supernat'ral Things:
But Shakespear's *Power is Sacred as a King's.*

The Works of Mr. *Shakespear*, consisting of his PLAYS and POEMS, are now printed in Nine Volumes, 12°.

Mr. LEWIS SHARP.

AN Author in the Reign of King *Charles* I, who writ one Play, call'd,

The Noble Stranger; a Comedy, acted at the private House in *Salisbury-Court*, 1640. Dedicated to Sir *Edmund Williams*.

Mr. S. SHEPHEARD.

A GENTLEMAN that liv'd in the Reign of King *Charles* I, and during the Prohibition of the Stage writ two Dramatick Pieces; but, as Mr. *Langbain* observes, he was more valued for his Loyalty than his Poetry. His Pieces are,

The Committee-Man Curried, a Comedy, in two Parts, 1647. Tho' they are stil'd Comedies, they are no longer than one Act of a Play. The greatest Part of them is stolen from Sir *John Suckling*, and Sir *Robert Stapleton*'s Translation of *Juvenal*.

THO-

THOMAS SHIPMAN, *Esq*;

AN Author that liv'd in the Reign of King *Charles* II. He was a Gentleman of a good Family, and very well educated, which render'd him acceptable to the Wits of the Age. He writ only one Play.

HENRY *the Third of France, Stab'd by a Fryar, with the Fall of the* GUISES; a Tragedy, acted at the Theatre Royal, 1678. Dedicated to the Marquess of *Dorchester*. The Story from *Davila*, and the Duke of *Esperon*'s Life.

This Gentleman publish'd *Carolina*, or *Loyal Poems*.

Mr. HENRY SHIRLEY.

THIS Author liv'd in the Reign of King *Charles* I. He writ one Play, call'd,

The Martyr'd Soldier; a Tragedy, acted at the private House in *Drury-Lane*, 1638. Dedicated to Sir *Kenelm Digby*. This Play was acted with great Applause; but was not publish'd 'till after the Author's Death.

Mr. JAMES SHIRLEY.

A *VOLUMINOUS* Dramatick Author, Contemporary with the Former. He was once of *Grays-Inn*, and Servant to the King; and was

was esteem'd a Second-Rate Poet, and a modest Writer. He had a great Veneration for his Predecessors; and he stil'd the famous *Ben Johnson* his Learned Master. Mr. *Langbain* gives him the highest Commendation, and, as is already observ'd by a certain * Author, he does the same to most of the indifferent Writers; so that should a Stranger to our Dramatick Poets read him, they would make an odd Collection of our *English* Poetry, for they would be sure to take *Heywood*, *Shirley*, &c. and leave *Dryden*, &c. But I think that Gentleman has shewn the same partiality, in some of his Characters, as Mr. *Langbain* has done in this and several others, (tho' he professes the contrary): And in his Account of *Beaumont* and *Fletcher*, he has not a little exerted the malicious Critick. But to return to our Author; he died since the Restoration, and writ the following Dramatick Pieces, being Thirty Eight in Number.

I. *The Changes*, or *Love in a Maze*; a Comedy, acted with Applause at the private House in *Salisbury-Court*, 1632. Dedicated in Verse to the Lady *Dorothy Shirley*. Part of it is taken from *The Maiden Queen*.

II. *Contention for Honour and Riches*; a Masque, 1633. Dedicated to *Edward Golding*, Esq;

III. HONORIA *and* MAMMON; a Comedy. This Play is grounded on the afore-mention'd Masque.

IV. *The Witty Fair One*; a Comedy, acted in *Drury-Lane*, 1633. Dedicated to Sir *Edmund Bushel*.

V. *The Traytor*; a Tragedy, acted by her Majesty's Servants, 1635. Dedicated to the Duke of *Newcastle*. This Play was originally writ by Mr. *Rivers*, a Jesuit; but very much alter'd by Mr. *Shirley*.

VI.

* *Mr.* Gildon's *Continuation of* Langbain.

VI. *The Young Admiral*; a Tragi-Comedy, acted at the private Houſe in *Drury-Lane*, 1637. Dedicated to the Lord *Berkley*.

VII. *The Example*; a Tragi-Comedy, acted in *Drury-Lane* by her Majeſty's Servants, 1637.

VIII. *Hide-Park*; a Comedy, acted in *Drury-Lane*, 1637. Dedicated to *Henry* Earl of *Holland*.

IX. *The Gameſter*; a Comedy, acted in *Drury-Lane*, 1637. This Play met with very good Succeſs. The Plot is taken from Queen *Margaret's* Novels, and *The Unlucky Citizen*.

X. *The Royal Maſter*; a Tragi-Comedy, acted at the Theatre in *Dublin*, 1638. Dedicated to the Right Honourable *George* Earl of *Kildare*. By the many Copies of Verſes in praiſe of this Play, 'tis very probable it was acted with Applauſe.

XI. *The Duke's Miſtreſs*; a Tragi-Comedy, acted by her Majeſty's Servants, 1638.

XII. *The Lady of Pleaſure*; a Comedy, acted at the private Houſe in *Drury-Lane*, 1638. Dedicated to *Richard* Lord *Lovelace*. The Plot of *Kickſhaw's* Enjoying *Aretina*, and thinking her the Devil, he has alſo brought into his *Grateful Servant*.

XIII. *The Maid's Revenge*; a Tragedy, acted at the private Houſe in *Drury-Lane*, with Applauſe, 1639. Dedicated to *Henry Osborn*, Eſq; For the Plot, ſee *God's Revenge againſt Murder*, written by *Reynolds*.

XIV. CHABOT, *Admiral of France*; a Tragedy, acted in *Drury-Lane*, 1639. The Story you may find in *Paul Jovius*, *Paul Æmilius*, *Mezeray*, and other Hiſtorians in the Reign of *Francis* I. Mr. *Chapman* join'd in this Play.

XV. *The Ball*; a Comedy, acted in *Drury-Lane*, 1639. Mr. *Chapman* likewiſe aſſiſted in this Comedy.

XVI.

XVI. ARCADIA; a Dramatick-Paſtoral, perform'd at the *Phœnix* in *Drury-Lane*, by her Majeſty's Servants, 1640. This Play is built on Sir *Philip Sidney's Arcadia.*

XVII. *The Humorous Courtier*; a Comedy, preſented at the private Houſe in *Drury-Lane*, 1640. This Play was acted with great Applauſe.

XVIII. *St.* PATRICK *for Ireland*; an Hiſtorical Play, 1640. For the Story, ſee *Bede's Life of St. Patrick, Sigibert, Baleus, Baronius*, &c.

XIX. *Love's Cruelty*; a Tragedy, acted by her Majeſty's Servants, at the private Houſe in *Drury-Lane*, 1640. Part of this Play is taken from Queen *Margaret's* and *Cynthio's* Novels.

XX. *The Triumph of Beauty*; a Maſque, 1646. Part of this Piece ſeems to be taken from *Shakeſpear's Midſummer Night's Dream*, and *Lucian's Dialogues.*

XXI. *The Siſters*; a Comedy, acted at the private Houſe in *Black-Fryars*, 1652. Dedicated to *William Pawlet*, Eſq;

XXII. *The Brothers*; a Comedy, 1652. Dedicated to *Thomas Stanley*, Eſq;

XXIII. *The Doubtful Heir*; a Tragi-Comedy, acted at the *Black-Fryars*, 1652. Dedicated to Sir *Edmund Bowyer*. For part of the Story, ſee *The Engliſh Adventures.*

XXIV. *The Court Secret*; a Tragi-Comedy, acted at the *Black-Fryars*, 1653. Dedicated to the Earl of *Strafford.* This Play was printed before acted.

XXV. *The Impoſtor*; a Tragi-Comedy, acted at the private Houſe in *Black-Fryars*, 1653. Dedicated to Sir *Robert Bolles*, Bart.

XXVI. *The Politician*; a Tragedy, acted in *Salisbury-Court*, 1655. Dedicated to *Walter Moyle*, Eſq; Part of the Plot is taken from *The Counteſs of Montgomery's Urania.*

XXVII.

XXVII. *The Grateful Servant*; a Tragi-Comedy, acted at the private House in *Drury-Lane*, 1655. Dedicated to *Francis* Earl of *Rutland*, and it was acted with good Applause. Part of this Play resembles *The Humorous Courtier*, writ by the same Author.

XXVIII. *The Gentleman of Venice*; a Tragi-Comedy, acted at the private House in *Salisbury-Court*, 1655. Dedicated to Sir *Thomas Nightingale*. Plot from *Gayton's Notes on Don Quixote, B. IV. c. 6*, &c.

XXIX. *The Contention of* AJAX *and* ULYSSES *for* ACHILLES'S *Armour*; a Masque, 1658. It is taken from *Ovid's Metamorphosis, Book XIII.*

XXX. CUPID *and* DEATH; a Masque, 1658. See *Ogilby's Æsop's Fables.*

XXXI. *Love Tricks*, or *The School of Compliments*; a Comedy, acted by the Duke of *York's* Servants in *Little Lincolns-Inn-Fields*, 1667.

XXXII. *The Constant Maid*, or *Love will find out the Way*; a Comedy, acted at a new House, call'd, *The Nursery* in *Hatton-Garden*, 1667. The greatest part of this Play is taken from others.

XXXIII. *The Opportunity*; a Comedy, acted at the private House in *Drury-Lane* by her Majesty's Servants. Dedicated to Captain *Richard Owen*. Part of this Play is borrow'd from *Shakespear's Measure for Measure.*

XXXIV. *The Wedding*; a Comedy, acted at the *Phœnix* in *Drury-Lane*. Dedicated to *William Gower*, Esq;

XXXV. *A Bird in a Cage*; a Comedy, acted in *Drury-Lane*. Dedicated to Mr. *William Prynne*.

XXXVI. *The Coronation*; a Comedy. This Play is printed with *Beaumont* and *Fletcher's*.

XXXVII. *The Cardinal*; a Tragedy, acted at the private House in *Black-Fryars*.

XXXVIII. *The Triumphs of Peace*; a Masque, presented before the King and Queen at *White-Hall*, 1633, by the Gentlemen of the Four Inns of Court.

Sir CHARLES SIDLEY.

THIS Gentleman may be deservedly rank'd in the first Class of Men of Wit and Gallantry: His Friendship was courted by every Body, and no one went out of his Company but pleas'd and improv'd: Time added but very little to Nature, for he was every thing that an *English* Gentleman could be. Besides an excellent Volume of Poems, he has given us Four Plays, *viz.*

I. *The Mulberry-Garden*; a Comedy, acted at the Theatre Royal, 1668. Dedicated to the Dutchess of *Richmond* and *Lenox*.

II. ANTHONY *and* CLEOPATRA; a Tragedy, acted at the Duke of *York's* Theatre, 1677. This Play was acted with great Applause. The Story from *Appian*, *Dion Cassius*, *Plutarch's* Life of *Anthony*

III. BELLAMIRA, or *The Mistress*; a Comedy, acted by his Majesty's Servants, 1687. This Play is taken from *Terence's Eunuch*.

IV. *Beauty the Conqueror*, or *The Death of* MARC ANTHONY; a Tragedy, in Imitation of the *Roman* way of Writing. Printed in the Year 1702, but never acted.

My Lord *Rochester*, in the Imitation of the Tenth Satire of the First Book of *Horace*, has the following Verses in his Commendation.

Sidley *has that prevailing gentle Art,*
That can with a resistless Charm impart
The loosest Wishes to the chastest Heart,

Rais

Raise such a Conflict, kindle such a Fire,
Betwixt declining Virtue, and Desire;
That the poor vanquish'd Maid dissolves away,
In Dreams all Night, in Sighs and Tears all Day.

Mr. WILLIAM SMITH.

AN Author, who, in the Reign of King *James* I, writ an Historical Play, call'd,

The Hector of Germany, or *The Palsgrave Prince Elector*; acted at the *Red Bull* by a Company of young Citizens, 1615. Dedicated to Sir *John Swinnerton*, Lord Mayor of *London*.

Mr. H. SMITH.

THE Author of one Play, some time since written, call'd,

The Princess of PARMA; a Tragedy.

Mr. EDMUND SMITH.

THIS Gentleman was Son of an eminent Merchant. His Education was at *Westminster*-School under the famous Dr. *Busby*, from whence he remov'd to *Christ-Church, Oxford*: He there gain'd the Reputation of a Universal Scholar, and was intimate with all who were accounted such; but out of a natural, not affected Negligence, he made little

Uſe of it after his ſetting out into the World. He writ one Play.

PHÆDRA *and* HIPPOLYTUS; a Tragedy, acted at the Theatre Royal in *Drury-Lane.* Dedicated to the Earl of *Halifax*; and to which no leſs Names than Mr. *Addiſon* and Mr. *Prior* were join'd, one for the Prologue, the other for the Epilogue. Several Draughts of Plays were found after his Death, but proved all unfiniſhed Sketches. His Character is finely drawn in an Epitaph by Mr. *Adams*, late of *Chriſt-Church*; and the Author of the *Tatler* deplores the want of Taſte in the Audience, for not encouraging his excellent Tragedy. He died at *Hartham* in *Wiltſhire*, the Seat of *George Duckett*, Eſq; and was buried in the Pariſh Church there, *Anno* 1710. His Inſcription before refer'd to runs thus:

M. S.

EDMUNDI SMITH. *A. M.*
Qui in Scholâ Weſtmon. *educatus,*
Ingenii, & Literaturæ Splendore,
Lepidâ Morum Comitate,
Ædem Chriſti Oxon. *cohoneſtavit*
Poeta, Orator, Philoſophus;
Cui Græcæ, *&* Romanæ *Laudis æmulo*
Diſciplinas ſuas Euclides, *&* Stagyrita,
Tubam Maro, Flaccus *Lyram,*
Euripides *Cothurnum, Facundiam* Cicero,
Certatim Detulere;
Ut quod paucis unquam contigit,
Id Egregio huic Juveni palmarium foret,
Tragœdiam in Hippolito *ſuo, reſtituere,*
Auriaci *gloriam Scriptis augere,*
Bodleio, Pocockio, Phillipſio, *Famam addere.*
Dum autem Judicio pollens limato,
De Sublimi *Dicendi genere*
Longinus *alter opus parat arduum,*

Heu!

Heu! fato immaturo extinctus est;
Viris Doctis, & Ingeniosis semper carus,
Eò nunc carior, quia abreptus.
Obiit A. D. MDCCX. *Ætat.* 42.

Mr. THOMAS SOUTHERNE.

THIS Gentleman was born at *Oxmantown* in *Dublin*, the Year of the Restoration of King *Charles* II. He was Four Years at the University there; from whence he came over to *England*, and in the Year 1678, enter'd himself of the *Middle-Temple*. He left the Studies of the Law, for the more pleasing Entertainment of the Muses, and afterwards, prompted by his active Temper, he quitted Poetry for the Wars; but he first wrote two Plays with very good Success. When the Duke of *Monmouth* came into *England*, he first went into the Army, in the Regiment of Foot rais'd by the Lord *Ferrers*, afterwards Commanded by the Duke of *Berwick*; and he had three Commissions, *viz.* of Ensign, Lieutenant, and Captain under King *James* in that Regiment. He wrote a Play in that King's Reign, a Year before the Revolution, call'd *The Spartan Dame*, a Tragedy, which has not yet been allow'd to come upon the Stage, tho' every Winter he is in hopes of its being permitted to appear. The Subject is taken from the Life of *Agis* in *Plutarch*, where the Character of *Chelonis*, between the Duties of a Wife and Daughter, may justify the Picture of so excellent a Woman. After the Revolution he writ Six Plays, which, with the Two before, are as follow:

I. *The Loyal Brother*, or *The Persian Prince*; a Tragedy, acted at the Theatre Royal, 1682. Dedica-

ted to the Duke of *Richmond*. The Prologue and Epilogue to this Play are written by Mr. *Dryden*. The Story is taken from *Tachmas Prince of Persia*, a Novel.

II. *The Disappointment*, or *The Mother in Fashion*; acted at the Theatre Royal, 1684. Dedicated to *James* Earl of *Ossory*. Part of the Plot of this Play seems to be borrow'd from *The Curious Impertinent* in *Don Quixote*.

III. *Sir Anthony Love*, or *The Rambling Lady*; a Comedy, acted at the Theatre Royal, 1690. Dedicated to *Thomas Skipwith*, Esq; This Play was acted with great Applause.

IV. *The Wives Excuse*, or *Cuckolds make themselves*; a Comedy, acted at the Theatre Royal, 1692. Dedicated to the Right Honourable *Thomas Wharton*, Esq; Comptroller of his Majesty's Houshold. There is a great deal of Gaity of Conversation, and Purity of Language in this Play.

V. *The Maid's Last Prayer*, or *Any thing rather than Fail*; a Comedy, acted at the Theatre Royal, 1693. Dedicated to the Honourable *Charles Boyle*, Esq;

VI. *The Fatal Marriage*, or *The Innocent Adultery*; a Play, acted at the Theatre Royal, 1694. Dedicated to *Anthony Hammond*, Esq; This Play appear'd on the Stage with vast Applause, the Distress being extreamly moving. The Tragical Part of this Play the Author owns he took from *The Nun*, or *The Fair Vow-Breaker*, a Novel, writ by Mrs. *Behn*; and the Incident of *Fernando* being persuaded to believe that he had been Dead, Buried, and in Purgatory, seems to be taken from *Fletcher's Little Thief*.

VII. OROONOKO; a Tragedy, acted at the Theatre Royal, 1696. Dedicated to his Grace *William* Duke of *Devonshire*. This Play met with such very great Success on the Stage, that Mr. *Verbruggen*, by

by his Playing therein, acquir'd the Reputation of one of the beſt Actors of his Time. Mr. *Congreve* wrote the Epilogue; and the Author owns in his Dedication, that the Plot is taken from Mrs. *Behn*'s Novel of that Name.

VIII. *The Fate of Capua*; a Tragedy, acted at the Theatre Royal, 1700. The Prologue of this Play is writ by the Honourable *Charles Boyle*, Eſq; and the Epilogue by Colonel *Codrington*. All theſe Plays are publiſh'd in Two Volumes 12°, 1713.

Mr. *Southerne*'s Play, call'd, *The Wives Excuſe*, or *Cuckolds make themſelves*, not meeting with the Succeſs it deſerv'd, Mr. *Dryden* ſent him theſe excellent Lines:

May be thou haſt not pleas'd the Box and Pit,
Yet thoſe who blame thy Tale, commend thy Wit;
So Terence *Plotted; but ſo* Terence *Writ.*
Like his, thy Thoughts are true, thy Language clean,
Ev'n Lewdneſs is made Moral in thy Scene.
The Hearers may for want of * Nokes *repine,*
But reſt ſecure, the Readers will be thine.
Nor was thy labour'd Drama damn'd or hiſs'd,
But with a kind Civility, diſmiſs'd:
With ſuch good Manners as the † Wife *did uſe,*
Who, not accepting, did but juſt refuſe.
There was a Glance at parting; ſuch a Look
As bids thee not give o'er, for one Rebuke.
But if thou wouldſt be ſeen, as well as read;
Copy one Living Author, and one Dead;
The Standard of thy Style, let Etherege *be:*
For Wit, th' Immortal Spring of Wycherley.
Seem after both, *to draw ſome juſt* Deſign,
And the next Age *will learn to Copy* Thine.

* A Famous Comedian.
† The Wife in the Play, Mrs. *Friendall*.

Sir Robert Stapleton.

THIS Learned Author, Gentleman-Usher of the Privy-Chamber to King *Charles* II, was very much esteem'd by that Prince. He wrote Two Plays.

I. *The Slighted Maid*; a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields* with great Applause, 1663. Dedicated to his Grace the Duke of *Monmouth*. Part of this Play is taken from *Mart. Epigr. l.* 4, &c.

II. Hero *and* Leander; a Tragedy, 1669. Dedicated to the Dutchess of *Monmouth*. Plot from *Ovid's Epistles*, and *Musæus Erotopagion*, *Greek* and *Latin*.

This Author likewise translated *Juvenal*, and *Musæus*.

Sir Richard Steele.

THIS Gentleman was born in *Dublin*. He left the Kingdom of *Ireland* young; was educated at the *Charter-House*; and, at his first Appearance in the World, rid privately in the Guards, when, he wrote a small Piece, call'd, *The Christian Hero*, &c. Upon Dedicating this Treatise to the Lord Cutts, (who was a Lover of Wit, and a Man of Wit himself) by that Nobleman's Interest he soon obtain'd a Captain's Commission. The Publick are very much indebted to him for the Entertainment he has given them

them in the *Tatler*, *Spectator*, *Guardian*, *Englishman*, *Lover*, *Reader*, and other publick Papers; and the noble Stand he lately made in Defense of his Country, and the *Protestant Succession* in the Most Illustrious House of HANOVER, against a *Corrupt Ministry*, ought always to be remembred to his Honour. Since his Majesty's Accession, he has had conferr'd on him the Honour of Knighthood, and some Publick Preferments, tho' I can't say equal to his Merit. As to his private Character, he is a Man of the most extensive good Nature, Candour, and Generosity. The Dramatick Pieces he has written are as follow:

I. *The Funeral*, or *Grief Al-a-Mode*; a Comedy, acted at the Theatre in *Drury-Lane*, 1702. Dedicated to the Countess of *Albemarle*. This Play has a great deal of Humour in it, and was acted with Applause.

II. *The Tender Husband*, or *The Accomplish'd Fools*; a Comedy, acted at the Theatre Royal, 1703. Dedicated to *Joseph Addison*, Esq; The Prologue to this Play is writ by Mr. *Addison*.

III. *The Lying Lovers*, or *The Ladies Friendship*; a Comedy, acted at the Theatre Royal, 1704. Dedicated to the Duke of *Ormond*. All these Plays met with Success on the Stage, and are printed in one Volume 12°, with a general Dedication to the Dutchess of *Hamilton*.

Mr. JOHN STEPHENS.

AN Author, who in the Reign of King *James* I, writ a Tragedy, call'd,

CYNTHIA's *Revenge*, 1613. This is one of the longest Plays that ever was written. The Plot from *Lucan's Pharsalia* and *Ovid's Metamorphosis*.

Mr.

Mr. William Strode.

THIS Gentleman, a Poet and Divine, liv'd in the Reign of King *Charles* I. He was born in *Devonshire*, and at Nineteen Years of Age was admitted Student of *Christ-Church-College, Oxford*; after he had taken his Degrees of Batchelor and Master of Arts, he was chosen University Orator, which Post he had not long enjoy'd, before he was made a Canon and Doctor of Divinity. He writ one Play.

The Floating-Island; a Comedy, acted before his Majesty by the Students of *Christ-Church*, 1639. This Play has a great deal of Morality in it, and was commended by the King. It was not printed 'till the Year 1655, Eleven Years after the Author's Death. He died in the Year 1644, and was buried in the Chapel of *Christ-Church*.

Sir John Suckling.

SON of Sir *John Suckling*, Comptroller of the Houshold to King *Charles* I. He was born at *Witham*, in the County of *Middlesex*, 1613, with a remarkable Circumstance of his Mother's going 'till the Eleventh Month with him, which the Naturalists look upon as a Sign of a vigorous and hardy Constitution; and it is certain, the Slowness of his Birth was sufficiently made up in the Quickness, Strength, and Pregnancy of his Parts, which he first discover'd by his strange Propensity to Languages; inso-

inſomuch that he is ſaid to have ſpoke *Latin* at Five Years old, and to have writ it at Nine.

From this early Foundation, he proceeded in the Courſe of his Studies, to apply the Uſe of Words to the Attainment of the Arts and Sciences, moſt of which he arrived to in an eminent Degree. Thoſe which he more particularly admired, were *Muſick* and *Poetry*; and tho' he excelled in both, he profeſſed neither, ſo as to make them his Buſineſs, but uſed them rather as his Miſtreſſes, to ſoften the Harſhneſs and Drineſs of his other Studies, juſt as his Leiſure or Fancy inclined him. His Learning in other Kinds was polite and general; and tho' the Sprightlineſs and Vivacity of his Temper would not ſuffer him to be long intent upon one Study, yet he had that which made amends for it in his ſtrength of Genius and Capacity, which requir'd leſs Pains and Application in him, than it did in others, to make himſelf Maſter of it.

When he had taken a Survey of the moſt remarkable Things at Home, he travell'd to digeſt and enlarge his Notions from a View of other Countries; where he made a Collection of their Virtues, without any tincture of their Vices and Follies, only that ſome thought he had a little too much of the *French* Air, which being not ſo agreeable to the Gravity and Solidity, for which his Father was remarkable, or indeed to the Severity of the Times he lived in, was imputed to him as a Fault, and the effect of his Travels. But it was certainly rather natural than acquired in him, the Eaſineſs of his Carriage and Addreſs being ſuitable to the Openneſs of his Heart, and to the Gaiety, Wit and Gallantry, which were ſo conſpicuous in him; and he ſeems all along to have piqued himſelf upon nothing more than the Character of a *Courtier*, and a *Fine Gentleman*, which he ſo far attained to, that he was allow'd

low'd to have the peculiar Happineſs of making every thing he did, become him.

He was not ſo devoted to the Muſes, or to the Softneſs and Luxury of Courts, as to be wholly a Stranger to the Camp. In his Travels he made a Campaign under the Great *Guſtavus Adolphus*, where he was preſent at three Battles, and five Sieges, beſides other Skirmiſhes between Parties; and from ſuch a conſiderable Scene of Action, gain'd as much Experience in Six Months, as otherwiſe he might have done in as many Years. And after his Return to his Country, he raiſed a Troop of Horſe for the King's Service entirely at his own Charge, and ſo richly and compleatly mounted, that it ſtood him in 12000 *l.* But his Endeavours did not meet with the Succeſs he promiſed himſelf for his Majeſty's Service, which he laid very much to Heart, and ſoon after this Miſcarriage was ſeized with a Fever, of which he died at Twenty Eight Years of Age. In which ſhort Space he had done enough to procure him the Love and Eſteem of all the politeſt Men who converſed with him: But as he had ſet out in the World with all the Advantages of Birth and Perſon, Education, Parts and Fortune, he had raiſed Peoples Expectation of him to a prodigious height; and if his Character does not appear enough diſtinguiſh'd in the Hiſtory of thoſe Times, it can be aſcribed to nothing but the Immaturity of his Death, which did not allow him time for Action.

I will not trouble the Reader with any other Character of his Writings, than what has been given of them by Mr. *Lloyd* in his Memoirs; that his Poems are clean, ſprightly and natural; his Diſcourſes full and convincing; his Plays well humour'd and taking; his Letters fragrant and ſparkling. He obſerves farther, that his Thoughts were not ſo looſe as his Expreſſions, nor his Life ſo vain as his

Thoughts,

Thoughts, and at the ſame time makes an Allowance for his Youth and Sanguine Complexion, which would eaſily have been rectified by a little more Time and Experience. Of this we have Inſtances in his Occaſional Diſcourſe about Religion to *My Lord Dorſet*, to whom he had the Honour to be related, and in his Thoughts of the Poſture of Affairs in the State to Mr. *Jermin*, afterwards *Earl of St. Albans*; in both which he has diſcovered, that he could Think as coolly, and Reaſon as juſtly, as Men of more Years, and leſs Fire. 'Tis in regard to theſe Thoughts, with ſome other Sentences of Religion and Morality, which he delivered to his Friends about him in the time of his Sickneſs, that Mr. *Lloyd* thus concludes his Account of him.

Ne hæ Zelantis animæ Sacriores
Scintillulæ ipſum, unde deciderant, ſpirantes
Cœlum, & Author Magnus ipsâ, quam
Aliis dedit, careret memoriâ; Intereſſe
Poſteris putavimus brevem Honoratiſſimi
Viri Johannis Sucklingii *vitam hiſtoriâ*
Eſſe perennandam.

Utpote qui Nobiliſſimâ Sucklingiorum *Familiâ oriundus, cui tantum reddidit, quantum accepit, honorem, Nat.* Cal. April 1613. Withamiæ *in* Agro Middleſ. *Renatus ibid.* Maii 7mo *& denatus* 164----- *haud jam Trigeſſimus, & ſcriptu digniſſima fecit, & factu digniſſima ſcripſit, Calamo pariter & gladio celebris, pacis Artium gnarus, & belli.*

He has given us Four Plays, *viz.*

I. AGLAURA; a Tragi-Comedy, acted at the private Houſe in the *Black-Fryars.* This was eſteem'd an excellent Comedy. The laſt Act of this Play

Play may be alter'd at pleasure to make it either Tragedy, or Tragi-Comedy.

II. *The Goblins*; a Tragi-Comedy, presented by his Majesty's Servants at the private House in the *Black-Fryars*.

III. BRENNORALT, or *The Discontented Colonel*; a Tragedy, likewise acted in the *Black-Fryars*.

IV. *The Sad One*; a Tragedy. This Play Sir *John* never finish'd. His Works, consisting of Plays, Poems, Letters and Discourses, are printed in One Volume 8vo.

GILBERT SWINHOE, *Esq*;

THIS Author liv'd in the Reigns of King *Charles* I and II. He was born in the County of *Northumberland*, and writ one Play, call'd,

The Unhappy Fair IRENE; a Tragedy, 1658. The Story is taken from *Bandello's* Novels, Life of *Mahomet* I, and the *Turkish* Chronicles.

T.

NAHUM TATE, *Esq*;

THIS Gentleman, our late *Poet-Laureat*, was born in the Kingdom of *Ireland*, and there educated. He was a Man of Learning, Candour, and Courteous to all. He had a good share of Wit, and a great deal of Modesty, which prevented his making his Fortune, and being incumber'd with

with Debts, he had for ſeveral Years the Patronage of the Earl of *Dorſet*. He died in the *Mint*, *Anno* 1716, and was interr'd in St. *George*'s Church *Southwark*. He has, beſides ſeveral Poetical Performances, and a Verſion of the PSALMS, (in conjunction with Dr. *Brady*) given us Nine Plays, *viz.*

I. BRUTUS *of* ALBA; an Opera, preſented at the Duke of *York*'s Theatre, 1678. Dedicated to the Right Honourable *Charles* Earl of *Dorſet* and *Middleſex*. The Deſign of this Opera is taken from *Virgil*'s *Æneids*, *B. IV.*

II. *The Loyal General*; a Tragedy, acted at the Duke's Theatre, 1680. Dedicated to *Edward Taylor*, Eſq;

III. RICHARD *the Third*, or *The Sicilian Uſurper*; an Hiſtorical Play, acted at the Theatre Royal, 1681. Dedicated to *George Raynsford*, Eſq; This was a Play of *Shakeſpear*'s reviv'd and alter'd.

IV. *The Ingratitude of a Common-wealth*, or *The Fall of* CAIUS MARIUS CORIOLANUS; acted at the Theatre Royal, 1682. Dedicated to *Charles* Lord *Herbert*, Marquiſs of *Worceſter*. Part of this Play is borrow'd from *Shakeſpear*'s *Coriolanus*.

V. *Cuckold's Haven*, or *An Alderman no Conjurer*; a Farce, acted at the Queen's Theatre in *Dorſet-Garden*, 1685. Dedicated to Colonel *Aſhton*. Part of the Plot of this Piece ſeems to be taken from *Ben Johnſon's Eaſtward Hoe*, and the *Devil's an Aſs*.

VI. *A Duke and no Duke*; a Farce, acted by their Majeſties Servants, 1685. Dedicated to Sir *John Hewyt*. In which are ſeveral Songs ſet to Muſick, with thorough Baſſes for the Theorbo or Baſs-Viol. The Plot from *Trappolin Suppos'd a Prince*.

VII. *The Iſland Princeſs*; a Tragi-Comedy, acted at the Theatre Royal, 1687. Dedicated to *Henry* Lord *Walgrave*. This is *Fletcher*'s *Iſland Princeſs* reviv'd, with Alterations.

VIII.

VIII. LEAR, *King of England, and his Three Daughters*; an Hiſtorical Play, acted at the Duke's Theatre, 1687. Dedicated to *Thomas Boteler*, Eſq; This Play was perform'd with great Applauſe. It is one of *Shakeſpear*'s reviv'd, with Alterations, and is now call'd, *The True and Ancient Hiſtory of King* LEAR.

IX. *Injur'd Love*, or *The Cruel Husband*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*.

Mr. JOHN TATEHAM.

CITY-POET in the Reign of King *Charles* I. He writ Four Plays.

I. *The Diſtracted State*; a Tragedy, 1651. Dedicated to Sir *John Sidley*.

II. *Scots Vagaries*, or *A Knot of Knaves*; a Comedy, 1652. Dedicated to *Robert Dormer*, Eſq;

III. *Love Crowns the End*; a Tragi-Comedy, 1657.

IV. *The Rump*, or *The Mirror of the Late Times*; a Comedy, acted at the private Houſe in *Dorſet-Court*, 1661. Dedicated to *Walter James*, Eſq; This Play has been reviv'd under the Title of *The Roundheads*.

Mr. WILLIAM TAVERNER.

THIS Gentleman is deſcended from the *Taverners* of North *Elmham* in *Norfolk*, who remov'd to *Nettle-Bed* in *Oxfordſhire*, and ſettled laſt at *Hexton* in *Hertfordſhire*. He is the Son of Mr. *Jeremiah Taverner* Face-Painter, was bred to the *Civil Law*,

Law, and is at this Time a Proctor of the *Arches*. He has writ Five Plays, *viz.*

I. *The Faithful Bride of Granada*; a Comedy.

II. *The Maid the Mistress*; a Comedy.

III. *The Female Advocates*, or *The Frantick Stock-Jobbers*; a Comedy. These three acted at the Theatre Royal in *Drury-Lane*.

IV. *The Artful Husband*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields* with Applause, 1716. Dedicated to the Earl of *Scarsdale*.

V. *The Artful Wife*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1717. This Play, tho' it did not meet with equal Success, is in all Respects far superior to the former.

Mr. Robert Taylor.

A GENTLEMAN, who, in the Reign of King *James* I, writ one Play, call'd,

The Hog has lost his Pearl; a Comedy, 1611. It was several times acted by a Set of *London*-Apprentices.

Mr. Lewis Theobald.

THIS Gentleman was born at *Sittingborne* in *Kent*, of which Place his late Father, Mr. *Peter Theobald*, was an eminent Attorney. His School-Learning he received chiefly under the Reverend Mr. *Ellis* at *Isleworth* in *Middlesex*, and hath since applied himself to the Study and Practice of the Law. He is mentioned here on account of the following

lowing Pieces, and Tranſlations, in the Dramatick Way.

I. *The Perſian Princeſs*, or *The Royal Villain*; a Tragedy, acted at the Theatre Royal in *Drury-Lane*. Printed in the Year 1715, and Dedicated to her Grace *Mary* Dutcheſs of *Ormond*. The Author ſays in his Preface, this Play was written and acted before he was full Nineteen Years old. The Plot ſeems to be a Fiction, and borrowed from no Circumſtances of the *Perſian* Hiſtory.

II. *The Perfidious Brother*; a Tragedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, 1716. This Play is built after the Model of the *Orphan*, the whole Scene of it lying in a private Family.

III. PAN *and* SYRINX; an Opera of one Act, ſet to Muſick by Mr. *Galliard*. Perform'd at the Theatre in *Lincolns-Inn-Fields*, 1717. For the Story conſult *Ovid's Metam.*

IV. Entertainments for a Subſcription-Opera, call'd, *The Lady's Triumph*; ſet to Muſick by Mr. *Galliard*. Perform'd at the Theatre in *Lincolns-Inn-Fields*, 1718. For the Maſque at the latter End, conſult the Story of *Decius Mundus*, and *Paulina* in *Joſephus*.

V. ELECTRA; a Tragedy. Tranſlated from the *Greek* of *Sophocles*, with Notes. Printed in the Year 1714. Dedicated to *Joſeph Addiſon*, Eſq;

VI. OEDIPUS, *King of Thebes*; a Tragedy. Tranſlated from *Sophocles*, with Notes. Printed in the Year 1715. Dedicated to the Right Honourable *Lewis* Earl of *Rockingham*.

VII. PLUTUS, or *The World's Idol*; a Comedy. Tranſlated from the *Greek* of *Ariſtophanes*, with Notes. Printed in the Year 1715. Dedicated to his Grace *John* Duke of *Argyle*. The Author has to this Tranſlation prefix'd a Diſcourſe, containing ſome Account of *Ariſtophanes* and his two Comedies of *Plutus*, and *The Clouds*.

VIII.

VIII. *The Clouds*; a Comedy. Translated from *Aristophanes*, with Notes. Printed in the Year 1715. Dedicated to *John Glanville*, Esq; This Play was likewise translated by *Thomas Stanley*, Esq; in the Year 1687.

What other Pieces this Author has publish'd, not being in the Dramatick Way, do not properly fall under the Notice of this Treatise. He has by him a Tragedy ready for the Stage, call'd, *The Death of* HANNIBAL, and has finish'd a Translation of the Seven Tragedies of ÆSCHYLUS.

Mr. THOMAS THOMPSON.

A PLAGIARY, who was so unhappy, that he could neither disguise or improve his Thefts. He publish'd two Plays.

I. *The English Rogue*; a Comedy, 1668. Dedicated to Mrs. *Alice Barret*.

II. *Mother* SHIPTON, *her Life*; acted with great Applause. The Plot from a little Book call'd by the same Name: Most of the Characters and Language are taken from *The City-Madam*, and *The Chast Maid of Cheapside*.

Mr. JOSEPH TRAPP, M. A.

QUONDAM Chaplain to the late Lord *Bolingbroke*, and at present Lecturer of St. *Martins in the Fields*. He was educated at *Wadham-College*, *Oxon*, where he writ a Play, call'd,

ABRAMULE, or *Love and Empire*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1704,

with Applauſe. Dedicated to the Right Honourable the Lady *Harriot Godolphin.* He has publiſh'd ſeveral Poems, and Tranſlations, particularly the *Æneis* of *Virgil* in Blank Verſe.

Mrs. CATHARINE TROTHER.

THIS Gentlewoman was deſcended of *Scots* Parents, but born and bred in *England.* She has writ Five Plays, wherein the Paſſions are well deſcrib'd, and the Diction is juſt and familiar.

I. AGNES *de* CASTRO; a Tragedy, acted at the Theatre Royal, 1696. Dedicated to the Right Honourable *Charles* Earl of *Dorſet* and *Middleſex.* This Play met with very good Succeſs. 'Tis built on a *French* Novel of the ſame Title, tranſlated into *Engliſh* by Mrs. *Behn.*

II. *Fatal Friendſhip*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1698. Dedicated to her Royal Highneſs the Princeſs *Anne* of *Denmark.* This Play was acted with very great Applauſe.

III. *The Unhappy Penitent*; a Tragedy, acted at the Theatre Royal.

IV. *Love at a Loſs*, or *Moſt Votes carry it*; a Comedy, acted at the Theatre Royal.

V. *The Revolution of Sweden*; a Tragedy, acted at the Theatre Royal. Mrs. *Trother* was very much inclin'd to Philoſophical Studies, and has written a very pretty ſmall Piece in Defenſe of Mr. LOCKE's *Eſſay concerning Human Underſtanding.* Some time after the writing of her laſt Play, ſhe was, by the late Biſhop of *Salisbury*, converted from the *Romiſh* Perſuaſion, and was, by his Lordſhip's Recommendation, married to a Clergyman.

Mr.

Mr. RICHARD TUKE.

AUTHOR of a Religious Play, call'd, *The Divine Comedian*, or *The Right Use of Plays*; a Sacred Tragi-Comedy, 1672. Dedicated to the Right Honourable the Countess of *Warwick*. This Play was first call'd, *The Soul's Warfare*.

Sir SAMUEL TUKE.

AN *Essex* Gentleman, a Colonel in the Army, who translated, with Improvements, an excellent *Spanish* Play, call'd,

The Adventures of Five Hours; a Tragi-Comedy, acted with great Applause, 1662. Dedicated to the Right Honourable *Henry Howard* of *Norfolk*, Esq; This Play has several Copies of Verses before it, writ by Mr. *Cowley*, Mr. *Evelyn*, and other eminent Poets.

Mr. CYRIL TURNER.

A GENTLEMAN, who, in the Reign of King *James* I, writ two Plays.

I. *The Atheist's Tragedy*. Part of the Plot is taken from *Boccace*'s Novels, *Day* 7. *Nov.* 6.

II. *The Loyal Brother*, or *The Revenger's Tragedy*; several times acted by the King's Servants.

Mr. *Winſtanly* writ this Couplet in Commendation of this Author:

His Fame to that mid Track was only rais'd,
As not to be deſpis'd nor over-prais'd.

U.

Sir JOHN VANBRUGH.

THIS Gentleman is deſcended from a very good Family in *Cheſhire*, and had beſtow'd on him a liberal Education. He was early inclin'd to Writing, and tho' his Plays are all univerſally applauded, yet his Modeſty would not permit him to affix his Name to any. He has a great deal of Wit in all his Performances, and ſhews a very great ſprightlineſs of Converſation. His Characters are juſtly drawn, appear more like Originals than Copies, and ſhew the Lineaments of Nature without the Stiffneſs of Art. His Men of Wit are really ſo, and, as another Author has obſerv'd, he puts Folly into ſuch a Light, that it is as diverting to the Reader as Spectator; and his Fools are ſo pleaſing, that you are not weary of their Company before they leave you. His Dialogue is extremely eaſy, and well turn'd, and I may venture to ſay, that this Gentleman and Mr. *Congreve* have juſtly gain'd the Preference of all our Modern Writers of Comedy. His Plays are as follow,

I. *The Relapſe*, or *Virtue in Danger*, being the Sequel to *Love's laſt Shift*, or *The Fool in Faſhion*; a Comedy, acted at the Theatre Royal, 1697. This Play

Play was acted with great Applause; and the Character of my Lord *Foppington* falls very little short of Sir *George Etherege*'s Sir *Fopling Flutter*, which is allow'd to be a Master-piece; but the broken Scenes are judg'd an Irregularity. This Play was writ in Six Weeks.

II. *The Provok'd Wife*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields* with great Applause: But some of our Criticks objected against it as a loose Performance, tho' I think the Design of it is very just; for it teaches Husbands how they ought to expect their Wives should shew a Resentment, if they use them as Sir *John Brute* did his: Such Husbands may learn, by fatal Experience, that neglected and abus'd Virtue and Beauty may be provok'd to yield to the Motives of Revenge, and that the forcible Solicitations of an agreeable Person, who not only demonstrates a Value, but a Passion for what the Possessor slights, may be sufficiently prevalent with an ill-us'd Wife to forfeit her Honour.

III. Æsop, a Comedy, acted at the Theatre Royal, with Applause. This Play was originally writ in *French* by Mr. *Boursaut*, but the Scenes of Sir *Polydorus Hogstye*, the *Players*, the *Senator* and the *Beau* are added by the Author. This Play contains a great deal of general Satire, and very useful Morality, yet it had not the Success it merited, especially in the first two Nights Representation: It was admir'd that this Play, which very much excels the *French* one, should not hold out above a Week, when that was acted for near a Month together; but these Things are easily accounted for, when we consider that at *Paris* there is no Prejudice against the Stage, and, in this City, all publick Entertainments are determin'd by Party Censures.

IV. *The False Friend*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

V. *The Mistake*; a Comedy, acted at the Theatre Royal.

VI. *The Confederacy*; a Comedy, acted at the Queen's Theatre in the *Haymarket*.

VII. *The Country-House*; a Farce. Translated from the *French*. Acted at both Theatres.

GEORGE VILLERS, *Duke of* Buckingham.

A NOBLEMAN of incomparable Parts in the Reign of King *Charles* II, and the greatest Ornament of that Prince's Court. He has honour'd the Stage with two Dramatick Performances.

I. *The Rehearsal*. The justest and truest Satire the World ever saw, and will be an everlasting Demonstration of the Author's Wit. When, his Grace began this Farce, I could never exactly learn; but thus much we may certainly gather from the Plays reflected on in it, that it was before the End of 1663, and finish'd before the End of 1664, because it had been several times Rehears'd, the Players were perfect in their Parts, and all things in readiness for its Acting, before the great Plague 1665, and that, then prevented it; but what was then intended, was very different from what now appears. In that, he call'd his Poet *Bilboa*, by which Name Sir *Robert Howard* was the Person pointed at. During this Interval many Plays came forth, writ in Heroic-Rhime; and on the Death of Sir *William D'Avenant*, 1669, whom Mr. *Dryden* succeeded as Laureat, it became still in greater Vogue: This mov'd the Duke

to

to change the Name of his Poet from *Bilboa* to *Bayes*. It was brought upon the Stage in the Year 1671, and acted with universal Applause.

II. *The Chances*; a Comedy, acted at the Theatre Royal. A beautiful and correct Edition of these Two Plays has been lately reprinted in a neat Pocket Volume, with a compleat Key to the former.

W.

Mr. LEWIS WAGER.

A LEARNED Clerk, who liv'd in the Reign of Queen *Elizabeth*, and wrote one Interlude.

MARY MAGDALEN, *her Life and Repentance*, 1567. This Play is printed in an old black Letter.

EDMUND WALLER, *Esq*;

THIS admirable Poet was born at *Coleshill* in *Hertfordshire*, in the Year 1605. He was Son of *Robert Waller* of *Agmondesham*, in the County of *Buckingham*, Esq; and his Mother was of the ancient Family of the *Hampdens* in that County. His Father was bred a Lawyer, and practis'd at the Bar some time, and by his prudent OEconomy left him an Estate of 3500 *l.* a Year, tho' his Family was but a younger Branch of the *Wallers* of *Kent*. His Father dying when he was very young, the Care of his Education

ducation fell to his Mother, who ſent him firſt to *Eton*-School, from whence he remov'd to *King's College, Cambridge.* He began to write at Sixteen, and was ſo early fit for Buſineſs, that at Seventeen Years of Age he was choſen into the laſt Parliament of King *James* I, and ſerv'd as Burgeſs for *Agmondeſham.* He had the Honour to be careſs'd by Perſons of the beſt Quality at Court, and was very intimate with my Lord *Falkland, Chillingworth, Godolphin,* &c. and likewiſe with the Counteſs of *Carliſle,* and others of the Fair Sex famous for their Wit; nor was he leſs converſant with the greateſt Wits of *France, Voiture, La Fontaine, St. Evremond,* &c. During the Uſurpation of *Oliver Cromwell,* he was concern'd in a Conſpiracy, to recover the City of *London* into the King's Hands; and being betray'd by his Siſter *Price,* he was fin'd 10000 *l.* and ſuffer'd Baniſhment. Upon the Reſtoration, he was us'd with great Humanity by King *Charles* II. He was very much in Love with the Lady *Dorothy Sidney,* whom in his Poems he calls *Sachariſſa:* ſhe was afterwards married to the Earl of *Sunderland.* He had a great deal of Wit; was generally admir'd for the Delicacy and Elevation of his Genius; and he was the firſt that refin'd our *Engliſh* Verſification. He writ two Dramatick Pieces.

I. POMPEY *the Great*; a Tragedy, acted by the Duke of *York's* Servants, 1664. This is a Tranſlation from *Corneille,* and the Earl of *Dorſet* and *Middleſex* aſſiſted in it.

II. *The Maid's Tragedy*; acted with great Applauſe. This is a Play of *Fletcher's* reviv'd, with Alterations, and an entire new Fifth Act.

Mr. *Waller's* Genius did not ſo much incline to Dramatick Writings as other Poetry, as may be collected from his Verſes on *Fletcher's* Plays:

I never yet the Tragick Strain assay'd,
Deter'd by that inimitable Maid;
And when I venture at the Comick Style,
Thy Scornful Lady *seems to mock my Toil.*

He died at *London* in the Year 1688, but was buried in *Beconsfield* Church-Yard, in the County of *Buckingham*, near the Vault of his Family. There is a Tomb erected over him with the following Inscriptions, written by Mr. *Rymer*:

On the Western End.

Edmundi Waller *hic jacet id quantum morti cessit,*
Qui inter Poetas sui temporis facile princeps,
Lauream, quam meruit adolescens,
Octogenarius haud abdicavit.
Huic debet Patria Lingua quod credas
Si Græce Latineque intermitterent, Musæ
Loqui amarent Anglice.

South Side.

Heus viator tumulatum vides Edmundum Waller,
Qui tanti Nominis Poeta, & idem avitis opibus,
Inter primos, spectabilis; Musis se dedit & patriæ.
Nondum Octodecenarius, inter Ardua Regni tractantes,
Sedem habuit a Burgo de Amersham *missus.*
Hic vitæ cursus: nec Oneri defuit senex, vixitq; semper
Populo charus, Principibus in deliciis, Admirationi
Omnibus.
Hic conditur Tumulo sub eodem
Rarâ Virtute & multâ prole Nobilis
Uxor, Maria ex Bressyorum Familia,
Cum Edmundo Waller, Conjuge Charissimo:
Quem ter & decies lætum fecit patrem,
V. Filiis, Filiabus VIII,
Quos Mundo dedit, & in Cœlum rediit.

East

East End.

Edmundus Waller, *cui hoc Marmor Sacrum est, Colshill nascendi locum habuit, Cantabrigiam Studendi, Patrem Robertum & ex Hampdena stirpe matrem; Cœpit vivere 3 Martii A. D.* 1605.
Prima Uxor Anna, Edwardi Banks Filia Unica Hæres;
Ex prima bis Pater factus; ex secunda tredecies, Cui & duo lustra Superstes; obiit 21 *October, A. D.* 1687.

North Side.

Hoc Marmore Edmundo Waller,
Mariæque ex secundis Nuptiis Conjugi, Pientissimis parentibus piissimè parentavit Edmundus Filius.
Honores bene-merentibus Extremos dedit, Quos ipse fugit
E L. W. J F. H. G. ex Testamento H M P. in Julii 1700.

Mr. William Walker.

A GENTLEMAN of a good Family, born in the Isle of *Barbadoes*, but educated mostly in *England*. He writ Two Plays.

I. *Victorious Love*; a Tragedy, acted at the Theatre Royal, 1698. Dedicated to the Honourable *James Kendall*, Esq; The Author writ this Play at Nineteen Years of Age, and acted a Part in it himself. It seems to be a kind of Imitation of *Oroonoko*.

II. *Marry or do Worse*; a Comedy, acted at the Theatre Royal.

Mr.

Mr. R. WAVER.

AUTHOR of a Dramatick Piece, call'd, *Lusty Juventus*; an Interlude, printed without any Date.

Mr. WILLIAM WAYER.

AUTHOR of one Play long since printed, call'd,

The Longer thou Liv'st, the more Fool thou art; a merry Comedy. This Play has no Date to it.

Mr. JOHN WEBSTER.

THIS Author was a Contemporary with *Decker*, *Marston*, and *Rowley*, and join'd with them in several Dramatick Pieces. He was Clerk of St. *Andrew's* Parish in *Holborn*, and esteem'd a tolerable Poet in those Days. The Plays he writ are,

I. *The White Devil*, or *The Tragedy of* P. GIORDANO URSINI, *Duke of Brachiano, with the Life and Death of* VITTORIA COROMBONA, *the famous Venetian Courtezan*; first acted at the *Phœnix* in *Drury-Lane*, 1612, and afterwards at the Theatre Royal, by their Majesties Servants.

II. *The Devil's Law-Case*, or *When Women go to Law, the Devil is full of Business*; a Tragi-Comedy, acted by their Majesties Servants, 1623. Dedicated

ted to Sir *Thomas Finch.* Part of the Plot of this Play is taken from *Skenkius's Observat. Medic. Goulart's Histories Admirables, Tom.* 1. *& V. Maximus, Lib.* 1. *c.* 8.

III. *The Dutchess of* MALFEY; a Tragedy, first acted privately in *Black-Fryars,* 1623. Dedicated to *George* Lord *Berkley.* This Play was acted with Applause, and has been once reviv'd. For the Plot, see *Bandello's Novels, Goulart's Hist. Admirab.* and *Beard's Theatre of God's Judgments.*

IV. APPIUS *and* VIRGINIA; a Tragedy, acted at the Duke of *York's* Theatre, 1659. This Play was reviv'd and alter'd by Mr. *Betterton* some Years since. Plot from *Livii Hist. Florus,* &c.

V. *The Thracian Wonder*; a Comic-Historical Play, acted with great Applause, 1661.

VI. *A Cure for a Cuckold*; a Comedy, 1661. Mr. *Rowley* assisted in the Composing of these two Plays.

JOHN WESTON, *Esq*;

AN Author, who in the Reign of King *Charles* II, writ one Play, call'd,

The Amazon Queen, or *The Amours of* THALESTRIS *and* ALEXANDER *the Great*; a Tragi-Comedy, 1667. This Play was writ in Heroick Verse, but never appear'd on the Stage. The Story you may find in *Strabo, Lib.* 11. *Q. Curt. Lib.* 6. *Justin, Lib.* 3.

Mr.

Mr. WHITAKER.

THIS Gentleman, in the Reign of K. *Charles* II, publish'd the following Play,

The Conspiracy, or *Change of Government*; a Tragedy, acted at the Duke of *York's* Theatre, 1680. Written in Heroick Verse.

Dr. ROBERT WILD.

A FANATICK Zealot, Author of *Iter Boreale*, other Poems, and one Play, call'd,

The Benefice; a Comedy, 1689. The Opinions the *Presbyterians* entertain of the Orthodox Clergy, may be easily collected from this Play. The Design is chiefly taken from another Play, call'd, *The Return from Parnassus*, or *A Scourge for Simony*.

Mr. LEONARD WILLAN.

THIS Gentleman liv'd in the Reign of King *Charles* II. He wrote a Pastoral, call'd,

ASTRÆA, or *True Love's Mirrour*, 1651. Dedicated to the Illustrious Princess *Mary*, Dutchess of *Richmond* and *Lenox*. Plot from a Romance of the same Name.

Mr.

Mr. GEORGE WILKINS.

AN Author, who, in the Reign of King *Charles* I, writ one Play.

The Miseries of Enforc'd Marriage; a Tragi-Comedy, 1637. Mrs. *Behn* is oblig'd to this Play for great part of the Plot of her *Town-Fop*, or *Sir Timothy Tawdry*.

This Author likewise join'd with *Day* and *Rowley* in the *Three English Brothers*.

JOHN WILMOT, *Earl of* Rochester.

TO this Illustrious Nobleman we are very much indebted for his excellent Alteration of,

VALENTINIAN; a Tragedy, acted at the Theatre Royal. Written originally by Mr. *Fletcher*, " who, (as Mr. *Wolseley* judiciously observes, *) tho' " he might be allow'd some Preference in the Skill " of a Play-Wright, (a Thing my Lord had not " much studied) in the Contrivance and working " up of a passionate Scene; yet my Lord had so " many other far more eminent Virtues to lay in the " contrary Scale, as must necessarily weigh down " the Ballance." The just Character of my Lord's Performance is, I think, given by Mrs. *Behn* in her Prologue to the Play.

Fam'd

* *See the Preface to* Valentinian, *which was publish'd by that Gentleman after his Lordship's Decease.*

Fam'd and substantial Authors give this Treat,
And 'twill be Solemn, Noble all and Great.
Wit, sacred Wit, is all the Business here,
Great Fletcher, *and the Greater* Rochester.
None but great Strephon's *soft and powerful Wit*
Durst undertake to mend what Fletcher *writ.*
Diff'rent their heavenly Notes: Yet both agree
To make an everlasting Harmony.
Listen, ye Virgins, to his charming Song,
Eternal Musick dwelt upon his Tongue:
The Gods of Love and Wit inspir'd his Pen,
And Love and Beauty was his glorious Theme.

Mr. ROBERT WILMOT.

AN Author in the Reign of Queen *Elizabeth.* He writ one Play at the Request of the Gentlemen of the *Inner-Temple*, call'd,

TANCRED *and* GUISMOND; a Tragedy, acted before her Majesty by the Gentlemen of the *Inner-Temple*, 1592. Dedicated to the Lady *Mary Peter*, and the Lady *Anne Grey.* Plot from *Boccace*'s Novels. *Nov.* 1. *Day* 4.

Mr. JOHN WILSON.

A GENTLEMAN who liv'd in the Reign of King *Charles* II. He resided some time in *Dublin*, and was Recorder of *Londonderry* in *Ireland.* He was Author of the four following Plays:

T I. An-

I. ANDRONICUS COMMENIUS; a Tragedy, 1663. For the Story, see *Leunclavius*, *Cantacuzenus*, and *Heylyn's Cosmography*, in the Description of *Greece*.

II. *The Projectors*; a Comedy, 1665. This Play met with very good Success on the Stage.

III. *The Cheats*; a Comedy, 1671. This is a diverting Comedy, and was acted with great Applause.

IV. BELPHEGOR, or *The Marriage of the Devil*; a Comedy, acted at the Queen's Theatre in *Dorset-Garden*, 1690. The Plot from *Quevedo's* Novels, and *Machiavel*.

Mr. NATHANIEL WOOD.

A CLERGYMAN of the City of *Norwich*, in the Reign of Queen *Elizabeth*, Author of one Dramatick Piece.

The Conflict of Conscience; a Pastoral, 1581. This Piece has a great deal of Morality in it, and was design'd to be presented in private Families as well as in publick.

Mr. JOHN WRIGHT.

A GENTLEMAN of the *Middle-Temple*. He writ two Plays.

I. THYESTES; a Tragedy, 1674. Dedicated to the Lord *Sherrard*. This is a Translation from *Seneca*.

II. *Mock*

II. *Mock* THYESTES; a Farce, 1674, writ in Burlesque Verse. Upon which, among others, were writ the following Lines:

Did SENECA *now live, he straight would say,*
That your Translation has not wrong'd his Play;
But that in every Page, in ev'ry Line,
Your Language does with equal Splendor shine.

Mr. THOMAS WRIGHT.

AUTHOR of one Play, call'd, *The Female Vertuosoes*; a Comedy, acted at the Queen's Theatre with Applause, 1693. Dedicated to the Right Honourable *Charles* Earl of *Winchelsea*. It is an improv'd Translation of *Moliere*'s *Femmes Scavantes*, i. e. *The Learned Ladies*.

ANNE *Countess of* Winchelsea.

THIS Lady, deservedly celebrated for her fine ODES on the *Spleen* and *Vanity*, has to her Collection of Poems, (publish'd in *Octavo*, 1713) added, ARISTOMENES, or *The Royal Shepherd*; a Tragedy. This Play was never represented on the Stage.

Some Memoirs of WILLIAM WYCHERLEY, Esq;

By Major *PACK.*

THIS Gentleman was Son of —— *Wycherley*, Esq; of *Shropshire*, who lived in the Neighbourhood of *Shrewsbury*, and was possessed of an Estate of about Six Hundred Pounds a Year. It is said he did not stand much indebted to the Tenderness of his Father, when his Debts and Misfortunes gave him most reason to demand and expect his Assistance; namely, after the Death of King *Charles*, and the Abdication of King *James*, with both which Princes he was in a great degree of Favour. However that may be, he was obliged to his Care for a liberal Education, as well as to Nature for his extraordinary Talents, which he improv'd with the greatest Refinements. After some Time spent at the University, he was removed to the Inns of Court, and enter'd of the *Middle-Temple:* But making his first Appearance in Town in a Reign when *Wit* and *Gaity* were the Favourite Distinctions, he soon left the dry Study of the Law, and gave into Pursuits more agreeable to his own *Genius*, as well as to the Taste of the Age. It was not long before he became generally known, and as much caressed by the Persons most Eminent for their Quality, or Politeness; and among others of that Character, and Rank, the famous Duke of *Buckingham* honour'd him

him with his Familiarity and Esteem: But whether he received any more profitable Marks of his Friendship than publick Professions, and outward Civilities, I am not able to declare. A Story that Mr. *Wycherley* related to me, upon another Occasion, makes me inclined to believe, that that Careless, tho' Ingenious Nobleman, might possibly neglect to reward Merit in him, as well as in the Person I am going to mention.

Mr. *Wycherley* always laid hold of any Opportunities, that offer'd, to represent to his Grace how well Mr. *Butler* had deserved of the *Royal Family*, by writing his inimitable *Hudibras*; and that it was a Reproach to the Court, that a Person of his Loyalty, as well as Wit, should suffer in that Obscurity, and under the Wants he did. The Duke seemed always to hearken with Attention enough, and at last undertook to Recommend his Pretensions to the King. Mr. *Wycherley*, to keep him steady to his Word, obtained of his Grace to name a Day, when he might introduce that Modest and Unfortunate Poet to his new Patron. At last an Appointment was made, and the Place of meeting was fixed to be at the *Roe-Buck*. Mr. *Butler* and his Friend attended accordingly. The Duke too joined them: But, as the Devil would have it, the Door of the Room where they sat was open, and his Grace, who had placed himself near it, observing a Pimp of his Acquaintance (the Creature too was a *Knight*) trip by with a Brace of Ladies, he immediately quitted his Engagement to go upon another kind of Duty that he was more ready at, than in doing good Offices to Men of Desert, tho' no Man was better qualify'd, both by his Fortune and Understanding, to protect them; and from that Hour to the Day of his Death, poor *Butler* never found the least Effect of his Promise. But to return

to Mr. *Wycherley* —— His Company was not only courted by the Men, but he found his Perſon as welcome to the Ladies; and as King *Charles* was extremely fond of him, upon account of his Wit, ſome of the Royal Miſtreſſes ſet no leſs Value (as I have heard) upon *thoſe Parts* in him of which they were more proper Judges. It is known to every one that hath converſed in the World, that the Amours of *Britain*, in the firſt Years of that Monarch, would furniſh as diverting Memoirs, if well related, as thoſe of *France*, publiſh'd by *Rabutin*, or thoſe of *Nero*'s Court, writ by *Petronius*. Among many other Pieces of Gallantry, I cannot forbear to mention one juſt, (*pour la rarité du fait*) that Mr. *Wycherley* was telling me once, they had in thoſe Days. It was this: There was a Houſe at the Bridge Foot (you ſee how diſtant the Scene lies now from what it did then) where Perſons of better Condition uſed to reſort for *Pleaſure* and *Privacy*. The Liquor the Ladies and their Lovers uſed to drink, at thoſe Meetings, was *Canary*; and among other Compliments, the Gentlemen paid their Miſtreſſes, this it ſeems was always one, to take hold of the Bottom of their Smocks, and, pouring their Wine thro' that *Filtre*, feaſt their Imagination with thought of what gave the *Teſto*, and ſo drink a Health to the *Toaſt*.

He is juſtly celebrated among the beſt of our *Engliſh* Comick Poets. His Plays are an excellent Satire upon the Vices and Follies of the Age he lived in. His Stile is Maſculine, and his Wit is pointed; and yet with all that Sharpneſs and Severity with which he appears on the Stage, thoſe who were of his Acquaintance applauded him for the Generoſity and Gentleneſs of his Temper. The Right Honourable the preſent Lord *Lanſdown* hath very finely vindicated his Friend upon this Head, to which A-

pology

pology I refer the Reader. Our Author was twice Married, once, in the younger Part of his Life, to the Countess of *Drogheda*, who settled her whole Fortune upon him: But his Title being disputed after her Death, the Expence of the Law, and other Incumbrances so far reduced him, that he was not able to satisfy the Impatience of his Creditors, and they flung him at last into Prison. I have been assured, that the *Bookseller* who printed his *Plain-Dealer*, by which he gained as much Money almost as the Author did Reputation, was so *Ungrateful* to his Benefactor, as to refuse to lend him Twenty Pounds in his extreme Necessities. In that Confinement he languished Seven Years, nor was released from those Bonds, 'till King *James* going to see the Play I just mention'd, was so charmed with the Entertainment, as to give order for the immediate Payment of his Debts, and farther allowed him a Pension of 200 *l. per Ann.* as long as he continued in *England*. But the bountiful Intentions of that Prince to him had not the design'd Effect, purely by the Modesty of this poor Gentleman, who was ashamed to tell my Lord *Mulgrave*, (the present Duke of *Buckingham*, whom the King sent to demand it) a full State of his Debts. Mr. *Wycherley* hath acknowledged to me, that this Nobleman likewise lent him once 500 *l.* upon his Bond. At last his Father (whom by the bye, they say, he shadowed under the Character of the litigious Lady *Blackacre*) died, and left him his Estate, but under very uneasy Limitations, he not being allowed to raise Money upon it for the Payment of his Debts. Yet as he had a Power to make a Joynture, he married, almost at the Eve of his Death, a young Gentlewoman of 1500 *l.* Fortune, part of which having applied to the Uses he wanted it for, he died in great Peace about eleven Days after the Celebration

of his Nuptials, in the Year 1715, and about the Eightieth of his Age. He lies interred in the Vault of *Covent-Garden* Church.

The Four excellent Plays Mr. *Wycherley* has given us, were publish'd in the following Order,

I. *Love in a Wood*, or *St.* JAMES's *Park*; a Comedy, acted at the Theatre Royal, 1672. Dedicated to the Dutchess of *Cleveland*.

II. *The Gentleman Dancing-Master*; a Comedy, acted at the Duke of *York*'s Theatre, 1673.

III. *The Plain-Dealer*; a Comedy, acted at the Theatre Royal, 1678. Dedicated to Madam *B*-----

IV. *The Country Wife*; a Comedy, acted at the Theatre Royal, 1683.

MODERN DRAMATICK POETS.

B.

Mr. CHARLES BECKINGHAM.

THIS Gentleman was educated at *Merchant-Taylors* School, and at Nineteen Years of Age gave us a Tragedy, call'd,

SCIPIO AFRICANUS; acted at the Theatre in *Lincolns-Inn-Fields*, 1717, with Applauſe. I think that he hath hit the Diction of the Stage very well; his Expreſſions are all very proper, and his Sentiments juſt. His Plot is founded on Truth, as delivered to us by Hiſtory, and is indeed very well ſuited for a Dramatick Performance. The Action is one and entire; the Epiſodes very judiciouſly interwoven, ſo that they conduce and ſeem to belong to the main Deſign. The Characters are well drawn, and the Unities of the Stage preſerv'd: In ſhort, it is an excellent Tragedy, conformable to the Rules of the Drama, and the Precepts of our Modern Criticks.

MAR-

Martin Bladen, *Esq*;

AUTHOR of one Play, call'd,

Solon, or *Philosophy no Defense against Love*; a Tragi-Comedy, never acted. It was printed in the Year 1705, unknown to the Author.

Mr. Barton Booth.

AN excellent Player, and the only living Ornament of the Tragick Scene. This Gentleman is descended from a very good Family, was born in *Lancashire*, and educated at *Westminster*-School under Dr. *Busby*. He has given us one Dramatick Piece, call'd,

Dido *and* Æneas; a Masque, perform'd at the Theatre Royal in *Drury-Lane*, with great Applause, 1716.

Mr. Abel Boyer.

A *FRENCH* Refugee, Author, (or rather Translator from *Racine*) of one Play, call'd,

Achilles, or Iphigenia *in* Aulis; a Tragedy, acted at the Theatre Royal.

Mr.

Mr. THOMAS BRERETON.

THIS Gentleman is the Son of *Thomas Brereton*, Esq; Major of the Queen's Dragoons in the Reign of King *William* III, and descended from a younger Branch of the ancient and noble Family of the *Brereton*s of *Brereton*, in the County of *Cheshire*. He was educated first at the Free-School of *Chester*; and afterwards under Mr. *Denis*, a *French* Refugee, who kept a Boarding-School in that City. From him he remov'd to *Brazen-Nose-College* in *Oxford*; of which he continu'd a Member during the space of Eight Years, but as yet has only taken the Degree of Batchelor of Arts. He is the Author of Two Dramatical Performances.

I. ESTHER, or *Faith Triumphant*; a sacred Tragedy in Rhime, with a Chorus after the Manner of the ancient *Greeks*. Translated with Improvements, from the *French* of Mr. *Racine*, by whom this Play was originally written for the particular Use of the Virgins or Nuns of St. *Cyr*, and by them acted in the Presence of *Louis* XIV. Mr. *Brereton* has prefix'd a large Dedication to the Lord Archbishop of *York*, in defence of such Compositions, against the Rants of *Tertullian* and Mr. *Collier*.

II. *Sir* JOHN OLDCASTLE, or *Love and Zeal*; a Tragedy, in which he all along keeps in view the *Polieucte*, or Martyr of Mr. *Corneille*.

This Author has begun a Translation of the other sacred Tragedy of *Racine*, call'd, ATHALIAH; as likewise a Comedy, which he entitles, *The Oxford Ladies*, or *The Nobleman*.

Mr.

Mr. JOHN DURANT BREVAL.

THIS Gentleman is Son of the late Dr. *Breval*, one of the Prebendaries of *Westminster*. He had his Education at *Westminster*-School, from whence he was elected to *Trinity-College* in *Cambridge*, of which he was some time Fellow: But leaving the University, he went into the Army, and has now a Lieutenant's Commission. He has given us one Dramatick Performance, call'd,

The Play is the Plot; a Comedy, acted at the Theatre Royal, 1717. This Play met with but indifferent Success, being, as himself allows, mere Farce. Part of it seems to be translated from some *French* Interludes in *Le Theatre Italien*. He has writ several very entertaining Poems, viz. *The Art of Dress*. II. *Mac Dermot*, or *The Irish Fortune-Hunter*. III. *Calpe*, or *Gibraltar*, &c.

Mr. CHRISTOPHER BULLOCK.

JOINT-MANAGER with Mr. *Keene* of the Theatre in *Lincolns-Inn-Fields*. He is the Son of Mr. *William Bullock*, a famous Comedian. He is a good Player, appears sprightly on the Stage, and generally acts those Parts in Comedy which are perform'd by Mr. *Cibber* at *Drury-Lane*. He has publish'd Five Dramatick Pieces.

I. *Woman's a Riddle*; a Comedy, acted with Applause. Dedicated to the Earl of *Wharton*, 1716. Part of this Plot is borrow'd from a *Spanish* Comedy, call'd, *Woman's the Devil*.

II. *The*

II. *The Cobler of Preston*; a Farce, acted with Applause, 1717. The Plan of this Farce is taken from *Shakespear's* Tinker of *Burton-Heath*, in the *Taming of the Shrew.*

III. *The Slip*; a Farce, acted with Applause.

IV. *The Adventures of Half an Hour*; a Farce.

V. *A Woman's Revenge*, or *A Match in Newgate*; a Comedy, of three Acts, acted with Applause. Chiefly taken from an old Play of *Marston's*, call'd, *The Dutch Courtesan.* All these Pieces were perform'd at the Theatre in *Lincolns-Inn-Fields.*

Mr. BURNABY.

IN this Gentleman's Account is omitted a Play wrote by him, call'd,

The Reform'd Wife; a Comedy, acted at the Theatre Royal in *Drury-Lane.*

C.

Mrs. CENT LIVRE.

IN this Gentlewoman's Account it should have been observ'd, that her Farce, call'd, BICKERSTAFF's *Burying*, or *Work for the Upholders*, was at first, several times acted at the Theatre Royal, and some time after again reviv'd under the Title of, *The Custom of the Country.*

Mr.

Mr. CIBBER.

THIS judicious Writer has taken upon him to Burlesque Mr. *Lee's Rival Queens*, or *The Death of* ALEXANDER *the Great*, in a Farce, call'd, *The Rival Queans*; mostly valuing himself upon the Wit of his punning Title, the Performance it self being only fit for the Mouth of *Punchianello*.

D.

Mrs. DAVIS.

THIS Gentlewoman is a Clergyman's Widow: She was born in *Ireland*, and has writ a Play, call'd,

The Humours of York; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1715.

Mr. JOHN DENNIS.

IN the Account this Gentleman sent, he omitted, but for what Reason is unknown to us, a Play wrote by him, call'd, *Gibraltar*, or *The Spanish Adventure*; a Comedy, acted at the Theatre Royal in *Drury-Lane*.

E. LAU-

E.

LAURENCE ECHARD, M. A.

THIS Gentleman, besides a Translation of TERENCE, has given us Three Comedies from PLAUTUS, I. AMPHITRYON, II. EPIDICUS, III. RUDENS; with Critical Remarks upon each Play. To which he has prefix'd a judicious Parallel between *Terence* and *Plautus*; and for a clearer Decision of the Point, that *Terence* was the more Polite Writer of Comedy, he produces the first Act of *Plautus's Aulularia*, and the first Act of his *Miles Gloriosus*, against the third Act of *Terence's Eunuch*. *It ought to be observ'd*, says Mr. *Echard*, *that* Plautus *was somewhat poor, and made it his principal Aim to please and tickle the common People; and since they were almost always delighted with something new, strange, and unusual, the better to humour them, he was not only frequently extravagant in his* Expressions, *but likewise in his* Characters *too, and drew them often more Vicious, more Covetous, more Foolish*, &c. *than generally they were, and this to set the People a gazing and wondring. With these sort of* Characters *many of our* Modern Comedies *abound, which makes 'em too much degenerate into* Farce, *which seldom fail of pleasing the Mob.* Mr. *Echard* has, in justice to Mr. *Dryden*, given us some Instances of his Improvement of AMPHITRYON, and concludes them with this just Remark in Compliment to our Nation, *We find that many of the fine Things of the Ancients are like Seeds, that when planted on* English Ground, *by a Poet's skilful Hand, thrive and produce*

excellent

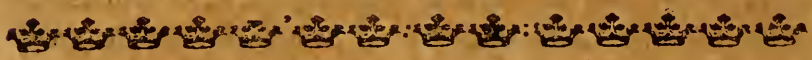
excellent Fruit. Thefe Three Plays are printed in a Pocket Volume. Dedicated to Sir *Charles Sidley.*

F.

Mr. THOMAS FORD.

AN Author, who, in the Reign of King *Charles* I. writ the following Play:

Love's Labyrinth, or *The Royal Shepherdefs*; a Tragi-Comedy, 1660. Part of this Play is borrow'd from *Gomerfal's Tragedy of Sforza Duke of Millan.* This Author likewife writ feveral other Pieces of Poetry, as his *Theatre of Wit,* &c. printed with this Play.



Mr. FYFE.

AUTHOR of a Play, call'd,

The Royal Martyr, or *King Charles the Firft*; a Tragedy.

G.

Mr. JOSEPH GAY.

AUTHOR of an excellent Farce, call'd, *The Confederates.* This Farce was written to expose the Obscenity and false Pretence to Wit, in a Comedy call'd, *Three Hours after Marriage.*

In which, Three mighty Bards their Forces join'd; * and in whose Praise were spoke the following Lines, at the Theatre Royal, by Mr. *Wilks.*

Such were the Wags who boldly did adventure,
To Club a Farce by Tripartite Indenture;
But let them Share their Dividend of Praise,
And wear their own Fools Cap instead of Bays.†

---

* *Mr.* John Gay, *Mr.* Pope, *and Dr.* Arbuthnott.
† *Prologue to the* Sultaness.

Mr. CHARLES GORING.

A GENTLEMAN who has writ one Play, call'd,

IRENE, or *The Fair Greek;* a Tragedy, 1708. Dedicated to the late Duke of *Beaufort.* Never acted.

Mr. GREBER.

AUTHOR of a Dramatick-Paſtoral, call'd, *The Loves of* ERGASTO.

Mr. BENJAMIN GRIFFIN.

A COMEDIAN, of about Three Years ſtanding at the Theatre in *Lincolns-Inn-Fields*. He is the Son of the late Reverend Mr. *Benjamin Griffin*, Rector of *Buxton* and *Oxnead*, in the County of *Norfolk*, the Seats of the *Paſtons*, Earls of *Yarmouth*, to which honourable Family he was many Years Chaplain. Our Author was born at *Oxnead* aforeſaid, and educated at the Free-School of *North-Walſham* in the ſaid County, founded by that Noble Family. He has publiſh'd an Alteration of an old Play, writ by *Maſſinger* and *Decker*, call'd,

I. *Injur'd Virtue*, or *The Virgin-Martyr*; a Tragedy, acted at *Richmond*, printed in 12°, 1714. Dedicated to *Henry* Earl of *Rocheſter*.

II. *Love in a Sack*; a Farce of Two Acts, 1715.

III. *The Humours of Purgatory*; a Farce of Two Acts, 1716.

IV. *The Maſquerade*, or *An Evening's Intrigue*; a Farce of two Acts, 1717. Theſe Farces were all perform'd at the Theatre in *Lincolns-Inn-Fields*.

Mr.

Mr. GRIMSTON.

A GENTLEMAN of a considerable Estate, who, when he was very young, wrote a Play, call'd,

The Lawyer's Fortune, or *Love in a Hollow-Tree*; a Comedy, acted by the Strolers at *Windsor*, 1706.

H.

Mr. HORDEN.

AUTHOR of a Play, call'd,

Neglected Virtue, or *The Unhappy Conquerour*; a Tragedy. He was an Actor of considerable Note, but was killed about the seventh Year of his Appearance.

K.

Mr. CHARLES KNIPE.

THIS Gentleman was educated at *Trinity-College, Cambridge*. He has writ one Dramatick Piece, call'd,

A City Ramble: or, *The Humours of the Compter*; a Farce of Two Acts, perform'd at the Theatre in *Lincolns-Inn-Fields*, with great Applause, 1715.

L.

Mr. THOMAS LUPON.

AUTHOR of a Play, call'd, *All for Money*; a Tragedy.

M.

MOLIERE.

ALL the Comedies of *Monsieur* MOLIERE being now translated, and deservedly esteem'd, I think it not improper in this Place, to give the Reader some Account of that Author and his Writings. MOLIERE was the Son of Mons. JEAN BAPTIST POQUELIN, an Upholsterer in the Palace-Royal at *Paris*; he kept his Shop under the *Piliers des Halles*, where our Author was born, *Anno* 1630. He was design'd by his Father for the Law, but his Genius carrying him a quite different Way, he became first an Actor, and afterwards a Writer of Comedies, and such as will ever be the greatest Ornament of that kind to his Country. His Plays are Thirty Two in Number, *viz.*

I. L'ESTOURDI. *Sir* MARTIN MAR-ALL. Mr. *Dryden* has made use of this Play, in his *Feign'd Innocence*, or *Sir Martin Mar-all.*

II. *Dépit Amoureux: The Amorous Quarrel.* Mr. *Dryden's Mock Astrologer*, and the greatest Part of Mr. *Ravenscroft's Wrangling Lovers*, are from this Play.

III. *Les*

III. *Les Precieuſes Ridicules : The Affected Ladies.* Mr. *Flecknoe's Damoyſelle*, Mr. *Shadwell's Bury-Fair*, Mr. *Dryden's Mock Aſtrologer*, Mrs. *Behn's Falſe Count*, are partly from this Comedy; as is the Song of Mr. *Crown* in Sir *Courtly Nice*, of, Stop Thief, ſtop Thief.

IV. *Le Cocu Imaginaire : The Imaginary Cuckold*, Sir *William Davenant's Play-Houſe to be Let*, Mr. *Molloy's Miſtake upon Miſtake*, are from this Comedy.

V. *L'Eſcole des Maris. A School for Husbands.* Some Characters in Sir *Charles Sidley's Mulberry Garden*, *Flecknoe's Damoyſelle Alamode*, *Ravenſcroft's London Cuckolds*, *Carlel's* Sir *Soloman*, or *Cautious Coxcomb*, are from this Play.

VI. *Les Facheux : The Impertinents. The Sullen Lovers*, by Mr. *Shadwell*, is from this Play.

VII. *L' Eſcole des Femmes. A School for Women.* Mr. *Carlel*, Mr. *Ravenſcroft*, Mr. *Flecknoe*, have alſo made uſe of this Play in their Comedies laſt mention'd.

VIII. *La Critique de L' Eſcole des Femmes. The School for Women Criticiſed.*

IX. *The Princeſs of Elis*, or *The Pleaſures of the Inchanted Iſland.*

X. Second Part.

XI. Third Part.

XII. *Le Marriage Forcé. The Forced Marriage.* Mrs. *Centlivre's Loves Contrivance*, is from this Comedy.

XIII. *L' Amour Medecin, Love the beſt Phyſician.* Mrs. *Centlivre* has taken whole Scenes of her laſt mention'd Play from this.

XIV. *Le Miſantrope. The Man-Hater.* The Deſign of Mr. *Wycherley's Plain Dealer*, is from this Play.

XV. *Le Medecin malgre lui, The forced Phyſician.* Mr. *Lacy's Dumb Lady*, or *The Farrier made Phyſician*; Mr. *Centlivre's Love's Contrivance*, or *L' Medecin Malgre Lui*, are alſo out of this Play.

XVI. *Le Sicilien, ou L' Amour Peintre, The Sicilian,* or *Love makes a Painter.* Mr. *Crown* in his *Country Wit,* and Sir *Richard Steele* in his *Tender Husband,* have taken ſome Incidents out of this Play.

XVII. *Amphitryon:* or, *The two Socia's.* Mr. *Dryden* has wonderfully improv'd this Play, in his, of the ſame Name.

XVIII. *L' Avare. The Miſer.* Mr. *Shadwell* has alter'd this, into one of the ſame Name.

XIX. GEORGE DANDIN: or, *The Wanton Wife.* Mr. *Betterton* has publiſh'd this Play with Improvements, under the Title of *The Amorous Widow:* or, *The Wanton Wife.*

XX. *Tartuffe,* or *The Hypocrite.* Mr. *Medbourne* has done this into *Engliſh* with ſome Alterations under the Title of *Tartuffe,* or *The French Puritan,* as has Mr. *Cibber,* but with greater Alterations, and call'd it *The Non-juror.*

XXI. *Monſieur de* POURCEAUGNAC: or, *Squire* TRELOOBY. Several Authors have built upon this Play, as Mr. *Ravenſcroft* in his *Careleſs Lovers,* Mr. *Motteux* in his *Love's a Jeſt;* it is alſo tranſlated by an unknown Hand, under the Title of *Squire Trelooby.*

XXII. *Le Burgeois Gentilhomme. The Gentlemen Citizen.* This is the ſame with Mr. *Ravenſcroft's Mamamouchi.*

XXIII. *Les Fourberies de Scapin. The Cheats of Scapin.* Mr. *Otway* has this, under the ſame Title.

XXIV. *Pſyche.* Mr. *Shadwell's Pſyche* is from this.

XXV. *The Learned Ladies.* Mr. *Wright's Female Virtuoſoes* is taken from this.

XXVI. *Don Garcia of Navarre:* or, *The Jealous Prince.*

XXVII. *The Impromptu of Verſailles.*

XXVIII. *The Libertine.* Mr. *Shadwell's* of the ſame Name is from this Play.

XXIX. *Melicerta.* An Heroick Paſtoral.

XXX. *Les*

XXX. *Les Amans Magnifiques. The Magnificent Lovers.*
XXXI. *The Countess of Escarbagnas.*
XXXII. *The Hypocondriack.* Mrs. *Behn's Sir Patient Fancy* is from this Play.

A Friend of Monsieur *Moliere's*, after his Death, writ a small Piece, intituled, *L'Ombre de* MOLIERE, *The Ghost of* MOLIERE, which we mention because it is bound up with his Works.

Mr. *Moliere* died in the Performance of his *Le Malade Imaginaire* (*The Hypocondriack*) on the Stage, the third Night of its Appearance; *Feb.* 17, *Anno Dom.* 1679, in the 63d Year of his Age.

CHARLES MOLLOY, *Esq*;

A GENTLEMAN of a good Family in the Kingdom of *Ireland.* He was born in *Dublin*, but educated for the most part abroad: Upon his coming into *England*, he enter'd himself of the *Inner-Temple.* He has writ Two Plays.

I. *The Perplex'd Couple*, or *Mistake upon Mistake*; a Comedy, 1714. Chiefly a Translation from the *French.*

II. *The Coquet*, or *The English Chevalier*; a Comedy, both acted at the Theatre in *Lincolns-Inn-Fields*, 1718, with Applause.

Sir THOMAS MOOR.

THIS Gentleman is the Author of a Piece, call'd,

MANGORA, *King of the Timbusians*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1717.

P.

Mr. Henry Porter.

THIS Author liv'd in the Reign of Queen *Elizabeth*, and wrote one Play, call'd,

The Two Angry Women of Abingdon; acted by the Lord Admiral's Servants, 1599.

Mr. John Philips.

A YOUNG Gentleman, now living, Author of Two Political Farces.

I. *The Earl of* Mar *Marr'd. With the Humours of* Jockey *the Highlander.*

II. *The Pretender's Flight:* or, *A Mock-Coronation; with the Humours of the facetious* Harry St. John. Both printed in the Year 1716.

R.

Mr. Edward Revet.

AUTHOR of a Play, call'd,

The Town-Shifts, or *The Suburb-Justice*; a Comedy, acted at the Duke's Theatre, with Applause, 1671.

Mr.

Mr. RIVERS.

A JESUIT, Author of a Play call'd, *The Traytor*; a Tragedy. This Play was alter'd, and brought on the Stage by Mr. *Shirley*, *Anno* 1635, as has been already obſerv'd; and in the Year 1692 it was reviv'd, under the Title of the Tragedy of AMIDEA, with a Dedication to the Earl of *Clincarty*, where the anonymous Reviver ſays, 'tis the beſt Tragedy this Age has produc'd; but tho' it does not deſerve any ſuch Character, it is allow'd to be a good Tragedy. It has been lately reviv'd and alter'd by Mr. *C. Bullock*.

S.

Mr. RICHARD SAVAGE.

THIS Gentleman is a Natural Son of the late Earl *Rivers*, by the Counteſs of *Macclesfield* (now Widow of the late Colonel *Bret*) ſhe being divorc'd by the Houſe of Lords from the Earl of *Macclesfield* on Account of his Birth. Earl *Rivers* himſelf ſtood Godfather, gave him his own Name, and ſaw it enter'd accordingly in the Regiſter-Book of St. *Andrew's Holborn*; and for whom, no doubt, he would have liberally provided, had not ſome unfair Methods been put in practice to deceive him, by a falſe Report of his Son's Death.

To

To his own Mother he has not been the leaſt oblig'd for his Education, but to her Mother the Lady *Maſon*; ſhe committed him to the Care of Mrs. *Lloyd* his Godmother, who, dying before he was Ten Years old, out of her tender Regard, left him a Legacy of 300 *l.* which was embezzled by her Executors.

Under all theſe Misfortunes, this Gentleman having a Genius for *Dramatick Studies*, gave us Two Plays between the Age of Nineteen and Twenty One.

I. *Woman's a Riddle*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1716. Dedicated to the Marquis of *Wharton*. The Story is taken from a *Spaniſh* Play, call'd, *La Dama Duende*.

II. *Love in a Veil*; a Comedy, acted at the Theatre Royal in *Drury-Lane*, 1718, with Applauſe. Dedicated to the Lord *Lanſdown*. The Story from a *Spaniſh* Play, call'd, *Peor eſta que eſtava*.

To the firſt of theſe Comedies, the Author, being unacquainted with the Management of the Stage, permitted Mr. *C. Bullock* to Dedicate it, and put his Name to the Title-Page, on account of ſome few Alterations he procur'd to be made in the Performance.

Mr. Edward Sharpham.

THIS Gentleman was a Member of the *Middle-Temple*, in the Reign of King *James* I. He writ one Play, call'd,

The Fleer; a Comedy, acted at the *Black-Fryars*, by the Children of the Revels, 1615. Part of this Play ſeems to be taken from *Marſton's Fawne*.

Sir

Sir EDWARD SHERBURNE.

THIS Gentleman has given us a Tranſlation of Four of *Seneca*'s Tragedies, *viz.*

I. MEDEA.

II. THEBAIS.

III. HERCULES. Which he has illuſtrated with large Notes. Printed in 8°. *An. Dom.* 1702.

IV. TROADES, or *The Royal Captives.*

Mr. JOHN SMITH.

A *YORKSHIRE* Gentleman, who writ a Play, call'd,

CYTHEREA, or *The Enamouring Girdle*, a Comedy, 1677. Dedicated to the Northern Gentry. This Play was never acted. He was for ſeveral Years before his Death Under-Maſter of *Magdalen* School in *Oxford*, and Maſter of Arts of the College to which it belongs.

Mr. SWINNY.

AUTHOR of one Play, call'd,

The Quacks; a Comedy, acted at the *Queen*'s Theatre in the *Hay-Market*.

T. *Mr.*

T.

Mr. NICHOLAS TROT.

AUTHOR of one Play, call'd, ARTHUR; a Tragedy.

Mr. JOHN TUTCHIN.

AUTHOR of a Paſtoral, call'd, *The Unfortunate Shepherd.* It is printed with a Collection of Poems, 1685.

W.

Mr. GEORGE WAPUL.

AUTHOR of one Play, call'd, *Tide Tarrieth for no Man*; a pleaſant and merry Comedy, printed 1611.

Mr.

Mr. WILKINSON.

AUTHOR of one Play, call'd, *Vice Reclaim'd:* or, *The Passionate Mistress*; a Comedy.

Mr. ROBERT WILSON.

THIS Gentleman liv'd in the Reign of Queen *Elizabeth*, and writ one Play, call'd, *The Cobler's Prophecy*; printed *Anno* 1655.

Mrs. WISEMAN.

SHE was a Servant in the Family of Mr. Recorder *Wright* of *Oxon*, where, having a pretty deal of leisure Time, which she spent in Reading Novels and Plays, she began a Play, and finish'd it after she came to *London*, call'd,

ANTIOCHUS *the Great:* or, *The Fatal Relapse*; a Tragedy, acted at the Theatre Royal, 1706, with Applause. She married a young Vintner, whose Name was *Holt*; and with the Profits arising from her Play, they set up a Tavern in *Westminster*.

Y.

Mr. Robert Yarrington.

THIS Gentleman liv'd in the Reign of Queen *Elizabeth*, and writ a Play, entitl'd *Two Tragedies in one.* Printed 1678. The Story of this Play, is the private Murders of one Mr. *Beech* and another Gentleman.

PLAYS

WRITTEN

By Anonymous AUTHORS.

A.

I. ALPHONSUS *King of Aragon*; an Hiſtorical Play, acted with Applauſe 1599. This Play has prefix'd to it, the Letters *R. G.*

II. APOLLO *Shroving*; a Comedy, 1627, with the Letters *E. W.*

III. AMINTA; a Paſtoral, 1628, tranſlated from the *Italian* of *Taſſo*; with *Ariadne's* Complaint, in Imitation of *Anguilara*.

IV. ALBION's *Triumph*; a Maſque perform'd at Court, 1631, by the King and Queen, and ſeveral Noblemen, the Sunday after Twelfth-Night.

V. ALBUMAZAR; a Comedy, acted before the King at *Cambridge*, by the Gentlemen of *Trinity-College*, 1634. Since reviv'd at the Theatre Royal, with a Prologue writ by Mr. *Dryden*.

VI. ANDROMANA, or *The Merchant's Wife*; a Tragedy, 1660. The Plot from Sir *Philip Sidney's Arcadia*, in the Story of *Plangus*. This Play has the Letters *J. S.*

VII.

VII. ANDRONICUS, *Impiety's long Succeſs*, or *Heaven's late Revenge*; a Tragedy, 1661.

VIII. ARIADNE, or *The Marriage of* Bacchus; an Opera. Tranſlated from the *French*, and preſented by the Academy of Muſick at the Theatre Royal in *Covent Garden*, 1674. It was dedicated to the King, and was written by Monſieur *P. P.*

IX. *The Amorous Gallant*, or *Love in Faſhion*; a Comedy in Heroick Verſe, 1675. It is a Tranſlation of *Corneille's l'Amour Alamode*, and ſome time appear'd under the Title of *The Amorous* Orontus.

X. *The Amorous Old Woman*, or *'Tis well if it Take*; a Comedy, acted at the Theatre Royal 1684. This Play was afterwards printed with the Title of *The Fond Lady*.

XI. *The Abdicated Prince*, or *The Adventures of Four Years*; a Tragi-Comedy, acted at *White-Hall* 1690. This Play contains the Tranſactions of the Court and Nation during the Reign of King *James* II.

XII. ALBION; an Interlude.

XIII. ABRAHAM's *Sacrifice*; a Play, ſuppos'd to be a Tranſlation from *Theodore Beza*.

XIV. *An Alarm for London*, or *The Siege of Antwerp, with the ventrous Acts and valiant Deeds of the Lame Soldier*; a Tragi-Comedy, acted by the Lord Chamberlain's Servants. Plot from *The Tragical Hiſtory of the City of Antwerp*.

XV. ARDEN *of Feverſham, his true and lamentable Tragedy*. For the Story, ſee *Goodwin, Hayward, Hollinſhead*, &c.

XVI. *The Arraignment of Paris*; a Dramatick-Paſtoral. *Shakeſpear* was ſuppos'd to be the Author of this Piece.

XVII. ARSINOE Queen of *Cyprus*; an Opera, perform'd at the Theatre in *Drury-Lane*,

XVIII. *Adventures at Madrid*; a Comedy.

XIX.

XIX. ALARBAS; an Opera, acted at the Queen's Theatre in the *Haymarket*.

XX. *The* ALBION *Queens*; a Tragedy, acted at the Theatre Royal.

XXI. *All for the Better*, or *The Infallible Cure*; a Comedy. Written by Mr. *Manning*.

XXII. ALMAHIDE; an Opera, presented at the Theatre in the *Haymarket*.

XXIII. ALMYNA, or *The Arabian Vow*; a Tragedy.

XXIV. *The Amorous Miser*, or *The Younger the Wiser*. By Mr. *Motteux*.

XXV. *As you find it*; a Comedy.

XXVI. ALTEMIRA; a Tragedy, acted at the Theatre Royal.

XXVII. *The Apparition*, or *The Sham Wedding*; a Comedy, acted at the Theatre Royal 1714. Written by a Gentleman of *Christ-Church-College* in *Oxford*. Dedicated to the Lord *Carteret*.

XXVIII. AJAX; a Tragedy. Translated from the *Greek* of *Sophocles*. Revised by Mr. *Rowe*, 1716.

XXIX. AGAMEMNON. Translated from *Seneca* by Mr. *J. Studley*.

XXX. AMADIS; an Opera. Perform'd at the Theatre in the *Haymarket*.

XXXI. APOLLO *and* DAPHNE; a Masque.

B.

I. THE *Bastard*; a Tragedy, 1552. The Plot and part of the Language from *The English Lovers*, and *The Unfortunate Spaniard*.

II. *The Battle of* ALCAZAR; a Tragedy, acted by the Lord High Admiral's Servants, 1594. The Story relates to *Sebastian* King of *Portugal*, and *Abdelemech* King of *Morocco*. Plot from *Heylin's Cosmography* in the History of *Spain*, &c.

III. *The Bashful Lovers*; a Tragi-Comedy, acted at the *Black-Fryars*, by his Majesty's Servants, 1655. This Play has the Letters *B. J.*

IV. *The Beau Merchant*; a Comedy. Written by Mr. *S*-----, a Gentleman of *Glocester*. Never acted.

V. *The Braggadocio*, or *The Bawd turn'd Puritan*; a Comedy, 1690. Writ by a Person of Quality.

VI. *The Banish'd Duke*, or *The Tragedy of* Infortunatus; acted at the Theatre-Royal 1690. The Character of *Infortunatus*, was drawn for the Duke of *Monmouth*.

VII. *The Bloody Duke*, or *The Adventures for a Crown*; a Tragi-Comedy, acted at the Court of *Alba Regalis*, by several Persons of Quality 1690. This Play is written by the Author of the *Abdicated Prince*: and exposes the *Popish-Plot*, &c.

VIII. BONDUCA, or *The* British *Heroine*; a Tragedy, with an Entertainment of Musick 1696. Dedicated to the Lord *Jefferys*. This is *Fletcher's Bonduca* reviv'd and alter'd; the two Universities club'd in it.

IX. *Band, Ruff, and Cuff*; an Interlude.

X. *The Bloody Banquet*; a Tragedy, acted at the Theatre-Royal.

XI. *The Battle of* Sedgmoor. A Farce, injuriously father'd upon the Duke of *Buckingham*. Never acted.

C.

I. CUPID's *Whirligig*; a Comedy, acted by the Children of the King's Revels 1616. Dedicated to Mr *Robert Hayman*. The Plot is taken from *Boccace*'s Novels.

II. *The Costly Whore*, a Comic-Historical Play, acted by the Company of the Revels 1633.

III. CHARLES *the First King of* England; a Tragedy 1649. Dedicated to King *Charles* the Second.

IV. *The Counterfeit Bridegroom*, or *The Defeated Widow*; a Comedy, acted at the Duke of *York*'s Theatre 1677. This is only *Middleton's*, *No Wit like a Woman's*, Printed with a new Title.

V. *The Constant Nymph*, or *The Rambling Shepherd*; a Dramatick Pastoral, presented at the Duke's Theatre 1678.

VI. *The Counterfeits*; a Comedy, acted at the Duke of *York's* Theatre, 1679. Plot from a *Spanish* Novel translated, call'd, *The Trapanner Trapann'd*. *Leonard* was suppos'd to be Author of this Play. Mr. *Cibber*'s *She wou'd and she wou'd not*, is taken from this Play.

VII. *The Christmas Ordinary*; a Comedy, acted at a Gentleman's House among other Revels 1682. This Piece is Written by a Gentleman who was Master of Arts, and has to it, the Letters *W. R.*

VIII. *The Coronation of Queen* ELIZABETH, or *The Restoration of the Protestant Religion, and Downfal of the Pope*; an Historical Play. This has likewise the Letters, *W. R.*

IX. *The Cornish Comedy*; acted at the Theatre in *Dorset-Garden* 1696. Dedicated to *Christopher Rich*

Esq; one of the Patentees of his Majesty's Theatre. Writ by a *Cornish* Attorney.

X. *The Commons Condition*; a Comedy.

XI. CROMWELL'S *Conspiracy*; a Tragi-Comedy, which I can give no Account of.

XII. *The Contention between York and Lancaster*. In Two Parts; containing the Death of the good Duke *Humphrey*, the Banishment and Death of the Duke of *Suffolk*, and the Tragical End of the proud Cardinal of *Winchester*, with the Notable Rebellion of *Jack Cade*, and the Duke of *York*'s first Claim to the Crown. This Play differs very little from *Shakespear*'s *Hen.* VI*th*, 2 Part.

XIII. CÆSAR'S *Revenge*; a Tragedy.

XIV. CYRUS *King of Persia*; acted at the Theatre-Royal.

XV. *The Cruel Debtor*; a Play, only nam'd by Mr. *Kirkman*.

XVI. *The Combat of Caps*; a Masque.

XVII. *The Contrivances*, or *More Ways than one*; a Farce, acted at the Theatre-Royal 1715. By Mr. *Cary*.

XVIII. *The Careless Shepherds*.

XIX. CAMILLA; an Opera, acted at the Theatre in the *Hay-Market*.

XX. *The Cares of Love*; a Comedy.

XXI. CINNA'S *Conspiracy*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*.

XXII. *The Conquest of Spain*; a Tragedy.

XXIII. *The Cruelty of the* Spaniards *in* Peru; express'd by Instrumental and Vocal Musick, and by Art of Perspective in Scenes, *&c.* Represented daily at the *Cockpit* in *Drury-Lane* at three Afternoon punctually, 1658.

XXIV. *The City Madam*; a Comedy.

XXV. CYRUS, *King of* Persia; a Tragedy.

XXVI. CLOTILDA; an *Italian* Opera, presented at the Theatre in the *Haymarket*.

XXVII. *Sir* CLYMON, *Knight of the Golden Shield, and* CLAMYDES *the white Knight*; an Hiſtorical Play, 1699. *Clymon* was Son of the King of *Denmark*, and *Clamydes* Son of the King of *Suavia*.

D.

I. DARIUS; an Interlude 1565. Taken from the third and fourth Chapter of *Eſdras*.

II. *The Debauchee*, or *The Credulous Cuckold*; a Comedy, acted at the Duke of *York's* Theatre 1677. This is *Broome's Mad Couple well Match'd*, reviv'd by Mrs. *Behn*.

III. DAMON *and* PYTHIAS; an Hiſtorical Play.

IV. *The Deſtruction of Jeruſalem*.

V. *The Divine Maſque*. Dedicated to General *Monk*.

VI. DICK SCORNER; a Play taken Notice of, by Mr. *Kirkman*.

VII. *The Different Widow*, or *Intrigue A-la-mode*; a Comedy.

VIII. *Dr. Dodipole*; a Comedy, acted at the Theatre-Royal.

IX. *The Doating Lovers*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1715, by *Newburgh Hamilton*, Gent.

X. *The Drummer*, or *The Haunted-Houſe*; a Comedy, acted at the Theatre-Royal, 1715. With a Preface by Sir *Richard Steele*.

XI. *The Death of* DIDO; a Maſque.

E.

I. EDWARD III; an Hiſtorical Play, 1599. Plot from our *Engliſh* Chronicles.

II. *Every Woman in her Humour*; a Comedy, 1609.

III. ELECTRA; a Tragedy, printed at the *Hague* 1649, and preſented to her Highneſs the Lady *Elizabeth*. It is a Tranſlation from *Sophocles*, and has in the Front the Letters *C. W.*

IV. *The Extravagant Shepherd*; a Paſtoral-Comedy, 1654. This Piece is tranſlated from *Corneille*; Dedicated to Mrs. *Thornhill*. To the Title-Page of this Play are prefix'd the Letters *T. R.*

V. Engliſh *Men for Money*, or *A Woman will have her Will*; a Comedy, acted with great Applauſe, 1656.

VI. ELVIRA, or *The Worſt not always true*; a Tragi-Comedy, written by a Perſon of Quality, 1667. The Lord *Digby* was ſuppos'd to be the Author of this Play.

VII. *The* Engliſh *Princeſs*, or *The Death of* Richard III; a Tragedy, 1673. This Play was aſcrib'd to Mr. *John Carlel*. The Plot from *Hollingshead*, *Speed*, *Baker*, &c.

VIII. *The Empreſs of* Morocco; a Farce, acted by his Majeſty's Servants, 1674, ſaid to be writ by Mr. *Tho. Duffet*.

IX. EDWARD III, *with the Fall of* Mortimer, *Earl of* March; an hiſtorical Play, acted at the Theatre Royal, 1690. Dedicated to *Henry* Lord Viſcount *Sidney*. Plot from the *Engliſh* Chronicles, and a Novel tranſlated from the *French*, call'd, *The Counteſs of* Salisbury.

X. *Enough's as good as a Feast*; a Comedy.

XI. *An Evening Adventure*, or *A Night's Intrigue*; a Comedy, from the *Spanish*.

XII. ERNELINDA; an Opera, perform'd at the Theatre in the *Haymarket*.

XIII. ETEARCO; an Opera, perform'd at the Theatre in the *Haymarket*.

XIV. EMILIA; a Tragedy, 1672. Dedicated to the only Few—— The Author in his Dedication confesses that he has taken the Hint of the Plot from *La Constanza di Rosamondo* of *Aurelio Aureli*.

F.

I. THE *Fair Maid of* Bristol; a Comedy, acted before the King and Queen at *Hampton-Court* 1605.

II. *Fair* EM *the Miller's Daughter of* Manchester, *with the Love of* WILLIAM *the Conquerer*; a Comedy, acted by the Lord *Strange's* Servants, 1631.

III. *The False Favourite Disgrac'd, and the Reward of Loyalty*; a Tragi-Comedy, 1657. This Play was never acted.

IV. *The Feign'd Astrologer*; a Comedy, translated from the *French* of *Corneille*, 1668. The Plot from *Calderon's El Estrologo fingido*.

V. FLORA's *Vagaries*; a Comedy, acted at the Theatre Royal, 1670. This Play is ascrib'd to Mr. *Rhodes*. Plot from *Boccace's* Novels, *D.* 3. *N.* 3.

VI. *The Fatal Jealousy*; a Tragedy, acted at the Duke of *York's* Theatre, 1673. Plot from *Johannes Gigas's Postills*, *Theatre of God's Judgments*, *Unfortunate Lovers*, &c.

VII. *The* French *Conjurer*; a Comedy, acted at the Duke's Theatre, 1678. Plot from the Stories of *Dorido* and *Cloridia*, and the Merchant of *Sevil*, in the Romance of *Guzman*. This Play has the Letters, *T. P.*

VIII. *The Factious Citizen*, or *The Melancholy Visioner*; a Comedy, acted at the Duke of *York*'s Theatre, 1685.

IX. *The Folly of Priestcraft*; a Comedy, 1690. Mr. *Langbain* tells us, that this is an excellent Piece of Satire.

X. *The Fairy Queen*; an Opera, presented at the Queen's Theatre, 1692. This is borrow'd from *Shakespear's Midsummer Night's Dream.*

XI. FULGIUS *and* LUCRELLE.

XII. *Free Will*; a Tragedy. Translated from the *Italian* by one *H. C.*

XIII. *The Faithful Shepherd*; a Dramatick Pastoral. Plot from *Guarini's Pastor Fido.*

XIV. *The Fatal Discovery*, or *Love in Ruins*; a Tragedy, acted at the Theatre Royal, 1698. It seems to be taken from the Hint of the old Story of *OEdipus.*

XV. *The Fashionable Lovers*, or *Wit in Necessity*; a Comedy.

XVI. *Feign'd Friendship*, or *The Mad Reformer*; a Comedy.

XVII. *The Female Wits*, or *The Triumvirate of Poets at Rehearsal*; a Comedy, having in the Title Page the Letters *W. M.*

XVIII. *The Fickle Shepherdess*; acted at the Theatre in *Lincolns-Inn-Fields* by his Majesty's Servants; play'd all by Women. Dedicated to the Lady *Gower.*

XIX. *The Faithful General.*

XX. *The Fall of* Tarquin; printed at *York.* Written by Mr. *William Hunt* Collector of the Excise.

G.

I. GUY *Earl of* Warwick; a Tragedy, having prefix'd to it the Letters *B. J.*

II. *The Ghost*, or *The Woman wears the Breeches*; a Comedy, 1640.

III. *Gammer* GURTON's *Needle*; a Comedy, acted at *Christ's College, Cambridge*. Writ by Mr. *S.* Master of Arts.

IV. GRIM *the Collier of* Croydon, or *The Devil and his Dame, with the Devil and St.* Dunstan; a Comedy, 1606. Plot from *Machiavel's* Marriage of *Belphegor*, a Novel. This Play has to it the Letters, *J. T.*

V. *The Gentle Craft*, or *Shoemaker's Holiday.*

VI. *The Generous Cully*; a Comedy.

VII. *The General Cashier'd.*

VIII. *The Generous Choice.*

IX. *Sir* GILES GOOSE-CAP; acted at the private House in *Salisbury-Court*, with great Applause, 1636. Dedicated to *Richard Young*, Esq;

X. *Sir* GIDDY WHIM, or *The unlucky Amour*; a Comedy.

H.

HISTRIOMASTRIX, or *The Player Whipt*; a Comedy, 1610.

II. *The Honest Lawyer*; a Comedy, acted by the Queen's Servants, 1616. This Play has the Letters *S. S.*

III. HENRY V, *with the Battle of* Agin-Court; an Hiſtorical Play, acted by the King's Servants, 1617. Plot from the *Engliſh* Chronicles.

IV. *How to chuſe a Good Wife from a Bad one*; acted by the Earl of *Worceſter's* Servants, 1634. The Foundation of this Play is taken from *Cynthio Geraldi*, a Novel.

V. *The Hector*, or *The Falſe Challenge*; a Comedy, 1656. Mr. *Langbain* gives this Play a very good Character.

VI. *Hell's High Court of Juſtice*, or *The Tryal of the Politick Ghoſts* (viz.) *Oliver Cromwell*, the King of *Sweden*, and Cardinal *Mazarine*; a Tragedy, 1661. This Play has in the Title Page the Letters *J. D.*

VII. HUNTINGDON's *Divertiſement*; an Interlude, for the Entertainment of the County Feaſt held at *Merchant-Taylor's-Hall*, 1678. This Piece has the Letters *W. N.*

VIII. HOFFMAN's *Tragedy*, or *Revenge for a Father*; acted at the *Phœnix* in *Drury-Lane*, with great Applauſe.

IX. HYDASPES; an Opera, preſented at the Theatre in the *Haymarket*.

X. HERCULES OETUS; a Tragedy, from *Seneca*, by Mr. *J. Studley*.

XI.

XI. *The Honour of* Wales; a Masque, supposed to be writ by *B. Johnson.*

XII. HOB, or *The Country Wake*; a Farce, by Mr. *Cibber.* Taken from Mr. *Dogget's* Play of the same Name.

J.

I. JAMES IV; an Historical Play. This Story is founded on a King of *Scotland* of that Name.

II. JACK STRAW's *Life and Death*, 1593. For the Plot, see the *English Chronicles* in the Reign of King *Richard* II.

III. JERONYMO, or *The* Spanish *Tragedy, with the Wars of* Portugal, 1605. This Play contains the Life and Death of *Don Andrea.*

IV. JERONYMO *is Mad again*, or *The* Spanish *Tragedy, Part* II; *containing the lamentable End of* Don Horatio *and* Bellimperin, *with the Death of* Jeronymo, 1623. This Play was acted with Applause.

V. JACK DRUM's *Entertainment*, or *The Comedy of* PASQUIL *and* CATHARINE; acted by the Children of St. *Pauls*, 1616. Part of this Play is taken from *Argalus* and *Parthenia.*

VI. *The Jovial Crew*, or *The Devil turn'd Ranter*; an Interlude, 1651.

VII. *Ignoramus*; a Comedy, often acted with Applause before King *James* I, 1662. This Play was originally writ in *Latin*, and translated by *R. G.*

VIII. St. JOHN *the Evangelist*; a Dramatick Piece.

IX. JACOB *and* ESAU; an Interlude, founded on Scripture.

X.

X. *The Interlude of Youth*; an old instructive Piece written in Verse.

XI. *Impatient Poverty*; a Comedy.

XII. JACK JUGGLER; a Comedy.

XIII. JOSEPH's *Afflictions*.

XIV. *Injur'd Love*, or *The Lady's Satisfaction*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*.

XV. *The Imposture Defeated*, or *A Trick to Cheat the Devil*; a Comedy.

XVI. *The Juror*; a Farce, 1717. Never acted.

K.

I. A *Knack how to know a Knave*; a Comedy, 1594. The serious Part of this Play is taken from the Story of King *Edgar*, *Ethelwald* and *Alfreda*. See *Walsingham*, *Malmesbury*, *Stow*, &c.

II. *A Knack to know an Honest Man*; a Comedy, several times acted, 1596.

III. *The Knave in Grain New Vampt*; a Comedy, acted at the *Fortune* with Applause, 1640.

IV. *Knavery in all Trades*, or *The Coffee-House*; a Comedy, acted by Apprentices of *London* in the *Christmas* Holydays, 1664.

V. *The King and Queen's Entertainment at* Richmond, *after their Departure from* Oxford; a Masque, presented by the most Illustrious Prince *Charles*. Dedicated to her Majesty.

VI. *King* EDGAR *and* ALFREDA; an Historical Play. The Story from the *English* Chronicles.

L.

I. LOOK *about you*; a Comedy, acted by the Lord High Admiral's Servants, 1600. This is a diverting Play; it is partly founded on *English* History, *viz.* the Chronicles of *Baker*, *Speed*, &c. in the Reign of King *Henry* II.

II. *The Lost Princess*; a Tragedy. Written by the late Lord *Blessington*.

III. LUMINALIA, or *The Festival of Light*; a Masque, presented at Court on *Shrove Tuesday* Night, 1637. Mr. *Inigo Jones* assisted in it.

IV. *The Levellers Levell'd*, or *The Independants Conspiracy to rout out Monarchy*; an Interlude, 1647. This Piece is Dedicated to King *Charles* II.

V. *The Lady* ALIMONY, or *The* Alimony *Lady*; acted with Applause, 1659.

VI. London *Chanticleers*; a Comedy, frequently acted, 1659.

VII. *Love Al-a-mode*; a Comedy, acted at *Middlesex*-House, 1663. This Play was writ by a Person of Honour, and acted with Applause.

VIII. *The Resolution*, or *The Happy Change*; a Tragi-Comedy, acted throughout the *English* Dominions, 1688. Written by a Person of Quality.

IX. *The Laws of Nature*; a Comedy.

X. *Lingua*, or *The Combat of the Tongue and Five Senses for Liberality*; a diverting Comedy. Mr. *Winstanly* tells us, that *Oliver Cromwell* acted the Part of *Lactus* in this Play, at *Cambridge*, which first inspir'd him with Ambition.

XI. *Liberality and Prodigality*; a Comedy.

XII. *Love's Loadſtone*; a Comedy.

XIII. *The Loſt Lady*; a Tragi-Comedy. By Sir *William Barcley*.

XIV. *The Lunatick*; a Comedy, acted at the Theatre Royal.

XV. *Love without Intereſt*; a Comedy.

XVI. *Love's a Lottery*; a Comedy.

XVII. *The Lucky Prodigal*, or *Wit at a Pinch*; a Farce of two Acts, acted at the Theatre in *Lincolns-Inn-Fields*, 1715.

XVIII. LUCIUS VERUS; an Opera. Perform'd at the Theatre in the *Haymarket*.

XIX. *Love in a Wood*, or *The Country 'Squire*; a Farce. By *G. J.* Never acted. This Piece was compos'd in three or four Days, and before the Author was any ways acquainted with the Stage, or Poetical Writings.

This Gentleman has a Play ready for the Stage, entitul'd, *The Soldier's Laſt Stake*; a Comedy. He is Son of a conſiderable Malſter of *Romſey*, in the County of *Southampton*, at which Place he was born *Anno* 1686. His Mother is of the Family of the *Thornburgh*'s in *Wilts*, one whereof was Biſhop of *Worceſter*, in the Reign of King *Charles* I, and two of them attended the Royal Exile. He was bred to the Law under a very eminent Attorney; and has ſince been Steward and Secretary to the Honourable *William Blathwayt*, Eſq; a celebrated Courtier in the Reign of King *William*; and who enjoy'd great Preferments in the State in the late and preſent Reign.

M.

I. MASSIANELLO, or *The Rebellion* of Naples; a Tragedy, 1631. Dedicated to *John Cæsar*, Esq; Plot form the Lord *Alexander Giraffi's* History of *Naples*. English'd by Mr. *Howel*, 1650. *Du Verdier's Histoire Universelle*, &c.

II. *A Masque of Flowers*; presented at the *Banqueting-House* at *Whitehall*, by the Gentlemen of *Grays-Inn* on *Twelfth-Night*, 1631. Dedicated to Sir *Francis Bacon*.

III. *Masquerade du Ciel*; a Masque, 1640. Dedicated to the Queen. By *J. S.*

IV. MARCUS TULLIUS CICERO, *his Tragedy*, 1651. This Play is writ in Imitation of *Ben Johnson's Cataline*, but it is uncertain whether it was ever acted. The Story of this famous Orator, you may find in *Plutarch's* Life of *Cicero*, *Appian*, *Dion*, &c.

V. *The Merry Devil of* Edmonton; a Comedy, often acted at the *Globe* on the *Bank-Side*, 1655. Plot from *Fuller's Church Hist.*

VI. *The Marriage Broaker*, or *The Pander*; a Comedy written by *M. W.* M. A. 1662. Plot from the *English* Chronicles in the Reign of *Sebert* King of the West *Saxons*.

VII. MUCEDORUS *and* AMADON, *with the merry Conceits of* Mouse; a Comedy, acted at the *Globe*, 1668, and afterwards presented before the King at *Whitehall*. *Mucedorus* was Son to the King of *Valencia*, and *Amadon* was Daughter of the King of *Aragon*. This Play was suppos'd to be writ by *Shakespear*.

VIII. *The Morning Ramble*, or *The Town Humours*; a Comedy, acted at the Duke's Theatre, 1673.

IX. *The Male*, or *The Modish Lovers*; a Comedy, acted by his Majesty's Servants, 1674. Dedicated to *William Whitcomb*, Esq; This Play has in the Title Page the Letters *J. D.*

X. *The Mock Duelist*, or *The* French *Valet*; a Comedy, acted at the Theatre Royal, 1675. This Play is suppos'd to be writ by Mr. *Peter Bellon*, having the Letters *P. B.*

XI. *The Muse of* New-Market, *containing three Drolls*, viz. 1. *The merry Milk-Maids of* Islington, or *The Rambling Gallants Defeated*: 2. *Love lost in the Dark*, or *The Drunken Couple*: 3. *The Politick Whore*, or *The Conceited Cuckold*; acted at *New-Market*, 1681. All stolen from other Plays.

XII. *Master Turbulent*, or *The Melancholicks*; a Comedy, acted at the Duke's Theatre, 1682.

XIII. *Mistaken Beauty*, or *The Lyar*; a Comedy, acted at the Theatre Royal, 1685. This is a Translation from *Corneille's Menteur*.

XIV. *The Marriage of Wit and Science*; an Interlude.

XV. *Manhood and Wisdom*; a Play.

XVI. *Mercurius Britannicus*, or *The* English *Intelligencer*; a Tragi-Comedy. This Play reflects upon some of the Judges, and other Persons, who advis'd King *Charles* I. to levy the Ship-Money.

XVII. *Menœchmus*; a Comedy. This is a Translation from *Plautus*, and has the Letters *W. W.*

XVIII. *Monsieur de* POURCEAUGNAC, or *'Squire* TRELOOBY; a Comedy of Three Acts. Perform'd by Subscription at the Theatre in *Lincolns-Inn-Fields*, by a select Company of Comedians from both Houses, 1704. It is a Translation from the *French* of *Moliere*. The Prologue by Dr. *Garth*.

XIX.

XIX. MANLIUS; an Opera. Perform'd at the Theatre in the *Haymarket*.

XX. A Masque of the *Middle-Temple*.

XXI. A Masque made for my Lord *Rochester*'s VALENTINIAN, by Mr. *Tate*. Printed in his Miscellanies.

N.

I. NERO's *Tragedy*. Mr. *Lee* writ a Tragedy on this Subject. For the Story, see *Suetonius in Vita Neronis, &c.*

II. *Neglected Virtue*, or *The Unhappy Conqueror*; an Historical Play, acted at the Theatre Royal. Dedicated to Sir *John Smith*, Bart.

III. *A New Custom*; an Interlude, 1573. This Play contains but Three Acts, and may be perform'd by Four Persons. It was writ in Defence of the Reformation.

IV. *New-Market Fair*, or *Mrs. Parliament's New Vagaries*; a Tragi-Comedy, in Two Parts, 1649. The Design of these Satyrical Plays was to expose the Rebels against King *Charles* I.

V. *The Nice Wanton*; a Comedy.

VI. *No Body and Some Body, with the History of* ELYDURE, *who was three Times Crown'd King of* England; acted by the Queen's Majesty's Servants. This Play is not divided into Acts. For the Story, consult our *English* Chronicles.

VII. *A New Trick to Cheat the Devil*; a Comedy, by *R. D.*

VIII. *A Night's Intrigue*; a Farce.

IX. *The New Athenian Comedy*; containing the Politicks, OEconomicks, Tacticks, Crypticks, Apocalypticks, Styrticks, Scepticks, Pneumaticks, Theologicks, Poeticks, Mathematicks, Sophisticks, Pragmaticks, Dogmaticks, *&c.* of that most learned Society. Dedicated to *Edward Wilson*, Esq; 1693, by *J. S.* It is a low piece of Banter on the *Athenian* Society.

O.

I. AN *old Wife's Tale*; a Comedy.

II. OCTAVIA; a Tragedy. Writ by Mr. *Thomas Nuce.*

III. ORGULA, or *The Fatal Error*; a Tragedy, 1658. Dedicated to the Lady *Frances Wildgoose*; with a Preface shewing the true Nature of Poesy, by *L. W.*

IV. ORLANDO FURIOSO, *one of the Twelve Peers of* France, acted before the Queen, 1594. This Play is a Translation from *Ariosto.*

V. ORPHEUS *and* EURYDICE; a Masque, presented at the Theatre Royal, 1717.

P.

I. PHILOTUS; a Comedy, 1616. The Design of this Play is to shew the fatal Consequences of Marrying Youth to Old Age.

II. PA-

II. PATHOMACHIA, or *The Battle of Affections, shadow'd by a feign'd Siege of the City of* Pathopolis; a Comedy, 1630. Dedicated to the Lord *Hunsdon*. This is only *Love's Loadstone*, disguis'd under another Title.

III. *The Pindar of* Wakefield; a Comedy, 1633.

IV. PHILLIS *of* Scyros; a Dramatick Pastoral, 1655. This is a Translation from the *Italian* of *Guidubaldo di Bonarelli*.

V. *The Prince of* PRIGG's *Revels*, or *The Practices of that grand Thief Captain* James Hind; a Comedy. Both these Pieces have in the Title Page the Letters *J. S.* Gent.

VI. *Presumptuous Love*; a Masque, perform'd at the Theatre in *Lincolns-Inn-Fields*, in a Comedy call'd, *Every Body mistaken*, (being an Alteration of *Shakespear's Comedy of Errors*) never printed.

VII. *The Presbyterian Lash*, or NOCTROFF's *Maid whip'd*; a Tragi-Comedy, acted in the great Room at the *Pye-Tavern* at *Aldgate*, by *Noctroff* the Priest, and several of his Parishioners, 1661.

VIII. PISO's *Conspiracy*; a Tragedy, acted at the Duke of *York's* Theatre, 1676. This is only the Tragedy of *Nero* with a new Title.

IX. PAUSANIAS, *the Betrayer of his Country*. A Tragedy, acted at the Theatre Royal, 1696. Dedicated to *Anthony Henley*, Esq; Mr. *Southern* brought this Play on the Stage, and informs us in the Epistle Dedicatory, that it was put into his Hands by a Person of Quality. It is built on the Model of the Ancients, and writ according to the Reformation of the *French* Stage. Mr. *Henley* wrote the Epilogue, and Sir *Samuel Garth* has this excellent Couplet in Commendation of this Play,

And Britain, *ſince* Pauſanias *was Writ,*
Knows Spartan *Virtue, and* Athenian *Wit.*
Diſpenſary.

The Story of this Play may be found in *Plutarch.*

X. PROMUS *and* CASSANDRA, in two Parts.

XI. PATIENT GRISSEL; a Comedy. Plot from *Boccace*'s Novels.

XII. *The Pedlar's Prophecy*; a Comedy.

XIII. *The Promiſes of God manifeſted*; a Dramatick Piece.

XIV. *The Pilgrims*, or *The Happy Converts*; a Tragedy. By *W. Harriſon* a Pattin-Maker, but a Man of excellent Natural Parts. Never acted.

XV. *The Patriot*, or *The* Italian *Conſpiracy*; a Tragedy.

XVI. *The* Portſmouth *Heireſs*, or *Generous Refuſal*; a Comedy.

XVII. PYRRHUS *and* DEMETRIUS; an Opera.

XVIII. *A Phanatick Play*; preſented by the Lord *Fleetwood*, Sir *Henry Fane*, Lord *Lambert*, &c.

XIX. *The Perjuror*; a Farce, acted at the Thea- in *Lincolns-Inn-Fields*. Written by Mr. *C. Bullock.*

XX. *The Petticoat-Plotter*; a Farce of Two Acts. Perform'd at the Theatre Royal in *Drury-Lane*. By Mr. *Hamilton*, 1702.

Q.

THE *Queen*, or *The Excellency of her Sex*; a Tragi-Comedy, 1653. This Play was writ by a Perſon of Honour, and is Dedicated to the Lady *Catharine Mohun*. Part of the Plot from *Bandello*'s Novels, *&c.*

R.

I. *THE Royal Masque at* Hampton-Court, 1604. Personated by the Queen and her Ladies of Honour.

II. *The Return from* Parnassus, or *A Scourge for Simony*; a Comedy, acted by the Students of St. *John's College, Cambridge*, 1606. This Play Censures the Poets, and is the Foundation of Dr. *Wild's* Play, call'd, *The Benefice.*

III. *The Rivals*; a Tragi-Comedy, acted by the Duke of *York's* Servants, 1668. This Play was suppos'd to be writ by Sir *William Davenant.*

IV. *The Religious Rebel*; a Tragi-Comedy, 1671.

V. *The Reformation*; a Comedy, acted at the Duke of *York's* Theatre, 1673.

VI. *The Revenge*, or *A Match in* Newgate; a Comedy, acted at the Duke's Theatre, 1680. This is only Mr. *Marston's* Play call'd, *The Dutch Courtezan Reviv'd.*

VII. ROME's *Follies*, or *The Amorous Fryars*; a Comedy, acted at a Person of Quality's House, 1681. Dedicated to *Anthony* Earl of *Shaftsbury*, by *N. N.*

VIII. ROMULUS *and* HERSILIA, or *The* Sabine *War*; a Tragedy, acted at the Duke of *York's* Theatre, 1683. Plot from *Ovid's Metamorph. Lib.* 14. *Livii Hist. Lib.* 1. &c.

IX. *The Rampant Alderman*, or *News from the* Exchange; a Farce, 1685. This is stolen from the *Fine Companion*, and several other Plays.

X. *The Rape*, or *The Innocent Impostors*; a Tragedy, acted at the Theatre Royal, 1682. Dedicated to

the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. This Play was writ by a Divine, and introduc'd by Mr. *Shadwell*.

XI. ROBIN HOOD's *Pastoral May-Games*.

XII. ROBIN HOOD *and his Crew of Soldiers*; an Interlude.

XIII. ROBIN CONSCIENCE. This is a Dramatick Dialogue between *Robin Conscience*, his Father *Covetous*, his Mother *Newguise*, and his Sister *Proud Beauty*.

XIV. *The Royal Voyage*, or *The* Irish *Expedition*; a Tragi-Comedy, 1690.

XV. *The Revolter*; a Tragi-Comedy.

XVI. *The Royal Cuckold*, or *Great Bastard*; a Tragi-Comedy, translated from the *German*, 1625. Dedicated to the Right Honourable the Lord *Russel*, Lord High Admiral of *England*. This Play was translated by Mr. *Paul Vegerius*. Never acted. It is taken from a Book call'd, *The Secret History of* Lewis XIV *of* France.

XVII. *The Restauration*, or *Right will take Place*; a Tragi-Comedy. Injuriously father'd upon the Duke of *Buckingham*. Never acted.

XVIII. *The Rival Brothers*; a Tragedy.

XIX. *The Royal Flight*, or *The Conquest of* Ireland; a Farce, 1690. The Title Page of this Piece plainly shews the Subject of it and the Scene; and the Author has drawn most of his Characters without any Disguise or Modesty.

XX. RINALDO; an Opera, presented at the Theatre in the *Haymarket*.

S.

I. SOLMION *and* PERSEDA; a Tragedy, 1599. This Play lays open Love's Constancy, Fortune's Inconstancy, and Death's Triumphs. It is not divided into Acts.

II. SWETNAM, *the Woman-Hater, arraign'd by Women*; a Comedy, acted by the Queen's Servants at the *Red Bull*, 1620. The Plot from an old *Spanish* Book, call'd, *Historia de Aurelia Isabella Hija del Rey de Escotia, &c.*

III. *The* Spanish *Bawd*, or CALISTO *and* MELIBEA, *represented in* Celestina; a Tragi-Comedy, 1638. This Play is very long, originally writ in *Spanish*, and done into *English* by *Don Diego Puedeser*, a *Spaniard*, who dedicated it to Sir *Thomas Richardson*. Mr. *Langbain* tells us, it exposes the Cunny-catching Bawds.

IV. SICELIDES; a Piscatory Drama, or Pastoral, acted at *King's College, Cambridge*, 1631. For the Plot, see *Ovid's Metamorphosis, lib.* 4. and 13. *Orlando Furioso, lib.* 11. *&c.*

V. *The Sophister*; a Comedy, 1638. This Play was acted at one of the Universities; and has a Prologue spoken by *Mercury* to the Academical Auditory.

VI. SALMACIDA SPOLIA; a Masque, presented by the King and Queen at *Whitehall*, 1639. Sir *William Davenant* writ the Songs in this Masque, Mr. *Inigo Jones* contriv'd the Scenes, and Mr. *Richards* compos'd the Musick.

VII. *The Strange Discovery*; a Tragi-Comedy, 1640. The Plot and great part of the Language is taken from *Heliodorus's Æthiopick Hist.*

VIII. Sicily *and* Naples, or *The Fatal Union*; a Tragedy, 1640. Before this Play are ſeveral Copies of Verſes writ by the Students of *Oxford*. The Author was a Batchelor of Arts of *Exeter-College*, *Oxon*; but he would not make himſelf known any farther than by the Letters *S. H.*

XI. *The* Scotiſh *Politick Presbyter*, *Slain by an* Engliſh *Independent*, or *The Independents Victory over the Presbyterian Party*, &c. a Tragi-Comedy, 1647.

X. *The Shoemaker's Holyday*, or *The Gentle-Craft*; *with the Humorous Life of* Simon Eyre, *Shoemaker and Lord Mayor of* London; a Comedy, 1657. Acted before the Queen by the Lord Admiral's Servants on *New-Year's-Day* at Night.

XI. *The Subjects Joy*, or *The King's Reſtoration*; a Maſque, 1660. Dedicated to General *Monk*.

XII. *The Step-Mother*; a Tragi-Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, with great Applauſe, 1664.

XIII. *Saint* CECILY, or *The Converted Twins*; a Tragi-Comedy, 1667. Dedicated to Queen *Catharine*. The Plot from *Euſebius*, *Epiphanius*, *Baronius*, &c. This Play has prefix'd to the Title Page the Letters *E. M.*

XIV. *Sir* SOLOMON, or *The Cautious Coxcomb*; a Comedy, acted at the Duke of *York's* Theatre, 1671. This Play met with ſome Enemies at firſt, but notwithſtanding, it had good Succeſs in the Action. It is moſtly a Tranſlation from *Moliere*, and is ſuppos'd to be done by Mr. *Carlel*.

XV. *Sport upon Sport*, 1673. This is only a Collection of Drolls taken from Plays by Mr. *Kirkman*, 8*vo*.

XVI. *The Siege of* Conſtantinople; a Tragedy, acted at the Duke of *York's* Theatre, 1675. For the Plot, ſee *Heylin's Coſmography*, *Paulus Jovius*, *Knolles's Hiſt.* &c.

XVII. *The*

XVII. *The Siege and Surrender of* Mons; a Tragi-Comedy, 1681. This Play was never acted.

XVIII. SUSANNA's *Tears*; a Play.

XIX. *She Ventures, and He Wins*; a Comedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1626. The Plot is taken from *The Fair Extravagant*, or *The Humorous Bride*, a Novel, writ by Mr. *Oldis*.

XX. *The Stage Beau toss'd in a Blanket*; a Comedy. This is a Satyrical Piece against Mr. *Collier*. Never design'd for the Stage. Written by *T. Brown*.

XXI. *The Siege of* Troy; acted at the Theatre Royal.

XXII. SOCRATES *Triumphans*; a Tragedy.

T.

I. TIBERIUS CLAUDIUS NERO; a Tragedy, containing his Tragical Life and Death. For the Plot, see *Suetonius*, *Dion*, *Tacitus*, &c.

II. TEMPE *Restor'd*; a Masque, presented at *Whitehall* by the Queen and her Ladies of Honour on *Shrove-Tuesday*, 1631.

III. *The True* Trojans, or *Fuimus Troes*; an Historical Play, 1633. This Play contains the Story of the *Britains* Valour at the *Romans* first Invasion, and was acted by the Gentlemen Students of *Magdalen-College*, *Oxon*. The Plot is taken from *Livy*, *lib.* 5. *Cæsar Comment. lib.* 4 *and* 5.

IV. TROADES; a Tragedy, 1660. This Play is taken from *Seneca*, and was suppos'd to be done by Mr. *S. Pordage*, it having the Letters *S. P.*

V. *The*

V. *The Two Merry Milk-Maids*, or *The best Words near the Garland*; a Comedy, acted by the Company of Revels before the King, with great Applause, 1661. Part of this Play is taken from *Boccace's* Novels. It was writ by one *J. C.*

VI. Tunbridge-*Wells*, or *A Day's Courtship*; a Comedy, acted at the Duke of *York's* Theatre, 1678. Mr. *Rawlins* was thought to be the Author of this Play.

VII. *A Traytor to Himself*, or *Man's Heart is his greatest Enemy*; a Moral Interlude in Heroick Verse, 1678. It was acted by School-Boys, having no Woman's Parts, and is writ after the manner of *Plautus's* Captives.

VIII. TROAS; a Tragedy, translated from *Seneca* by *J. T.*

IX. TIMOLEON, or *The Revolution*; a Tragi-Comedy, 1697. The Comical Part is a Satire on mercenary Courtiers, who prefer Money to Merit. Story from *Plutarch's* Life of *Timoleon*, *Cornelius Nepos*, &c.

X. *The Triumphs of Virtue*; a Tragi-Comedy, acted at the Theatre Royal, 1697. Part of this Play seems to be borrow'd from *Fletcher's Wit without Money*.

XI. THERSYTES; an Interlude.

XII. TOM TYLER *and his Wife*; an Interlude. The Design of this Play is to Represent and Humble a Shrew. The Plot resembles Mr. *Poisson's Le Sot Vengè*.

XIII. *A Tryal of Treasure*; a Play.

XIV. *A Tryal of Chivalry*; a Play.

XV. *Tyrannical Government*; a Tragedy.

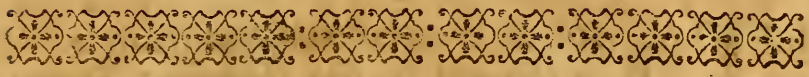
XVI. *The Three Ladies of* London. By *R. W.*

XVII. *Thorny-Abby*, or *The* London *Maid*; a Tragedy. Written by *T. W.* Dedicated to *William Austin*, Esq; First printed 1613, reprinted 1662.

XVIII.

XVIII. THOMYRIS *Queen of* Scythia; an Opera.

XIX. THESEUS; an Opera. Both perform'd at the Theatre in the *Haymarket*.



V.

I. THE *Valiant* Scot, 1637. Dedicated to *James* Marquefs of *Hamilton*, by *J. W.*

II. *The Valiant* Welch *Man*, or *The Life and Valiant Deeds of* Charadoc *King of* Cambria (*now call'd* Wales;) a Tragi-Comedy, acted by the Prince's Servants, 1663. Plot from *Tacitus's Annals*, *Milton's Hift. of England*, &c. This Play is writ by *R. A.* Gent.

III. *The Unfortunate Ufurper*; a Tragedy, 1663. Dedicated to Mr. *Edward Umfreville*. The Story is that of *Andronicus Commenius* in *Leunclavius*, *Baronius*, &c.

IV. *The Unfortunate Favourite*; a Tragedy, writ by a Perfon of Honour, 1664. This Play was never acted. The Scene is laid in *Naples*; and for the Story, fee *Guicciardine*, *Pontanus*, &c.

V. *The Unfortunate Mother*; a Tragedy, acted at the Theatre in *Lincolns-Inn-Fields*, 1698. This Play was writ by a young Lady; and the Scene of Action is in the Kingdom of *Siam*. Some Incidents are borrow'd from *Settle's* Princefs of *Perfia*.

W.

I. THE *Wit of a Woman*; a Comedy, 1604.

II. *A Warning for Fair Women*; a Tragedy, acted in the Reign of Queen *Elizabeth*, by the Lord Chamberlain's Servants. It contains the Tragical Murther of Mr. *George Saunders*.

III. *The Weakest goes to the Wall*; a Comedy, acted by the Lord Chamberlain's Servants, 1618.

IV. *The World's Idol*, or PLUTUS; a Comedy, translated from *Aristophanes*, 1650, by *H. B.*

V. *Wine, Beer, Ale and Tobacco, contending for Superiority*; an Interlude, 1658.

VI. *The Witty Combat*, or *The Female Victor*; a Tragi-Comedy, 1663. This Play was acted by several Persons of Quality. Plot from the *German Princess*, a Novel.

VII. *Woman turn'd Bully*; a Comedy, acted at the Duke of *York*'s Theatre, 1675.

VIII. *Win her and Take her*, or *Old Fools will be Medling*; a Comedy, acted at the Theatre Royal, 1691. Dedicated to the Earl of *Danby* by Mr. *Underhill*.

IX. *Wily Beguil'd*; a Comedy. The chief Characters are a poor Scholar, a rich Fool, and a Knave.

X. *Wealth and Health*; a Comedy.

XI. WENCESLAUS; an Opera.

Z.

ZELMANE, or *The* Corinthian *Queen*; a Tragedy.

Addenda & Corrigenda.

Mr. JOHN COREY.

A GENTLEMAN, deſcended from an ancient Family in *Cornwall:* He was born at *Barnſtaple* in *Devonſhire,* deſign'd for the Law, and was ſome time of *New-Inn.* He is a good Player of about 18 Years ſtanding. The two following Plays appear under his Name, *viz.*

I. *The Metamorphoſis.* This is an Alteration of an old Play call'd, *Albumazar.*

II. *A Cure for Jealouſy;* a Comedy, acted at the Theatre Royal, 1705. It was not this Gentleman, but another of the ſame Name, who writ *The Generous Enemies,* before mention'd.

Omitted in Mr. DURFEY'*s Account.*

BATH, or *The Weſtern Laſs;* a Comedy.

Omitted in my Lord LANSDOWN'*s Account.*

PELEUS *and* THETIS; a Maſque, perform'd in *The* Jew *of* Venice.

Omitted in Mr. MIDDLETON'*s Account.*

A *Game at Cheſs;* a Comedy.

Omitted in Mr. MOTTEUX's *Account.*

I. ACIS *and* GALATEA; a Masque.
II. *Love Dragoon'd*; a Farce.

Omitted in the Duke of NEW-CASTLE's *Account.*

THE *Variety*; a Tragedy.

Mr. OZELL.

THIS Gentleman has lately Translated a *French* Farce of Three Acts, written by Monsieur *Boursault*, call'd, *Le Foire de St. Germain*: or, *The Fair of St.* Germain. This Piece of Buffoonry was acted (by a Company of Strollers from *Rohan*) at the Theatre in *Lincolns-Inn-Fields* on *Friday*, *Nov.* 7, 1718.

Sir JOHN VANBRUGH.

THIS Gentleman alter'd the *Pilgrim* of *Beaumont* and *Fletcher*, wherein is a Masque, by Mr. *Dryden*.

The

The Interments *of ſome* AUTHORS *mention'd in this* WORK, *were lately communicated to me by Mr.* BOMAN, *and are as follow*, viz.

MR. *Joſeph Haynes*, and Mr. *Richard Eſtcourt*, lie Interred in the Pariſh Church of St. *Paul Covent-Garden.*

Mr. *Nathaniel Lee*, Mr. *William Mountfort*, and Mrs. *Mary Pix*, lie Interred in the Pariſh Church of St. *Clement Danes.*

Mr. *George Farquhar* was Interred at St. *Martin's in the Fields.*

Mr. *John Crown* was Interred at St. *Giles's in the Fields.*

Mr. *John Banks* was Interred at St. *James's Weſtminſter.*

Sir *Robert Howard* was Interred at *Aſhted* in *Surrey.*

Mr. *Thomas Jevon* was Interred at *Hampſtead*, where, on a Tomb-Stone in the Church-Yard, is the following Inſcription:

Here lieth the Body of Mr. THOMAS JEVON,
Who died the 20th Day of December,
In the Year of our Lord 1688.
Aged 36 Years.

FINIS.

E R R A T A.

PAge 39. *Line* 4. *dele* and 'tis reported that he had ſome Aſſiſtance in it from his Patron and Mr. *Manwaring*. *pag.* 39. *l.* 31. *for* Engliſh, *read* French. *pag.* 120. *l.* 26. *r. Richard de Granville* deſcended from the Second Son of the ſaid Duke, *&c.* *pag.* 257. *l.* 3. *for* Comedy, *r.* Tragedy. *pag.* 278. *l.* 26. *for Teſto, r. Zeſto.*

THE POETICAL REGISTER Continued.

From *Novemb.* 7. 1718. to *Novemb.* 7. 1722.

A.

ANTIOCHUS, a Tragedy. Acted at the Theatre in *Lincoln's Inn Fields*. Written by Mr. *Mottley*. Dedicated to the Lord *Grimston*.

ARSACES, an Opera. Perform'd at the King's Theatre in the *Hay-Market*.

The *Artifice*, a Comedy. Acted at the Theatre-Royal in *Drury-Lane*. Written by Mrs. *Cent-Livre*. Dedicated to *Erasmus Earle*, Esq;

ASTARTUS, an Opera. Perform'd at the King's Theatre in the *Hay-Market*.

B.

THE *Briton*, a Tragedy. Acted at the Theatre-Royal in *Drury-Lane*. Written by *Ambroſe Philips*, Eſq; Dedicated to the Princeſs of *Wales*.

BUSIRIS, a Tragedy. Acted at the Theatre in *Drury-Lane*. Written by *Edward Young*, L. L. D. and Fellow of *All-Souls* College in *Oxford*. Dedicated to the Duke of *Newcaſtle*.

This is only the Story of *Tarquin* and *Lucrece*, under the Diſguiſe of *Ægyptian* Characters.

C.

THE *Chimæra*, a Farce. Acted at the Theatre in *Lincoln's-Inn Fields*. Written by Mr. *Odell*.

Chit-Chat, a Comedy. Acted at the Theatre-Royal in *Drury-Lane*. Written by Capt. *Killigrew*. Dedicated to the Duke of *Argyll*.

The *Conſcious Lovers*, a Comedy. Acted at the Theatre-Royal in *Drury-Lane*, with great Applauſe. Written by Sir *Richard Steele*, Knt. Dedicated to the KING.

This Play is taken from *Terence*'s *ANDRIA*.

CRISPUS, an Opera.

CYRUS, an Opera.

Both perform'd at the King's Theatre in the *Hay-Market*.

THE

F.

THE *Fair Captive*, a Tragedy. Acted at the Theatre in *Lincoln's-Inn Fields*. Written by Mrs. *Heywood*.

The *Fair Circaſſian*, a Dramatick Entertainment. By the Reverend Mr. *Croxall*.

This Piece is publiſh'd under the fictitious Cover of being wrote by a Gentleman Commoner of *Oxford*, deceas'd. It is a Paraphraſe upon *SOLOMON*'s *Song*; an Attempt of the ſame Kind was publiſh'd by Mr. *Sandys*, in 1640.

The *Fatal Extravagance*, a Tragical Entertainment of Two Acts. Perform'd at the Theatre in *Lincoln's Inn Fields*. Taken from *Shakeſpeare*. By Mr. *Joſeph Mitchell*. Dedicated to Duke *Hamilton*.

FLORIDANTE, an Opera. Perform'd at the King's Theatre in the *Hay-Market*.

G.

GRISELDA, an Opera. Perform'd at the King's Theatre in the *Hay-Market*.

H.

THE *Tragedy of King HENRY the Fourth of* France. Acted at the Theatre in *Lincoln's Inn Fields.* Written by Mr. *Beckingham.* Dedicated to the Earl of *Sunderland.*

Hibernia Free'd, a Tragedy. Acted at the Theatre in *Lincoln's Inn Fields.* Written by Capt. *William Philips.* Dedicated to the Earl of *Thomonde.*

HOB's Wedding, a Farce. (Being a Sequel to the *Country-Wake*) Acted at the Theatre in *Lincoln's-Inn Fields.* Written by Mr. *John Leigh*, Comedian.

The *Half-Pay-Officers*, a Farce. Acted at the Theatre in *Lincoln's-Inn Fields.* The Author acknowledges, that he has taken this Piece chiefly from Sir *William Davenant*'s *Love* and *Honour.*

The *Two HARLEQUINS*, a *French* Comedy. By Monſieur *Le Noble.* Acted at the Theatre in *Lincoln's-Inn Fields*, by ſome *French* Strolers. Tranſlated and printed in *French* and *Engliſh.*

I.

THE *Imperial Captives*, a Tragedy. Acted at the Theatre in *Lincoln's-Inn Fields.* Written by Mr. *Mottley.* Dedicated to the Lord *Caſtlemain.*

The

The Story, is the Invaſion of *Genſeric*, King of the *Vandals*, in the Time of *Maximus*, after the Death of *Valentinian*. See the *Roman Hiſtory*.

The *Invader of his Country*: Or, *The Fatal Reſentment*. Acted at the Theatre-Royal in *Drury-Lane*. Written by Mr. *Dennis*. Dedicated to the Duke of *Newcaſtle*.

This is chiefly taken from the *Coriolanus* of *Shakeſpeare*.

K.

KENSINGTON *Gardens*, a Comedy. Acted at the Theatre in *Lincoln's-Inn Fields*. Written by Mr. *John Leigh*, Comedian. Dedicated to the Lord *Brooke*.

M.

THE *Muſquerade*, a Comedy. Acted at the Theatre Royal in *Drury-Lane*. Written by Mr. *Charles Johnſon*.

The Principal Scenes in this Play are taken from Mr. *James Shirley*'s *Lady of Pleaſure*, and Mr. *Randal*'s *Hey for Honeſty, down with Knavery*.

MUTIUS SCÆVOLA, an Opera. Perform'd at the King's Theatre in the *Hay-Market*.

NAR-

N.

NARCISSUS, an Opera.
NUMITOR, an Opera.
Both perform'd at the King's Theatre in the *Hay-Market.*

R.

RADAMISTUS, an Opera. Perform'd at the King's Theatre in the *Hay-Market.* Compos'd by Mr. *Handel.*

The *Tragedy of Sir* Walter Rawleigh. Acted at the Theatre in *Lincoln's-Inn Fields.* Written by *George Sewell*, M. D. Dedicated to Mr. Secretary *Craggs.*

The *Refuſal:* Or, *The Ladies Philoſophy*, a Comedy. Acted at the Theatre-Royal in *Drury-Lane.* Alter'd by Mr. *Cibber*, from the *Female Vertuoſoes*; which was likewiſe alter'd by another Hand, and Acted at the Theatre in *Lincoln's-Inn Fields*, under the Title of *No Fools like Wits.*

The *Female Vertuoſoes* has been lately reprinted, to which is prefix'd, an Account of the abovemention'd Alterations of this Comedy; and to which the Town ſhew'd a juſt Reſentment, by Hiſſing them off the Stage.

The *Revenge*, a Tragedy. Acted at the Theatre-Royal in *Drury-Lane.* Written by *Edward Young*, L. L. D. and Fellow of *All Souls* College in *Oxford.*

The whole Plan of this Play is built upon the *Othello* of *Shakeſpeare.*

The

The *Tragedy of King RICHARD the Second.* Alter'd from *Shakeſpeare*, by Mr. *Theobald.* Acted at the Theatre in *Lincoln's Inn Fields.* Dedicated to the Earl of *Orrery.*

S.

THE *Siege* of *Damaſcus*, a Tragedy. Acted at the Theatre-Royal in *Drury-Lane.* Written by *John Hughes*, Eſq; Dedicated to Earl *Cowper.*

This ingenious Gentleman died the very Night his Play was brought upon the Stage. The Story is taken from Mr. *Ockley*'s Hiſtory of the *Saracens.*

The *Spartan Dame*, a Tragedy. Acted at the Theatre-Royal in *Drury-Lane.* Written by Mr. *Southern.* Dedicated to the Duke of *Argyll.*

T.

'TIS *Well if it Takes*, a Comedy. Acted at the Theatre in *Lincoln's Inn Fields.* Writ- by Mr. *Taverner.*

W.

THE *Earl of WARWICK:* Or, *Britiſh Exile*, a Tragedy. Acted at the Theatre Royal in *Drury-Lane.* Written by Mr. *Tolſon.* Dedicated to the Lord *Grimſton.*

Whig

Whig and *Tory*, a Comedy. Acted at the Theatre in *Lincoln's Inn Fields.* Written by Mr. *Benjamin Griffin*, Comedian. Dedicated to the Lord *North* and *Grey.*

X.

XIMENA: Or, *The Heroick Daughter*; a Tragedy. (Taken from the *CID* of *Corneille.*) Acted at the Theatre Royal in *Drury-Lane.* After two Years Dormancy, Mr. *Cibber* thought fit to publiſh this Play; to which he prefix'd a long and fulſom Epiſtle Dedicatory to Sir *Richard Steele*, to which that Gentleman has ſhewn a very honourable Reſentment in Behalf of his Friend Mr. *Addiſon*, whoſe Character therein was ſo injudiciouſly, as well as injuriouſly attack'd, by obliging Mr. *Cibber* to leave out this Dedication in a Collection of ſome Plays which go under his Name, lately printed in two Volumes in Quarto.

Y.

THE *Younger Brother*: Or, The *Sham Marquis*, a Comedy. Acted at the Theatre in *Lincoln's Inn Fields.* This is a groſs Piece of Plagiariſm, (poorly executed) from the *Twin Rivals* of Mr. *Farquhar.*

FINIS.

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*** *The* Gentleman-Cully; *a Comedy, was writ by Mr* Charles Johnson.

FINIS.