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CHRONOLOGICAL LIST OF THE
ALLUSIONS TO SHAKSPERE 1592-1693

IN THE 'CENTURIE OF PRAYSE,' ED. 2. (N. SH. SOC. 1879), AND THE
'FRESH ALLUSIONS,' 1886.

(Those in the 'Centurie' are inset; those in the 'Fresh Allusions' project.)
(Doubtful Allusions have a star (*) before them.)

First Period. 1592—1616.

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|------------|---------------------------------|------------|-------------------------------------|
| 1591-4. | *Edmund Spenser. <i>Cent.</i> 1 | 1599. | Henry Porter. <i>Fr. Al.</i> 9 |
| 1592. | Robert Greene. <i>Cent.</i> 2 | " | Ben Jonson. <i>Cent.</i> 31 |
| " | Henry Chettle. <i>Cent.</i> 4 | 1599-1636. | Thos. Dekker. <i>Fr. Al.</i> 10 |
| " | *Thomas Nash. <i>Cent.</i> 5 | 1600. | John Bodenham. <i>Fr. Al.</i> 13 |
| 1594. | Henry Helmes. <i>Fr. Al.</i> 1 | " | A Munday, &c. <i>Fr. Al.</i> 15 |
| " | In 'Willobie his Avisa.' | " | *Chr. Middleton. <i>Fr. Al.</i> 19 |
| " | <i>Cent.</i> 6 | " | *Sam. Nicholson. <i>Fr. Al.</i> 20 |
| " | *Hy. Willobie. <i>Cent.</i> 7 | " | Sam. Nicholson. <i>Cent.</i> 33 |
| " | Sir Wm. Harbert. <i>Cent.</i> | " | *John Lane. <i>Cent.</i> 32 |
| " | 12 | " ? | Charles Percy. <i>Cent.</i> 38 |
| " | *Michael Drayton. <i>Cent.</i> | " | Sir Wm. Cornwallis. <i>Cent.</i> |
| " | 13 | " | 41 |
| 1595. | Robert Southwell. <i>Cent.</i> | " | In 'England's Parnassus'. |
| " | 14 | " | <i>Cent.</i> 430 |
| " | William Clarke. <i>Cent.</i> 15 | " | N. Breton. <i>Cent.</i> 457 |
| " | John Weever. <i>Cent.</i> 16 | " | 'Returne from Pernassus', Part |
| " | Thomas Edwardes. <i>Cent.</i> | " | I. <i>Fr. Al.</i> 12* |
| " | 17 | 1600-10. | Two letters. <i>Cent.</i> 40 |
| 1596. | In 'Wily Beguilde.' | 1600-12. | *J. M. <i>Cent.</i> 98 |
| " | <i>Cent.</i> 19 | 1601. | *Ben Johnson. <i>Fr. Al.</i> 22 |
| " | Richard Carew [prob. | " | William Lambard. <i>Cent.</i> 449 |
| " | 1605]. <i>Cent.</i> 20 | " | 'Essex Rebellion.' <i>Cent.</i> 35 |
| 1597-1603. | In a MS. of Bacon's 'Tri- | " | John Weever. <i>Cent.</i> 42 |
| " | bute'. <i>Fr. Al.</i> 2 | " | Robert Chester. <i>Cent.</i> 43, 44 |
| 1597-1616. | Nicholas Breton. <i>Cent.</i> | " | John Manningham. <i>Cent.</i> 45 |
| " | 457 | " | W. J. <i>Cent.</i> 47 |
| 1598. | I. M. <i>Fr. Al.</i> 4 | 1601-2. | 'Returne from Pernassus', |
| " | *R. S. <i>Fr. Al.</i> 8 | " | Part II. <i>Cent.</i> 48 |
| " | Francis Meres. <i>Cent.</i> | 1602. | *John Marston. <i>Fr. Al.</i> 23 |
| " | 21, 24 | " | *Thomas Dekker. <i>Fr. Al.</i> 22 |
| " | Robert Tofte. <i>Cent.</i> 25 | " | Thomas Decker. <i>Cent.</i> 50 |
| " | Richard Barnfield. <i>Cent.</i> | " | *Thomas Middleton. <i>Cent.</i> |
| " | 26 | " | 51 |
| " | John Marston. <i>Cent.</i> | " | Thomas Achérley. <i>Cent.</i> 52 |
| " | 27, 29 | 1602-23. | John Webster. <i>Fr. Al.</i> 24 |
| " | Gabriel Harvey (prob. | 1603. | Father Parsons. <i>Fr. Al.</i> 29 |
| " | after 1600). <i>Cent.</i> | " | *Michael Drayton. <i>Cent.</i> 53 |
| " | 30 | " | *Henry Chettle. <i>Cent.</i> 55 |

1603. 'Elizabeth's Losse.' *Cent.*
56
" *J. C. *Cent.* 57
" John Davies. *Cent.* 58
" William Camden. *Cent.* 59
" N. Breton. *Cent.* 457
1604. John Marston. *Fr. Al.* 30
" John Marston. *Cent.* 66
" Anthony Scoloker. *Fr. Al.* 33
" Anthony Scoloker. *Cent.* 64
" *T. M. *Cent.* 60
" 'Meeting of Gallants.' *Cent.*
65
" N. Breton. *Cent.* 457
1604-19. Thomas Middleton. *Fr. Al.*
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" *Thomas Heywood. *Fr. Al.* 40
" *John Marston. *Fr. Al.* 40*
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" Sir Thomas Smith. *Cent.*
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" *Wm. Warner. *Fr. Al.* 43
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71
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" George Chapman. *Fr. Al.* 49
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" 'Merry Divel'. *Cent.* 73
" George Peele. *Cent.* 75
" William Barkstead. *Cent.*
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" John Marston. *Cent.* 77
" W. S. ('Puritaine'). *Cent.*
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" Thomas Heywood. *Cent.*
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" *Robt. Armin. *Fr. Al.* 57, 59
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" *John Day. *Cent.* 82
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cher. *Fr. Al.* 61
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" 'Pimlyco'. *Cent.* 89
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" J. Wurmsser. *Cent.* 93
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" *Lodovic Barry. *Cent.* 95
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" John Webster. *Cent.* 100
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" Edmund Howes. *Cent.* 108
" Chr. Brooke. *Cent.* 109
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| 1615. 'Characters'. <i>Cent.</i> 114 | 1616. 'Sh.'s Grave-Tablet'. <i>Cent.</i> |
| 1616. *W. Drummond. <i>Fr. Al.</i> 82 | 121 |
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| " Robert Anton. <i>Cent.</i> 115 | 1616-18. Beaumont and Fletcher. <i>Fr.</i> |
| " Beaumont and Fletcher. | <i>Al.</i> 63 |
| <i>Cent.</i> 117 | [Shakspere died on April 23, 1616.] |
| " Ben Jonson. <i>Cent.</i> 118 | |
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| 1617. John Taylor, the Water-
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| 1618. Beaumont and Fletcher. <i>Fr.</i> | 1626. Ben Jonson. <i>Fr. Al.</i> 99 |
| <i>Al.</i> 63 | " Ph. Massinger. <i>Fr. Al.</i> 95 |
| " Geffray Mynshul. <i>Cent.</i> 456 | 1627. Ph. Massinger. <i>Fr. Al.</i> 91, 95 |
| " Nathaniel Field. <i>Cent.</i> 127 | " *John Milton. <i>Cent.</i> 460 |
| 1618-21. Richard Corbet. <i>Cent.</i> 128 | " Michael Drayton. <i>Cent.</i> 168 |
| 1618-19. 'Elegy on Richard Burbage'.
<i>Cent.</i> 131 | 1628. 'Prince Hal's Speech'. <i>Fr.</i> |
| 1619. Sir Gerrard Herbert. <i>Fr. Al.</i> | <i>Al.</i> 100 |
| 83 | " 'A Newsletter'. <i>Fr. Al.</i> 101 |
| " Ben Jonson. <i>Cent.</i> 129 | " (?) 'The Wandering Jew'. <i>Fr.</i> |
| 1620. 'Hæc Vir'. <i>Fr. Al.</i> 85 | <i>Al.</i> 142 |
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| " John Taylor, the Water-
Poet. <i>Cent.</i> 133 | 1628-31. Abraham Cowley. <i>Cent.</i> 170 |
| 1620-56. 'Choyce Drollery'. <i>Cent.</i> | 1629. Ph. Massinger. <i>Fr. Al.</i> 92 |
| 134 | " *Philip Massinger. <i>Cent.</i> 171 |
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| " John Fletcher. <i>Fr. Al.</i> 88*, 98 | " John Taylor, the Water-
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| " Thomas Robinson. <i>Cent.</i> | 181 |
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| 1632. | J. M. S. <i>Cent.</i> 190 | 1637. | 'Elegy on Shakspere'.
<i>Cent.</i> 220 |
| " | Wm. Pryune. <i>Cent.</i> 195 | b. 1638. | Thomas Carew. <i>Fr. Al.</i> |
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| " | Tho. Randolph. <i>Fr. Al.</i> 120 | " | 'Conceits, Clinches &c.' <i>Fr.</i> Al. 141 |
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| " | James Shirley. <i>Cent.</i> 201 | " | Thomas Bancroft. <i>Cent.</i> 227 |
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(<i>Cent.</i> 236) |
| " | Thomas Heywood. <i>Fr. Al.</i> 122 | " | 'A Helpe to Discourse'. <i>Fr.</i> Al. 144 |
| " | Thomas Heywood. <i>Cent.</i> 202 | " | Rich. Goodridge. <i>Fr. Al.</i> 145 |
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| " | H. Ramsay. <i>Cent.</i> 215 | | |
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| " | T. Terrent. <i>Cent.</i> 218 | | |
| " | Abraham Wright. <i>Cent.</i> 219 | | |

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| " | John Milton. <i>Fr. Al.</i> 151 | 1643-62. | Thomas Fuller. <i>Cent.</i> 246, |
| " | Sir Thomas Browne. <i>Fr. Al.</i> 153 | 249 | |
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¹ Tho' I now hold that Shakspeare didn't write any of the *Two Noble Kinsmen*, yet Davenant must have thought he did.

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and *Cent.* 349.)

ERRATA TO THE *CENTURIE OF PRAYSE.*

2nd Edition, Series IV, No. 2.

- Forespeech, p. xi. l. 21: dele 'Lodge (1596)'; ? add 'others'.
 pp. of text—
 pp. 5 and 113: prefix * to the names of Nash and Brathwaite, the allusions being doubtful, as shown in the notes.
 p. 45, ll. 12, 16, 18, 24: for 'gaene' read 'grue'; for 'Burbedge' read 'Burbidge'; and for 'Shakespere' read 'Shakespeare'.
 p. 63, l. 3: for 'Studiofo' read 'Studio'.
 p. 171, l. 8: dele full-stop.
 { p. 186: title at head should be in Roman capitals (not Italics).
 { p. 313: the like; and title should only be 'ANONYMOUS'.
 p. 260, l. 4 from foot: for 'Oxonienis' read 'Oxonienens'.
 [p. 272: dele 'Sir'. This 'George Buck', says Mr. A. H. Bullen, was quite a different person from Sir George Buck, the Master of the Revels, who was in his grave many years before lines were written.—F.]
 p. 276, l. 5 from foot: for 'you' read 'to'.
 p. 402, note, l. 9: for 'Quarternion' read 'Quaternion'.
 p. 409: add headline 'Gerard Langbaine, 1691'.
 p. 410: dele headline, and substitute 'Gerard Langbaine, 1691', and add ? to end of note, l. 3 from foot.
 p. 424, l. 22: for 'labours' read 'savours'.
 p. 451: add 'Primerose, Dolarnys, 451'.
 p. 462: add 'Valentinian, 403' to 'Anonymous'.
 p. 466: add 'Newcastle, Duchess of, 332'. See 'Southampton' as an instance in justification of this addition.—C. M. I.

¹ Makes a virtue of necessity' (*Centurie of Sh.'s Prayse*, N. S. S. ed. p. 112) is not a quotation from Sh.; the proverb being much older. It is used by St. Jerome. In making this correction, blame me for the mistake, if you like.—W. G. STONE.

Many of the extracts in the *Centurie* had been given before by other writers: thus, that on p. 65 is in the *Variorum Shakspere* (1821), xvi. 412 (tho I did not know this when I sent it in from the Percy Soc. reprint); the quotation on p. 459 was printed by Joseph Hunter in his *New Illustrations of Shakspere*, ii. 123; the 'Scoloker' on p. 64 was quoted by Douce; the Marston and Webster bits on p. 66 were used by Steevens, and so on.

[The Allusions or extracts below, on p. 144*, James Shirley, 1640, and on p. 156, 'A Comedy 1645,' are the same, though the latter is fuller. It was sent from the MS.; and when the former came from the printed book, its identity with the other was overlooked.]

New Shakspeare Society
" [Publications]

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See next page.

Allusions to Shakspeare,

A. D. 1592—1693.

THE

TWO VOLUMES OF THE NEW SHAKSPERE SOCIETY,

'SHAKESPEARE'S CENTURIE OF PRAYSE,'

(SECOND ED., 1879),

AND

'SOME 300 FRESH ALLUSIONS TO SHAKSPERE,'

FROM 1594 TO 1694 (1886),

BOUND TOGETHER.



PUBLISHT FOR

The New Shakspeare Society

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R. CLAY AND SONS, CHAUCER PRESS, BUNGAY.

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 (for its '*Contents*' see its p. vii).

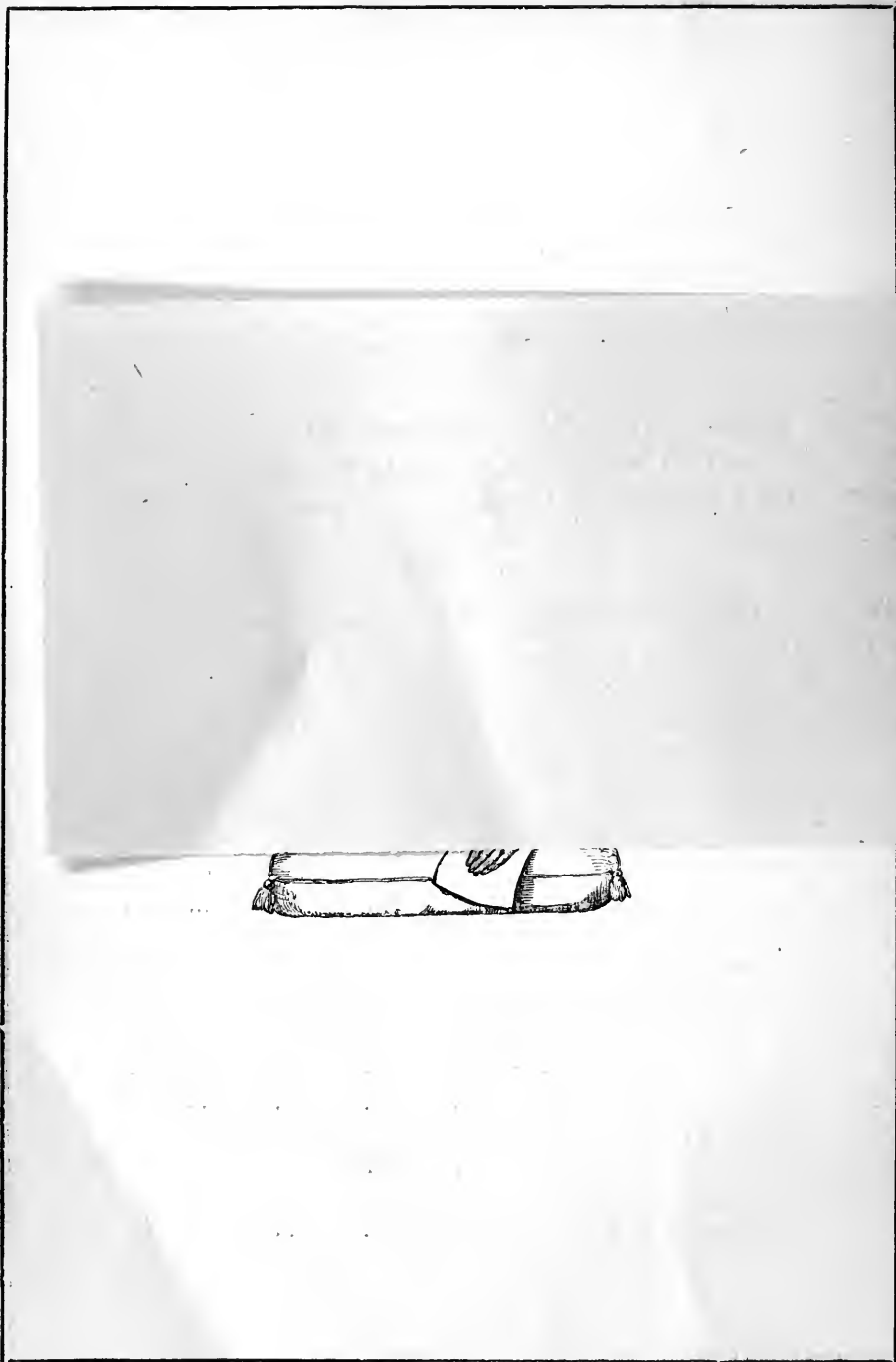
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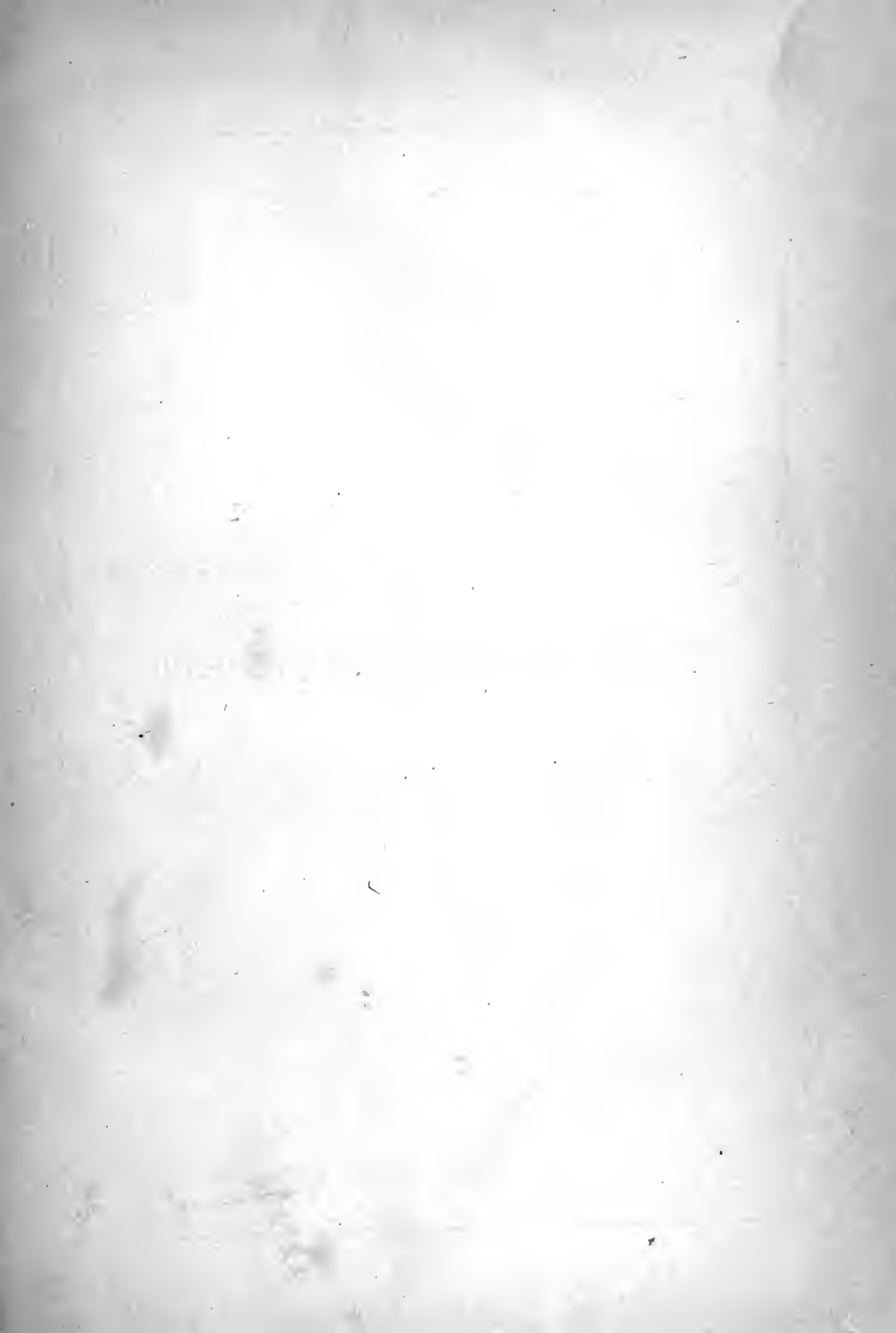
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As some Members may like to bind their copies of *The Centurie of Prayse* and these *Fresh Allusions* together, I add a Title-page for those who do, and a duplicate of the 'Chronological List of Allusions' in the two volumes.

Perhaps full extracts from Rymer's two books against Shakspeare ought to have been given in this volume ; but as they are down for printing in the Society's '*Miscellaneous*' Series, I have left them to appear in their entirety there, instead of in a moiety here.—F. J. F.

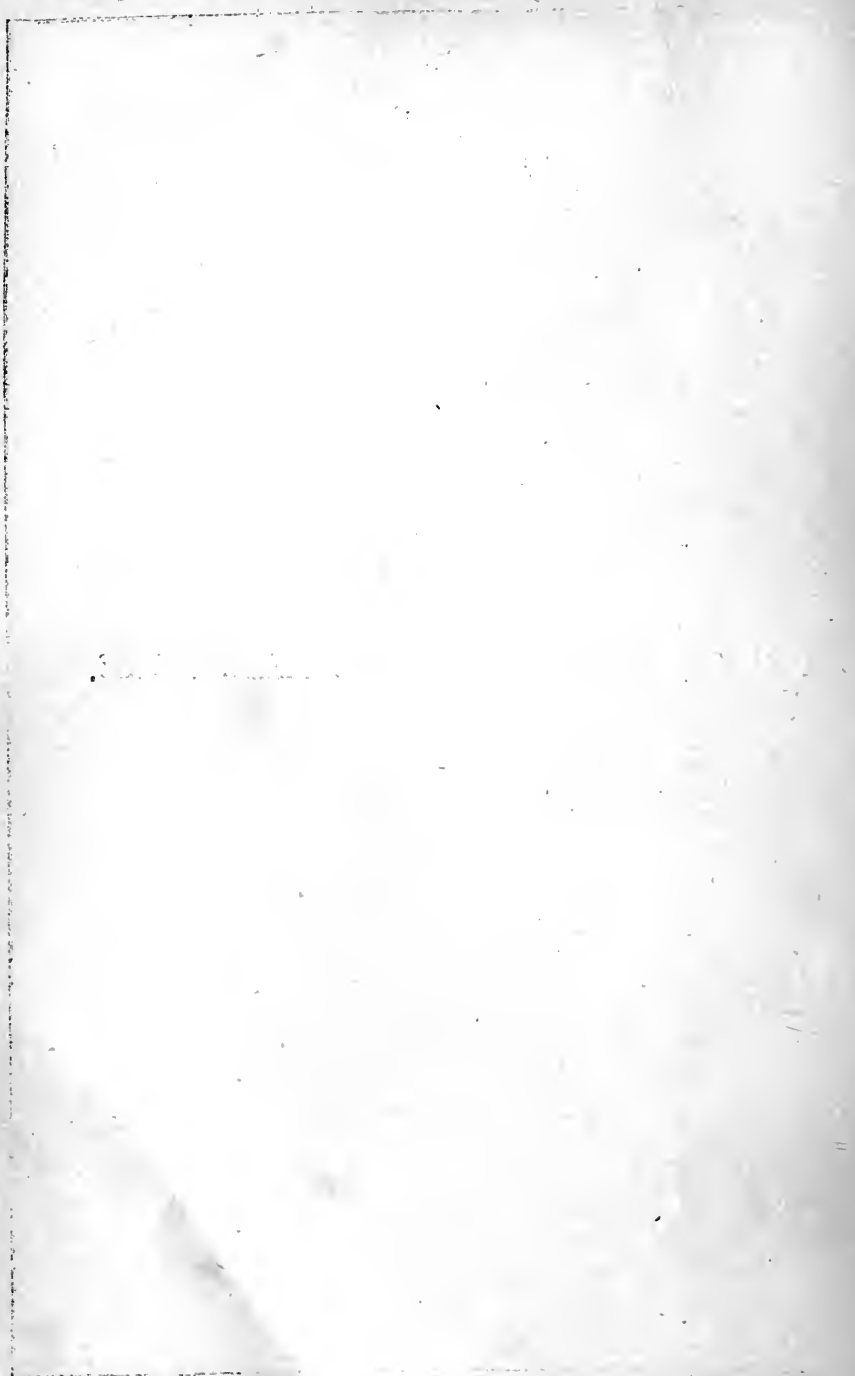






SOME 300

FRESH ALLUSIONS TO SHAKSPERE.



*New Shakspere Society
Publications.
Series IV, pt 3*

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Fresh Allusions to Shakspeare

FROM 1594 TO 1694 A.D.

GATHERED BY

MEMBERS OF THE NEW SHAKSPERE SOCIETY

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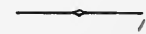
'Shakespeare's Centurie of Prayse,' ed. 2, 1879,

AND EDITED BY

FREDK. J. FURNIVALL,

M.A. CAMB.; HON. DR. PHIL., BERLIN;

FOUNDER AND DIRECTOR OF 'THE NEW SHAKSPERE SOCIETY.'



PUBLISHED FOR

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LONDON, E.C. 1886.

Series IV. No. 3.

R. CLAY AND SONS, CHAUCER PRESS, BUNGAY.

DEDICATED

TO MY SON

Percy Furniball,

OF ST. BARTHOLOMEW'S HOSPITAL, LONDON,

(Born April 5, 1867.)

One-Mile Tricycle Champion, 1885 and 1886 ;

One-Mile and Five-Mile Bicycle Champion, 1886 ;

Champion of the English Team in America, 1885 (11 races, 11 prizes ;
7 firsts, 3 seconds, 1 third) ;

Champion of the Berretta Club, 1884-6, and of the Racing Cyclists'
Club, 1886 ;

Winner of the International Challenge Shield, and City Challenge Cup,
Kildare Challenge Cup, Surrey Challenge Cup and Trophy, &c., 1886 ;

Rider of One Mile in 2 min. 30 sec., Aug. 1886 ;

18 Firsts, 3 Seconds (thro illness), in his 21 Races, 1886 ;

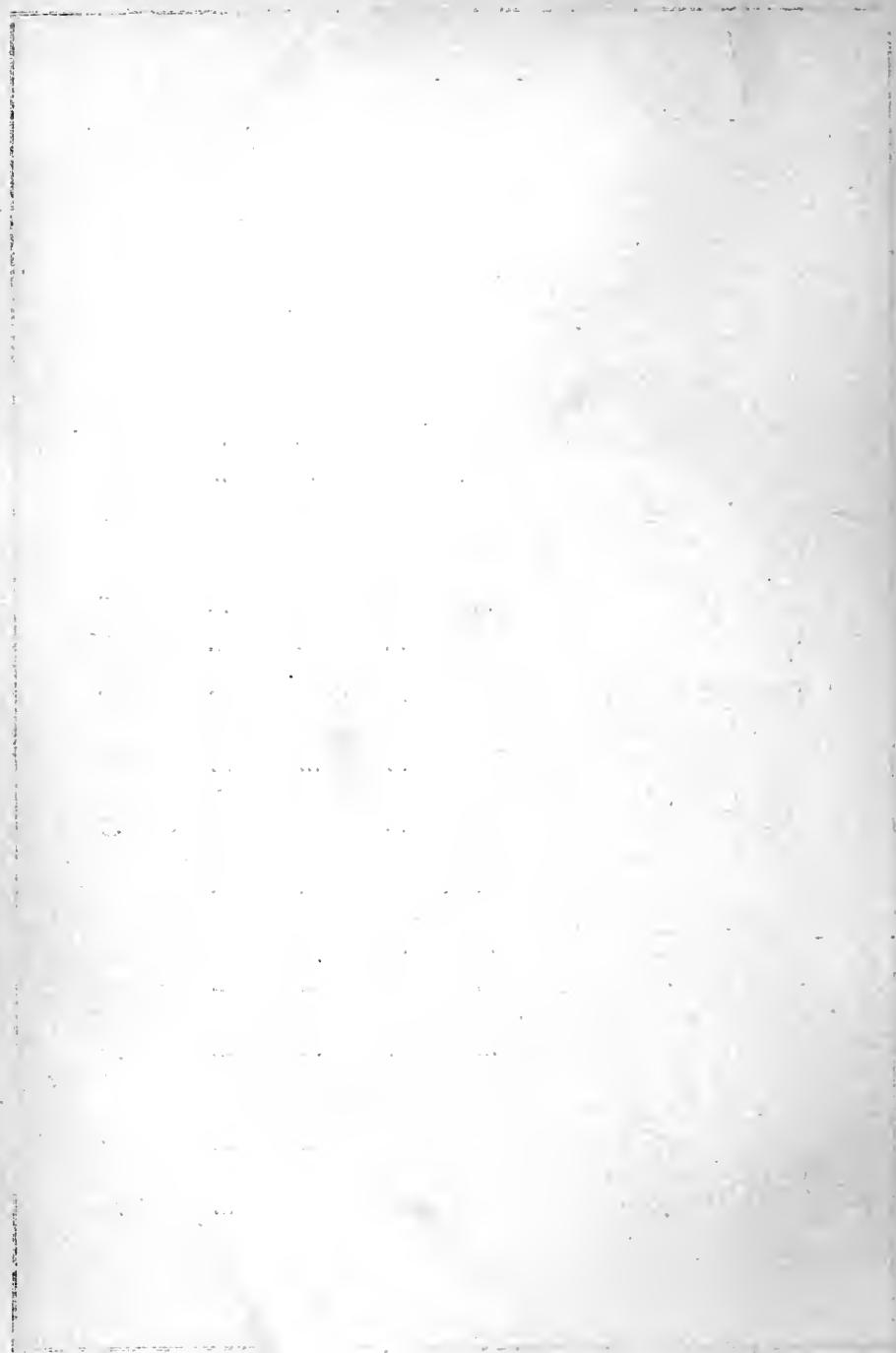
Captain of the Berretta Club ;

Captain of the North-Road Cyclists' Boxing-Club.



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IN THE 'CENTURIE OF PRAYSE,' ED. 2. (N. SH. SOC. 1879), AND THE
'FRESH ALLUSIONS,' 1886.

(Those in the 'Centurie' are inset; those in the 'Fresh Allusions' project.)

(Doubtful Allusions have a star (*) before them.)

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| 1592. | Robert Greene. <i>Cent. 2</i> | " | Ben Jonson. <i>Cent. 31</i> |
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| 1594. | Henry Helmes. <i>Fr. Al. 1</i> | " | A Munday, &c. <i>Fr. Al. 15</i> |
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| " | <i>Cent. 6</i> | " | *Sam. Nicholson. <i>Fr. Al. 20</i> |
| " | *Hy. Willobie. <i>Cent. 7</i> | " | Sam. Nicholson. <i>Cent. 33</i> |
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| " | 1605]. <i>Cent. 20</i> | " | 'Essex Rebellion.' <i>Cent. 35</i> |
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| " | Robert Tofte. <i>Cent. 25</i> | " | Thomas Decker. <i>Cent. 50</i> |
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| 1624. Ph. Massinger. <i>Fr. Al.</i> 90, | " *John Spencer. <i>Cent.</i> 182 |
| 94, 95 | " Sir Hy. Herbert. <i>Cent.</i> 173 |
| " Robert Burton. <i>Fr. Al.</i> 98* | 1632. Philip Massinger. <i>Fr. Al.</i> 97, |
| " E. S. (B. of D). <i>Cent.</i> 159 | 107 |
| " John Gee. <i>Cent.</i> 160 | " Philip Massinger. <i>Cent.</i> 185 |
| " Robert Burton. <i>Cent.</i> 161 | " G. Chapman and J. Shirley. |
| 1625. Fletcher, &c. <i>Fr. Al.</i> 64-8 | <i>Cent.</i> 186 |
| " Fletcher, &c. <i>Cent.</i> 166, 167 | " *Thomas Randolph. <i>Cent.</i> |
| | 187 |
| | " 'Second Folio of Sh.'s
Works'. <i>Cent.</i> 189 |

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| 1632. | J. M. S. <i>Cent.</i> 190 | 1637. | 'Elegy on Shakspere'.
<i>Cent.</i> 220 |
| " | Wm. Prynne. <i>Cent.</i> 195 | b. 1638. | Thomas Carew. <i>Fr. Al.</i> |
| " | Sir Aston Cokaine. <i>Cent.</i>
196 | 131 | |
| b. 1633. | John Hales. <i>Cent.</i> 198 | 1638. | 'Songs from <i>The Tempest</i> '.
<i>Fr. Al.</i> 132 |
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| " | Jas. Shirley. <i>Fr. Al.</i> 108 | " | Henry Adamson. <i>Fr. Al.</i> 134 |
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223 |
| " | John Ford. <i>Fr. Al.</i> 116-118 | " | Thomas Randolph (?).
<i>Cent.</i> 224 |
| " | *Wm. Rowley. <i>Cent.</i> 197 | " | Richard Brome. <i>Cent.</i> 225 |
| 1633-4 | Sir Jn. Suckling. <i>Fr. Al.</i>
111-115 | 1639. | John Clarke. <i>Fr. Al.</i> 135 |
| 1634. | Ph. Massinger. <i>Fr. Al.</i> 93 | " | G. Rivers. <i>Fr. Al.</i> 139 |
| " | Tho. Randolph. <i>Fr. Al.</i> 120 | " | 'Conceits, Clinches &c.' <i>Fr.</i>
<i>Al.</i> 141 |
| " | Wm. Habington. <i>Cent.</i> 200 | " | Robert Chamberlain. <i>Cent.</i>
226 |
| " | James Shirley. <i>Cent.</i> 201 | " | Thomas Bancroft. <i>Cent.</i>
227 |
| 1635. | 'The Lady Mother'. <i>Fr. Al.</i>
120 | " | 'Witts Recreations'. <i>Cent.</i>
228 |
| " | Sir. H. Mildmay. <i>Fr. Al.</i> 121 | 1640. | 'The Wandering Jew'. <i>Fr.</i>
<i>Al.</i> 142 |
| " | James Shirley. <i>Fr. Al.</i> 150 | " | *Jas. Shirley. <i>Fr. Al.</i> 144, 144*
(<i>Cent.</i> 236) |
| " | Thomas Heywood. <i>Fr. Al.</i>
122 | " | 'A Helpe to Discourse'. <i>Fr.</i>
<i>Al.</i> 144 |
| " | Thomas Heywood. <i>Cent.</i>
202 | " | Rich. Goodridge. <i>Fr. Al.</i> 145 |
| " | Thomas Cranley. <i>Cent.</i>
204 | " | Geo. Lynn. <i>Fr. Al.</i> 146 |
| " | John Swan. <i>Cent.</i> 459 | " | John Benson. <i>Cent.</i> 229 |
| 1636. | Ph. Massinger. <i>Fr. Al.</i> 93, 97 | " | Lewis Sharpe. <i>Cent.</i> 230 |
| " | William Sampson. <i>Fr. Al.</i>
124 | " | Leonard Digges. <i>Cent.</i>
231 |
| " | John Trussell. <i>Fr. Al.</i> 125 | " | John Warren. <i>Cent.</i> 235 |
| " | 'Book of Bulls'. <i>Fr. Al.</i> 127 | " | James Shirley. <i>Cent.</i> 236 |
| 1636-41. | Sir John Suckling. <i>Cent.</i>
205-211 | 1641. | Rich. Brathwaite <i>Fr. Al.</i>
147 |
| 1637. | Tho. Heywood. <i>Fr. Al.</i> 128 | " | *Shakerly Marmion. <i>Fr. Al.</i>
148 |
| " | *Shakerley Marmion. <i>Fr. Al.</i>
130 | " | Abraham Cowley. <i>Fr. Al.</i>
149 |
| " | Jasper Mayne. <i>Cent.</i> 212 | " | John Johnson. <i>Cent.</i> 238 |
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| " | Richard West. <i>Cent.</i> 214 | | |
| " | H. Ramsay. <i>Cent.</i> 215 | | |
| " | Sir W. Davenant. <i>Cent.</i> 216 | | |
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| " | Abraham Wright. <i>Cent.</i>
219 | | |

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| 1642. | James Shirley. <i>Fr. Al.</i> 150 | 1643. | Sir Richard Baker. <i>Cent.</i>
250 |
| " | John Milton. <i>Fr. Al.</i> 151 | 1643-62. | Thomas Fuller. <i>Cent.</i> 246,
249 |
| " | Sir Thomas Browne. <i>Fr. Al.</i>
153 | 1644. | John Cleveland. <i>Fr. Al.</i> 154 |
| " | Charles Butler. <i>Cent.</i> 243 | " | John Cleveland. <i>Cent.</i> 254 |
| " | 'Rump Songs'. <i>Cent.</i> 244 | | |

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| 1644. | 'London Post'. <i>Cent.</i> 251 | 1651. | 'Hermetically Banquet'.
<i>Cent.</i> 290 |
| " | 'Mercurius Britannicus'.
<i>Cent.</i> 252 | " | J. S. <i>Cent.</i> 291 |
| " | Thomas Prujean. <i>Cent.</i> 255 | " | Thos. Randolph. <i>Cent.</i> 293 |
| " | 'Vindex Anglicus'. <i>Cent.</i>
256 | 1652. | Francis Kirkman. <i>Fr. Al.</i> 166 |
| 1645. | Sir Richard Baker. <i>Fr. Al.</i>
155 | " | R. Loveday. <i>Fr. Al.</i> 167 |
| " | 'A Comedy'. <i>Fr. Al.</i> 156 | " | Jo. Tatham. <i>Cent.</i> 295 |
| " | Paul Aylward. <i>Cent.</i> 257 | 1653. | Nathaniel Hooke. <i>Fr. Al.</i> 168 |
| " | Daniell Breedy. <i>Cent.</i> 257 | " | Richard Flecknoe. <i>Fr. Al.</i> 169 |
| " | George Withers. <i>Cent.</i> 258 | " | Alexander Brome. <i>Cent.</i>
296 |
| 1646. | R. Wilde (?). <i>Fr. Al.</i> 158* | " | Sir Aston Cokaine. <i>Cent.</i>
297 |
| " | Samuel Sheppard. <i>Cent.</i> 261 | " | Sir Wm. Dugdale. <i>Cent.</i>
298 |
| 1647. | *Sam. Sheppard. <i>Fr. Al.</i> 159 | 1654. | Edmund Gayton. <i>Fr. Al.</i> 170 |
| " | 'Epistle of ten Players'.
<i>Cent.</i> 262 | " | Edmund Gayton. <i>Cent.</i> 299 |
| " | Sir John Denham. <i>Cent.</i>
263 | " | Richard Flecknoe. <i>Fr. Al.</i> 169 |
| " | James Howell. <i>Cent.</i> 264 | " | Alex. Brome. <i>Fr. Al.</i> 172 |
| " | George Daniel. <i>Cent.</i> 265,
266 | 1655. | J. Quarles. <i>Fr. Al.</i> 174 |
| " | William Cartwright. <i>Cent.</i>
270 | " | 'The Hectors'. <i>Cent.</i> 301 |
| " | J. Berkenhead. <i>Cent.</i> 271 | 1656. | Richard Flecknoe. <i>Fr. Al.</i>
169 |
| " | George Buck. <i>Cent.</i> 272. | " | Samuel Holland. <i>Fr. Al.</i> 171 |
| " | T. Palmer. <i>Cent.</i> 272 | " | T. Goff. <i>Fr. Al.</i> 175 |
| 1648. | J. S. <i>Fr. Al.</i> 159, 160 | " | Edward Archer. <i>Fr. Al.</i> 176 |
| " | 'Perfect Occurrences'. <i>Cent.</i>
273 | " | (?) <i>Fr. Al.</i> 179 |
| 1648-54. | Henry Tubbe. <i>Fr. Al.</i> 161 | " | 'Parnassus Biceps'. <i>Fr. Al.</i>
180 |
| 1649. | 'Trinarchodia'. <i>Fr. Al.</i> 163 | " | Samuel Holland. <i>Cent.</i> 302 |
| " | John Milton. <i>Cent.</i> 274 | " | Abraham Cowley. <i>Cent.</i>
303 |
| " | J. Cook. <i>Cent.</i> 276 | 1657. | Richard Ligon. <i>Cent.</i> 304 |
| 1650. | 'Ashmole MS.'. <i>Cent.</i> 277 | 1658. | 'Naps upon Parnassus'. <i>Fr.</i>
<i>Al.</i> 181 |
| " | Robert Baron. <i>Cent.</i> 279 | " | Gilbert Swinhoe. <i>Fr. Al.</i> 183 |
| " | Anthony Davenport. <i>Cent.</i>
281 | " | 'Isham MS.'. <i>Fr. Al.</i> 184 |
| " | Sir N. L'Estrange. <i>Cent.</i>
282 | " | 'London Chanticlesers'. <i>Fr.</i>
<i>Al.</i> 184 |
| 1651. | John Milton. <i>Fr. Al.</i> 164 | " | W. London. <i>Fr. Al.</i> 183* |
| " | Richard Whitlock. <i>Fr. Al.</i> 165 | " | Sir Aston Cokain. <i>Cent.</i>
305-7 |
| " | Samuel Sheppard. <i>Cent.</i>
283-7 | " | In 'Brome's Plays'. <i>Cent.</i>
308 |
| " | William Bell. <i>Cent.</i> 288 | " | Samuel Austin. <i>Cent.</i> 309 |
| " | Jasper Mayne. <i>Cent.</i> 289 | [1659. | <i>No Allusion yet found.</i>] |
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| 1660. | 'Stationers Register'. <i>Fr. Al.</i>
169 | 1660-1693. | |
| " | 'Friend'. <i>Fr. Al.</i> 185 | 1660. | 'Elegy on Rich. Lovelace'.
<i>Cent.</i> 313 |
| " | 'A Poetical Revenge'. <i>Fr. Al.</i>
185 | " | Richard Flecknoe. <i>Cent.</i>
314 |
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185 | " | Sir Richard Baker. <i>Cent.</i>
315 |
| | | " | Samuel Pepys. <i>Cent.</i> 316 |

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 1662. Theatro-Philos. *Fr. Al.* 198
 ,, Edmund Gayton. *Fr. Al.* 199
 ,, T. S. *Fr. Al.* 202
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 ,, Thos. Jordan. *Fr. Al.* 205
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 ,, " " " " 319-21
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 ,, Thomas Rymer. *Cent.* 366
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¹ Tho' I now hold that Shakspeare didn't write any of the *Two Noble Kinsmen*, yet Davenant must have thought he did.

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 ,, 'Ballad on the Duke of Monmouth'.
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 ,, 'Heraclitus Ridens'. *Cent.* 388
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 ,, Saint Evremond. *Cent.* 396
 ,, D. G. Morhoff. *Cent.* 342
 1683. Jo. Harris. *Fr. Al.* 279
 ,, John Dryden. *Fr. Al.* 225
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 ,, 'Booksale Catalog'. *Fr. Al.* 336-7
 ,, John Dryden. *Cent.* 398
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 ,, Thomas Otway. *Fr. Al.* 272
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 1688. Gerard Langbaine. *Fr. Al.* 294
 ,, 'List of Plays'. *Fr. Al.* 297
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 ,, W. Dowdall. *Cent.* 417
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 1663-93. John Downes. *Fr. Al.* 348-57
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ERRATA TO THE *CENTURIE OF PRAYSE.*

2nd Edition, Series IV, No. 2.

- Forespeech, p. xi. l. 21: dele 'Lodge (1596)'; ? add 'others'.
 pp. of text—
 pp. 5 and 113: prefix * to the names of Nash and Brathwaite, the allusions being doubtful, as shown in the notes.
 p. 45, ll. 12, 16, 18, 24: for 'gaene' read 'grue'; for 'Burbedge' read 'Burbidge'; and for 'Shakespere' read 'Shakespeare'.
 p. 68, l. 3: for 'Studiofo' read 'Studioso'.
 p. 171, l. 3: dele full-stop.
 { p. 186: title at head should be in Roman capitals (not Italics).
 { p. 313: the like; and title should only be 'ANONYMOUS'.
 p. 260, l. 4 from foot: for 'Oxonienis' read 'Oxonienenses'.
 [p. 272: dele 'Sir'. This 'George Buck', says Mr. A. H. Bullen, was quite a different person from Sir George Buck, the Master of the Revels, who was in his grave many years before lines were written.—F.]
 p. 276, l. 5 from foot: for 'you' read 'to'.
 p. 402, note, l. 9: for 'Quarternion' read 'Quaternion'.
 p. 409: add headline 'Gerard Langbaine, 1691'.
 p. 410: dele headline, and substitute 'Gerard Langbaine, 1691', and add ? to end of note, l. 3 from foot.
 p. 424, l. 22: for 'labours' read 'savours'.
 p. 451: add 'Primerose, Dolarnys, 451'.
 p. 462: add 'Valentinian, 403' to 'Anonymous'.
 p. 466: add 'Newcastle, Duchess of, 332'. See 'Southampton' as an instance in justification of this addition.—C. M. I.

¹ 'Makes a vertue of necessity' (*Centurie of Sh.'s Prayse*, N. S. S. ed. p. 112) is not a quotation from Sh.; the proverb being much older. It is used by St. Jerome. In making this correction, blame me for the mistake, if you like.—W. G. STONE.

Many of the extracts in the *Centurie* had been given before by other writers: thus, that on p. 65 is in the *Variorum Shakspere* (1821), xvi. 412 (tho I did not know this when I sent it in from the Percy Soc. reprint); the quotation on p. 459 was printed by Joseph Hunter in his *New Illustrations of Shakspere*, ii. 123; the 'Scoloker' on p. 64 was quoted by Douce; the Marston and Webster bits on p. 66 were used by Steevens, and so on.

[The Allusions or extracts below, on p. 144*, James Shirley, 1640, and on p. 156, 'A Comedy 1645' are the same, though the latter is fuller. It was sent from the MS.; and when the former came from the printed book, its identity with the other was overlooked.]

FOREWORDS.

WHEN our second edition of *Shakespeare's Centurie of Prayse* came out in 1879, I felt sure that the 128 quotations added in it¹ to the original 228 collected by the late Dr. Ingleby and his correspondents might have another couple of hundred added to them, with a moderate amount of search. Several likely sources had evidently not been tapt, and others which had been were (like Dryden, for instance) clearly not exhausted. So one day I took my copy of the *Centurie* to the Museum to test how the work had been done, and unluckily soon chanced on Shadwell's *Timon* of 1678. I turned out the quotation from the 'Epistle Dedicatory' on p. 365, *Centurie*; and then naturally looked at the Prolog: there I found another Shakespeare-Allusion (p. 255 below); then, as naturally, I turned to the Epilog; and there found two more Shakespeare Allusions (p. 256 below). So, out of four Allusions in the places where every one would first look for them, our *Centurie* had only got one. I felt rather savage, wrote in the margin of my book, "1 out of 4 taken. Nothing like care!" and went on.² Soon came Nahum Tate (the 'Nahum' always attracted me: it's almost as comforting as 'Mesopotamia'), and having identified the *Centurie* quotation (p. 391) from the Prolog to the worthy Nahum's *King Lear*, I of course looked at the Epilog, and there—of course too, one may fairly say—found another Shakespeare Allusion not in the *Centurie*. Then I uttered 'a big, big D,'³ set to work to look at the Prologs and Epilogs of all the plays I could get hold of; prowled about in likely

¹ Dr. Ingleby sent over 30. I sent 10, others different numbers, and the editress added the rest.

² So 1 only out of 6 was taken from T. Heywood's *Fayre Mayde of the Exchange*. See p. 47-8, below, and p. 78.

³ This profanity did not prevent the acknowledgment that there was a lot of solid and sound work in the *Centurie*, in both editions 1 and 2.

spots, and askt my friends to do so too. I had no time to carry out the searching thoroughly, but just skimmed the surface of the material. Gradually a fair lot of Fresh Allusions was gathered together by the hands of our Members and other friends and myself; and then I put the heap by, in the hope of being able to read at least Marston, Massinger, Fletcher, for echoes of Shakspeare. But as years went on, new things sprang up: Browning Society, Wyclif Society, Sculling Fours, Kangaroo Bicycle, boat-races, Shelley Society, Sculling-Eights and Fours,¹ a bit of lawn-tennis, &c., while the 'Old Spelling Shakspeare,' 'Shakspeare Quarto Facsimiles,' and the like had to be carried on. This year 1886, a book of some kind had to be produced for the Society; and as time for further work at Fresh Allusions had no chance of forthcoming, I have just turned the old set out as they stood,² though knowing that if any fresh searcher follows me carefully, and reads through a play of which I've only looked at the Prolog and Epilog, he may find—as I did with Miss Smith—that I've only got one Allusion out of four in the volume. If this comes about, no one'll be gladder than I, if I'm alive to witness it. I specially want an Allusion to Shakspeare in the year 1639. At present it's the only year in his *Century of Praise* without its tribute.

As the publication of a Quarto, and its entry and transfer in the Stationers' Registers, are an 'allusion' to Shakspeare as we have defined the term, I have printed at the end of these Forewords Mr. Fleay's Table of the Quartos from our *Transactions* 1874, with a few corrections by a friend, and have added a list of the *Stat. Reg.* entries, so far as I have noted them in occasional references to the book, but cutting out Mr. Arber's hateful insertions 'th[e h]andes' in 'thandes.'

To save future searchers the trouble of looking into two separate 'Contents' and Indexes, I have put the Allusions in both the *Centurie* and the present book into the one 'Chronological List' which follows the Dedication above; and I have also amalgamated the Index to the *Centurie* with that to these 'Fresh Allusions.' To the *Centurie* list of Shakspeare's Works refered to (p. 469-70) is added

¹ Oh the thick-headedness of boating-men in not taking em up at once!

² Want of time must also be my apology for the incompleteness of the Indexes.

the present book's; and the number-summary of it which I made for the *Centurie* in totals—afterwards interestingly split up by the year 1642—is repeated below, with our new additions,¹ just to show that *Hamlet* gets nearly level with Falstaff, and also that *Venus and Adonis* follows *Hamlet* in the list before 1642, and is (as before) so strikingly lessend after it, whereas Falstaff, no. 4 before 1642, becomes no. 1 after it. The later humourous folk were more in number than the earlier amouros ones, at least in Shakspeare saws, as is witness by Trinculo bringing *The Tempest* so far up in the list.

Granting that we have now, in our two Society books, over 600 Allusions to Shakspeare ('Allusions' including imitations) in the hundred years since Greene first sneerd at him in 1592, few students will doubt that the number will be largely increast, if not doubled, when the century's plays and other literature are carefully read for the purpose. Many of the plays are not edifying, as occasional dips into the middles of em have shown me. But if one wants nuggets, one mustn't be afraid of a little dirt. In the worst days of the drama, however, the playwrights' minds seem to have been too degraded to have ever read Shakspeare. How could they import him into their folly and beastliness?

Two men made me very angry during the course of my work: 'the hog Duffett' (p. 242, 245) for his burlesque of *The Tempest*, and Mr. J. O. Halliwell-Phillipps (Hall-P.—I think all the 'Hells' are alterd; but the best abbreviation for his name is 'Johp') for his veild system of reference,—calling a play by its second title 'Good Luck at Last' (p. 263), instead of its first and better known name, referring vaguely to authorities (see p. 164 below) which ought to have been plainly stated, so that any enquirer might verify the quotation. I rated this sinner soundly to his face for this evil practise; and he answerd, that there was a great art in the giving of references: your object should be, to give enough to inspire confidence in the reader, and yet not enough to enable him to follow you up, and quote any passage from its original, and not from you.²

¹ I could not spare the time to be able to guarantee the correctness of my figures; but they are not far off the mark.

² See p. 142 below, Johp's omission of Reed.

So in Johp's first 'Life of Shakspere,' no whereabouts of any document printed is given. (But some are stated in the last edition I have seen, that of 1886.) The practise seems to me (as I said to its user) unworthy of him who has done so much good work at Shakspere's personal history. One cannot fancy Dr. Aldis Wright or Mr. P. A. Daniel being guilty of it. Power of verification should be put into every reader's hands, so far as full references are concernd. But to the said Johp, and many other Shakspere students, friends and foes alike, this book is greatly indebted, as the names under the several extracts testify. I haven't wittingly left out the name of any helper. To all of them I return thanks, and specially to Mr. Macray for his fresh *Parnassus* Allusions of 1600; and to Mr. P. A. Daniel for supplying omissions in my entries from the Stationers' Registers. If any extracts are unsigned, they are (I believe) due to me.

I hope the present volume may stimulate other readers of seventeenth-century literature to continue their search for Shakspere Allusions; and wherever they may first print their finds, I trust that they will send them to me, or to our Hon. Sec., in order that these new extracts may find place in another Supplement to the *Centurie* some years hence.

British Museum, 17 Nov. 1886, 7.30 p.m.

In the *Chronological List* of Allusions I have not included the publications of the Quartos, and the Book-Catalog and Sale entries which immediately follow these Forewords.

TABLE OF
SHAKSPERE *QUARTOS*

1593—1685

From the New Shakspeare Society's Transactions 1874, Pt. I, pp. 43—45.

COMPILED

BY F. G. FLEAY,

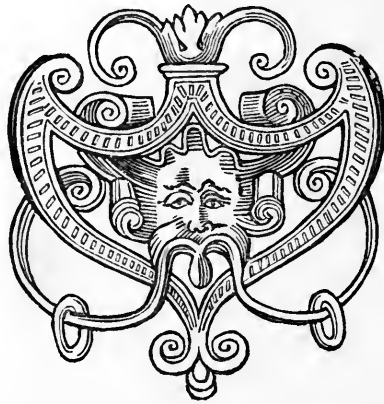
FROM THE CAMBRIDGE EDITION;

WITH CORRECTIONS AND ADDITIONS.

EXPLANATION.

A star, *, prefixt to Q (for 'Quarto') means, an edition without Shakspeare's name on the title page; a dagger, †, the edition from which, in the opinion of the Cambridge editors, the Folio was printed.

Date of Publication.	Name of Work.	EDITION.	PRINTER.	PUBLISHER.	Name of Play.	EDITION.	PRINTER.	PUBLISHER.
1593	Ven. & Ad.	*Quarto 1	R. Field	see Note				
1594	do.	*Q ₂ from Q ₁	do.	do.				
"	Lucrece	*Q ₁	do.	J. Harrison				
1595								
1596	Ven. & Ad.	*Q ₃ from Q ₂	do.	do.				
1597					Richard II.	*Quarto 1	V. Simmes	A. Wise
"					Richard III.	*Q ₁	do.	do.
1598	Lucrece	*Q ₂ from Q ₁	P. S[hort]	do.	1 Henry IV.	*Q ₁	P. S[hort]	do.
"					Richard II.	Q ₂ from Q ₁	V. Simmes	do.
"					Richard III.	Q ₂ from Q ₁	T. Creede	do.
1599	Pass. Pilg.	Q ₁	for W. Jaggard	W. Leake	1 Henry IV.	Q ₂ from Q ₁	S. S.	do.
"	Ven. & Ad.	*Q ₄ from Q ₃		do.				
1600	Ven. & Ad.	*Q ₅ from Q ₄	J. H[arrison]	J. Harrison	2 Henry IV.	Q ₁	V. Simmes	A. Wise and W. Aspley
"	Lucrece	*Q ₃ from Q ₂	do.	do.				
"					Much Ado	†Q ₁	do.	do.
"								
1602	Ven. & Ad.	*Q ₆ *Q ₇ fr. Q ₅		W. Leake	Richard III.	Q ₃ from Q ₂	T. Creede	A. Wise
1603								
1604					1 Henry IV.	Q ₃ from Q ₂	V. Simmes	M. Law
1605					Richard III.	Q ₄ from Q ₃	T. Creede	do.
1607	Lucrece	*Q ₄ from Q ₃	N. O.	J. Harrison				
1608					1 Henry IV.	Q ₄ from Q ₃		do.
"					Richard II.	Q ₃ from Q ₂	W. W[aterson]	do.
1609	Sonnets		G. Eld	T. T[horpe] Sold by J. Wright and W. Aspley				
"					Tr. & Cr.(bis)	Q ₁	G. Eld	R. Ponian and H. Whalley
1611								
"	Pass. Pilg.	Q ₂		W. Jaggard	Richard III.	Q ₅ from Q ₃	T. Creede	M. Law
1613					1 Henry IV.	†Q ₅ from Q ₄	W. W[aterson]	do.
1615					Richard II.	†Q ₄ from Q ₃		do.
1616	Lucrece	Q ₅	T. S.	R. Jackson				
1617	Ven. & Ad.	*Q ₈		W. B[arret]				
1619								
1620	do.	*Q ₉		J. P[arker]				
1622								
"					Richard III.	Q ₆ from Q ₅	T. Purfoot	do.
1624	Lucrece	Q ₆ from Q ₅	J. B[onson]	R. Jackson	1 Henry IV.	Q ₆ from Q ₅	do.	do.
1627	Ven. & Ad.	*Q ₁₀	J. Wreittoun					
1629								
1630	do.	*Q ₁₁ ?	do.		Richard III.	Q ₇ from Q ₆	J. Norton	do.
"	do.	*Q ₁₂	J. H.	F. Coules.				



ENTRIES OF SHAKSPERE'S WORKS
IN
THE *STATIONERS' REGISTERS* 1593—1640
(ED. ARBER).

	[1593]	xviii ^o Aprilis.	(<i>Arber</i> , ii. 630)
Richard Field Assigned ouer to master Harrison senior 25 Juuij 1594	Entred for his copie vnder thandes of the Archbisshop of Canterbury and master warden Stirrop, a booke intituled / Venus and Adonis / vj ^d s. /		
	[1594]	vj ^{to} die Februarij. /.	(<i>Arber</i> , ii. 644)
John Danter. /	Entred for his Copye vnder thandes of bothe the wardens a booke intituled a Noble Roman Historye of Tytus Andronicus * vj ^d		
	[1594]	9 maij.	(<i>Arber</i> , ii. 648)
Master harrison Senior	Entred for his copie vnder thand of master Cawood Warden, a booke intituled the Ravysheiment of Lucrece vj ^d C		
	[1594]	25 Iunij	(<i>Arber</i> , ii. 655)
Master Harrison Senior	Assigned ouer vnto him from Richard Field in open Court holden this Day a book called Venus and Adonis vj ^d The which was before entred to Richard Field. 18. Aprilis / 1593 /		
	[1596]	25 Iunij	(<i>Arber</i> , iii. 65)
William leeke	Assigned ouer vnto him for his copie from master harrison thelder, in full Court holden this day. by the said master harisons consent. A booke called. Venus and Adonis vj ^d		

* As I hold that Shakspere had no hand in the *Contention* of 1594, I put its entry in a note :

	[1594]	xij ^o marcij	[<i>Arber</i> , ii. 646]
Thomas myllington /	Entred for his copie vnder the handes of bothe the wardens / a booke intituled, the firste parte of the <i>Contention</i> of the two famous houses of York and Lancaster with the death of the good Duke Humfrey and the banishment and Death of the Duke of Suffolk and the tragical end of the proud Cardinall of Winchester / with the notable rebellion of Jack Cade and the Duke of Yorkes firste clayme vnto the Crowne vj ^d		
	'The <i>Tayminge of a Shrowe</i> ' and 'the famous victories of Henrye the Fyft' are on ii. 648. A <i>Rich. III.</i> , with Shore's wife, on ii. 654.		

- [1597] 29^o Augusti (*Arber*, iii. 89)
 Andrew Entred for his Copie by appoyntment from master Warden
 Wise./ man / The Tragedye of Richard the Second vj^d
- [1597] 20 Octobris (*Arber*, iii. 93)
 Andrew Entred for his copie vnder thandes of master Barlowe, and
 wise / master warden man./ The tragedie of kinge Richard the
 Third with the death of the Duke of Clarence vj^d
- [1598] xxv^{to} die Februarij (*Arber*, iii. 105)
 Andrew Entred for his Copie vnder thandes of Master Dix: and
 Wyse./ master Warden man a booke intituled The historye of Henry
 the iiijth with his battaile of Shrewsburye against Henry Hott-
 spurre of the Northe with the conceipted mirthe of Sir John
 Falstoff vj^d./.
- [1598] xvij^o Iulij (*Arber*, iii. 122)
 James Entred for his copie vnder the handes of bothe the wardens, a
 Robertes./ booke of the Marchaunt of Venyce or otherwise called the
 Iewe of Venyce / Prouided that yt bee not prynted by the said
 Iames Robertes or anye other whatsoener without lycence first
 had from the Right honorable the lord Chamberlen vj^d
- [1600] 4. Augusti (*Arber*, iii. 37)
 As you like yt / a booke
 Henry the Fift / a booke } to be
 The commedie of much A doo about nothing a booke / } staid.
- [1600] 14. Augusti (*Arber*, iii. 169)
 Thomas Entred for his Copyes by Direction of master white warden
 Pavyer vnder his hand wrytinge. These Copyes followinge beinge
 thinges formerlye printed and sett over to the sayd Thomas
 Pavyer
 viz.
 The historye of Henry the Vth with the battell of Agen-
 court vj^d
- [1600] 23 Augusti (*Arber*, iii. 170)
 Andrewe Entred for their copies vnder the handes of the wardens Two
 Wyse bookes, the one called Muche a Doo about nothinge. Thother
 William the second parte of the history of kinge Henry the iiijth with
 Aspley the humours of Sir Iohn Fallstaff: Wrytten by master
 Shakespere * xij^d

* This is the first time our great poet's name appears in these Registers.
 —E. Arber.

	[1600]	28 Octobris	(Arber, iii. 175)	
Thomas haics	Entred for his copie under the handes of the Wardens and by Consent of master Robertes. A booke called the booke of the merchant of Venyce vj ^d			
	[1602]	18 Ianuarij	(Arber, iii. 199)	
John Busby	Entred for his copie vnder the hand of master Seton / A booke called An excellent and pleasant conceited commedie * of Sir Iohn Faulstof and the merry wyves of Windesor } vj ^d Conceited Commedie			
Arthure Johnson	Entred for his Copye by assignement from Iohn Busbye, A booke Called an excellent and pleasant conceyted Comedie of Sir Iohn Faulstaff and the merye wyves of Windesor † vj ^d			
	[1602]	19 aprilis	(Arber, iii. 204)	
Thomas pavier	Entred for his copies by assignement from Thomas millington these bookes following, Saluo Iure cuiuscunqve viz. . . . The first and Second parte of Henry the vj ^t ij bookes xij ^d A booke called Titus and Andronicus vj ^d Entred by warrant vnder master Setons hand			
	[1602]	xxvj ^{to} Julij	(Arber, iii. 212)	
James Robertes	Entred for his Copie vnder the handes of master Pasfeild and master waterson warden A booke called the Revenge of Hamlett Prince [of] Denmarke as yt was latelie Acted by the Lord Chamberleyne his servantes vj ^d			
	[1603]	7 februarij	(Arber, iii. 226)	
master Robertes	Entred for his copie in full Court holden this day to print when he hath gotten sufficient authority for yt, The booke of Troilus and Crefseida as yt is acted by my lord Chamberlens Men vj ^d			

* The word *conceited* not being very clearly written in the text, it is repeated at the side as here printed.—E. Arber.

† It is quite clear [that is, there is no reason whatever for supposing] that the *Merry Wives of Windsor* was printed by J. Busby before this date, but not entered in the Registers until he came to assign it [his copy-right in the MS play] to A. Johnson. See the similar case of *King Lear* [*Leir* and his Three Daughters; not Shakspere's] at p. 289.—E. Arber.

[1603] 25 Junij (*Arber*, iii. 239)
 Mathew Entred for his copies in full courte Holden this Day. These
 Lawe Fyve copies followinge ij vj^d

viz.

ij enterludes or playes

The First is of Richard the .3.

The second of Richard the .2.

The Third of Henry the .4 the firste part. all kinges

all whiche by consent of the Company are sett ouer to him from
 Andrew Wyse.*

[1607] 22. Januarij (*Arber*, iii. 337)
 Master Entred for his copies by direcon of A Court and with con-
 Linge sent of Master Burby vnder his handwrytinge These .iij copies

viz.

Romeo and Iuliett

Loues Labour Loste

[The taminge of A Shrewe]

xviij^d R

[1607] 19. Novembris (*Arber*, iii. 365)
 John Entred for his copies vnder thandes of the wardens. these
 Smythick bookes followinge Whiche dyd belonge to Nicholas Lyng

viz.

6 A booke called Hamlett

vj¹

10 Romeo and Iulett

vj^d

11 Loues Labour Lost

vj^d

[1607] 26 Nouembris (*Arber*, iii. 366)
 Nathanael Entred for their copie vnder thandes of Sir George Buck
 Butter knight and Thwardens A booke called. Master William
 John Shakspeare his historye of Kinge Lear as yt was played
 Busby before the kinges maiestie at Whitehall vppon Sainct Stephens
 night † at Christmas Last by his maiesties servantes playinge
 vsually at the Globe on the Banksyde vj^d

* On 12^o Februarij, 1605 (*Arber*, iii. 283), is this entry :

Nathanael yf he gett good allowance for the enterlude of King Henry the
 Butter 8th before he begyn to print it. And then procure the
 wardens handes to yt for the entrance of yt, He is to haue the
 same for his copy

But I do not suppose that this is the spurious play by Fletcher and some
 other man which is printed in Shakspere's works. (See Note, p. xxxv,
 below.) † 26 December, 1606.

THE 'STATIONERS' REGISTERS,' 1593—1640. xxxi

	[1608]	2 ^{do} die majj	(<i>Arber</i> , iii. 377.)
Master Pavyer.	Entered for his Copie vnder the handes of master Wilson and master Warden Seton A booke Called A Yorkshire Tragedy written by Wylliam Shakespere		
	[1608]	20 majj.	(<i>Arber</i> , iii. 378)
Edward Blount	Entred for his copie vnder thandes of Sir George Buck knight and Master Warden Seton A booke called. The booke of Pericles prynce of Tyre		
Edward Blunt	Entred also for his copie by the lyke Auctoritie. A booke Called, Anthony. and Cleopatra.*		
	[1609]	28 ^{uo} Januarij /	(<i>Arber</i> , iii. 400)
Richard Bonion Henry Walleys	Entred for their Copy vnder thandes of Master Segar deputye to Sir George Bucke and master warden Lownes a booke called the history of Troylus and Cressida		
	[1614]	primo Martij. 1613.	(<i>Arber</i> , iii. 542)
Roger Jackson	Entred for his Coppies by consent of Master John Harrison the eldest and by order of a Court, these 4 bookes followinge		
		viz ^t	ij*
		Lucrece †	
		8 ^o Julij 1619	(<i>Arber</i> , iii. 651)
Lawrence Hayes	Entred for his Copies by Consent of a full Court theis two Copies following which were the Copies of Thomas Haies his fathers		
		viz.	
		A play Called The Marchant of Venice	xij ^d
		
		6 ^o Octobris 1621	(<i>Arber</i> , iv. 59)
Thomas Walkley	Entred for his copie vnder the handes of Sir George Buck, and Master Swinhowe warden, The Tragedie of Othello, the moore of Venice.		

* A Romane tragedie called 'The Rape of Lucrece', entred on June 3 1608, *Arber*, iii. 380, is not the 1607 edition of Shakespere's poem of the same name.

† Harrison brought out the first four editions of *Lucrece* in 1594, 1598, 1600, and 1607. He sold the book to Roger Jackson in 1614; and Jackson publisht the 5th edition in 1616, and the 6th in 1624.

8^o Nouembris 1623 (*Arber*, iv. 107)

Master Blounte
Isaak
Jaggard

Entred for their Copie vnder the hands of Master Doctor Worrall and Master Cole warden Master William Shakspeer's Comedyes Histories, and Tragedyes soe manie of the said Copies as are not formerly entred to other men. viz^t vij^s

The Tempest
The two gentlemen of Verona
Measure for Measure
The Comedy of Errors
Comedyes As you like it
All's well that ends well
Twelفة night
The winters tale

Histories The thirde parte of Henry ye sixt
Henry the eight

Tragedies Coriolanus
Timon of Athens
Julius Cæsar
Mackbeth
Anthonie and Cleopatra
Cymbeline

[1626] 16^o. Januarij 1625 (*Arber*, iv. 149)

Francis Williams Assigned ouer vnto him by mistris Jackson wife of Roger Jackson Deceased, and by order of a full Court holden this Day. all her estate in the Copies here after mencioned xiiij^s

23 Lucrece by Shakspeare

7^o Maij 1626 (*Arber*, iv. 160)

John Haviland
John Wright

Assigned ouer vnto them by master Parker and by Consent of master Islip warden A booke called Venus and Adonis vj^d

4^o Augusti 1626 (*Arber*, iv. 164-5)

Edward Brewster
Robert Birde

Assigned ouer vnto them by Mistris Pavier and Consent of a full Court of Afsistantes all the estate right title and Interest which Master Thomas Pavier her late husband had in the Copies here after mencioned xxvij^s

More to Edward Brewster

The history of Henry the fift and the p'lay of the same . . .
Master Pavier's right in Shakesperes plaies or any of them . . .
Tytus and Andronicus
History of Hamblett

THE 'STATIONERS' REGISTERS,' 1593—1640. xxxiii

- [? 19 June 1627] (*Arber*, iv. 182)
- Thomas Cotes Richard Cotes Assigned ouer vnto him by Dorathye Jaggard widowe and Consent of a full Court holden this Day, All the estate right title and Interest which Isaacke Jaggard her late husband had in the Copies following xj^s vj^d
 viz^t /
 her parte in Shackspheere playes./
- [1628] j^{mo} Martij 1627 (*Arber*, iv. 194)
- Master Richard Hawkins Assigned ouer vnto him by Thomas Walkeley, and Consent of a Court holden this Day all the estate right title and Interest which he hath in these Copies following xvij^d
 viz^t /
 Othello the more of Venice.
- [1630] 29 Januarij 1629. (*Arber*, iv. 227)
- Master Meighen Assigned ouer vnto him by master Johnson and Consent of Master Purfoote Warden, All the said master Johnsons estate in the 4 Copies hereafter menconed viz^t / ij^s

 The merry Wives of Winsor
- 29 Junij 1630 (*Arber*, iv. 237)
- Master Harison Assigned ouer vnto him by master Francis Williams and order of a full Court all his estate right title and Interest in the Copies hereafter menconed xij^s vj^d /
 viz.^t
 Lucrece
- 8^o Nouembris 1630 / (*Arber*, iv. 242)
- Richard Cotes Assigned ouer vnto him by master Bird and Consent of a full Court holden this day All his estate right and interest in the Copies hereafter menconed iiij^s
 Henrye the fift
 Titus and Andronicus
 Persiles [or rather Pericles ; III. 378—*Arber*]
 Hamblet
 [Yorkeshire Tragedie]
- 16 November 1630 (*Arber*, iii. 242-3)
- Master Allott Memorandum master Blount assigned ouer vnto him all his estate and right in the Copies hereafter mencioned as appeareth by a note vnder master Blountes hand, Dated the 26 of June 1630 in the time of master Warden Purfoote, his [or rather whose—*Arber*] hand is subscribed therevnto / vij^s

The Tempest
 Two gentlemen of Verona
 Measure for measure
 Comedie of Errors
 As you like it
 All^s well that endes well
 Twelwe night
 Winters tale *
 3 part of Henry .6^t
 Henry : the 8^t
 Coriolanus
 Timon of Athens
 Julius Cæsar.
 Mackbeth.
 Antony and Cleopatra.
 Cymbolyne.

[1634] 8^o Aprilis (*Arber*, iv. 316)

Master Entred for his Copy vnder the hands of Sir Henry Herbert
 John and master Aspley warden a TragiComedy called the two noble
 Waterson kinsmen by John Fletcher and William Shakespeare vj^d

19^o Augusti 1635. (*Arber*, iv. 346)

Master Entred for his Copies by order of a full Court and by vertue of
 John a Noate vnder the hand and seale of Master Simon Waterson
 Waterson and subscribed by both the wardens All the copies and parts
 of Copies which did belong vnto the said Master Simon water-
 son and are hereafter expressed viij^s

(viz^t)

The Tragedy of Cleopatra

1^o Julij 1637. (*Arber*, iv. 387-8)

Master Entred for their Copies by Consent of Mistris Allott and by
 Legatt order of a full Court holden the Seauenth day of Nouember
 and last [1636] All the Estate Right Title and Interest which the
 Andrew said Master Allott hath in these Copies and parts of Copies
 Crooke hereafter following which were Master Roberte Allotts
 deceased saluo Jure cuiuscunque xxx^s. vj^d.

37. Shakespeares workes their Part.

* *A Wynters nightes pastime*, entered on May 22, 1594 (*Transcript*, ii. 650), is referd to by Prof. Arber. It may possibly have been a source of Shakspere's play, if he ever saw it.

29^o. Maij 1638 (*Arber*, iv. 420)

Master Mead and Mister Meredith Entred for their Copies by order of a full Court held the fifth day of June last [1637] according to the request of vrsula Hawkins widdow (laste wife of Richard Hawkins deceased) then present in Court all these Copies and parts of Copies following which did belong vnto her said husband as followeth. xij^s. vj^d.

Orthello the More of Venice a play.

4^o. die Septembris 1638 (*Arber*, iv. 431)

Master John Haviland and John Wright scnior Entred for their Copies according to a note vnder the hand and Seale of the said Master Haviland and subscribed by Master Mead warden these Copies and parts of Copies following Saluo Jure cuiuscunqve the same being the proper Copies and parts of Copies of the said Master Haviland xv^s.

Venus and Adonis.

1639. 25th. of Januarij 1638 (*Arber*, iv. 452-3).

Master William Leake Assigned ouer vnto him by vertue of a warrant vnder the hands and seales of Master Mead and Master Meredith and with the Consent of a full Court of Assistants holden this day. All the Estate Right Title and Interest which the said Master Mead and Master Meredith haue in these Copies and partes of Copies following which were Entred vnto them from Mistris Hawkins the 29th of May last [1638] xij^s. vj^d.

Orthello the More of Venice a Play.

21^o. Maij 1639 (*Arber*, iv. 456)

Master Flesher Assigned ouer vnto him by vertue of a note vnder the hand and seale of Master Butter, subscribed by both the wardens and alsoe by order of a full Court holden the Eleaventh day of May last [1639]. All the Estate right title and interest which the said Master Butter hath in these Copies and parts of Copies following (viz^t) saluo iure cuiuscunqve xij^s. vj^d.

The history of King Lear. by William Shakspeare*

* 'The Roman Tragedy called the Rape of Lucrece' is the next entry. See p. xxxi, note*, abuv. An entry before Lear is

'The Interlude of King Henry the Eight.'

This is, says Mr. Daniel, "Rowley's *Where you see me you know me*. Or the famous *Chronicle History of King Henry the eight*, etc. Printed for N. Butter 1605. There can be no doubt it's the same play, entered to Butter 12 Feby, 1605, [*Arber*, iii. 283] and now transferred by him to Flesher. There were editions of it 1605, 1613, 1621, 1632, all published by Butter. Butter gave up work in 1640. From the above entry, 21 May, 1639, it is clear he was now disposing of his old stock."

1639

4^o. Nouembris 1639 eodem die (*Arber*, iv. 487)

John Entred for his Copie vnder the hands of doctor Wykes and
 Benson. Master Fetherston warden An Addicion of some excellent
 Poems to Shakespeares Poems by other gentlemen.¹ viz^t. His
 mistris drawne. and her mind by Benjamin : Johnson. An
 Epistle to Benjamin Johnson by Francis Beaumont./ His
 Mistris shade. by R : Herrick. &c. vj^d.

These are "An Addition of some Excellent Poems, to those precedent, of Renowned Shakespeare, By other Gentlemen,"² as the head-title (sign. I 2] of the 1640 edition of Shakspeare's Poems³ says. They occupy the last eleven pages of that edition. The head-title ought to have been given on p. 229 of *The Centurie*, or to have followd the Commendatory Verses, &c. on p. 231-5. It might well have been in the present volume under 1640 too.

¹ As Shakspeare's own Poems had been enterd on the Registers before, only the Additions had to be enterd in 1639.

² Some of these poems are copied from Thomas Heywood's *General History of Women*.—Bohn's *Lowndes*, p. 2307, col. 2.

³ Prefixed to this edition, principally consisting of translations which never proceeded from Shakspeare's pen, is a portrait of Shakspeare, W. M(arshall) sculpsit.—Bohn's *Lowndes*, p. 2307, col. 2.

BOOK-CATALOGS.

[1660-]1680. R. CLAVELL.

The Names of such Playes as have been printed since 1660.

*Antony and Cleopatra*¹, T²*Henry the Fifth*, T³*Hamlet Prince of Denmark*, T⁴*Macbeth*, T.⁵*Tempest*, C.⁶*Troilus and Creffida*, T.⁷ . . .

The / General Catalogue / of / Books, / Printed in / England / Since the Dreadful Fire of London / MDCLXVI. To the End of *Trinity-Term* MDCLXXX. / Together with the Texts of Single Sermons, / With the Authors Names: Playes Acted at both the / Theaters: And an Abstract of the General Bills of / Mortality since 1660. With an Account of the / Titles of all the Books of *Law, Navigation, Musick, &c.* / And a Catalogue of / School Books. / To which is now added a Catalogue of Latin Books / Printed in Foreign Parts and in *England* / since the Year MDCLXX. / Collected by *R. Clavell.* / *London,* / Printed by *S. Roycroft* for *Robert Clavell* at the / *Peacock* in *St. Paul's Church-Yard.* / 1680. /

The edition of 1699 has these entries :

Poetry (p. 107).**Shakespear's Venus and Adonis. J. Wright**¹ ? By Sir C. Sedley, 1677, 4to.² Tragedy. 'C.' is Comedy.³ By the Earle of Orrery, 1672, fol.⁴ Publ. by Andrew Clark, 1676, 4to.⁵ With Sir Wm. Davenant's alterations, &c., 1673, 1674, 4to.⁶ ? By Dryden and Davenant, 1669, 1670, 1674, 1676, 4to.⁷ ? By Dryden, 1679, 4to.

(p. 108). **Plays Printed or Reprinted since 1660.**

A

Antony and Cleopatra. T. . . .

II

Henry the V. T.*Hamlet Prince of Denmark.* T.*History of King Lear.**History of King Richard II**Henry the 6th in two Parts.*

I

Julius Caesar. T.

M.

Macbeth. T.

O.

Othello Moor Venice. T.

T

Tempest. C.*Titus Andronicus.* T.*Timon of Athens**Shakespear's Plays.* Reprinted.

1673.

Dumb. 13.

A CATALOGUE of BOOKS Continued, Printed and Published
in *London*, in *Easter Term*, 1673.

Licenced *May 6.* 1673. *Roger L' Estrange.*

Poetry and Plays.

Mackbeth. A Tragedy¹ acted at the Dukes Theatre. In quarto,
price fittcht 1s. Printed for *W. Cadman* at the Popes Head in
the *New Exchange.* (sign. Q bk, col. 2)

¹ With all the alterations, amendments, additions, and New Songs, by
Sir William Davenant. Also in 1674.

1674.

Numb. 18.

A CATALOGUE of BOOKS Continued, Printed and Published
in *London in Trinity Term, 1674.*

Licensed *July 6. 1674. Roger L'Estrange.*

Poetry and Plays.

Macbeth, a Tragedy ; with all the Alterations, Amendments,
Additions, and new Songs¹: As it is now Acted at the Dukes
Theatre: In quarto: price sticht 1s. (sign. C c 2, col. 2)

1675.

Numb. 1.

A CATALOGUE of BOOKS Continued, Printed and Published
at *London in Michaelmas Term, 1674 [1675]*

Licensed *Novemb. 25. 1674. Roger L'Estrange.*

Poetry and Plays

The *Tempest* or the *Inchanted Island*²: A Comedy as it is now
acted at his Royal Highness the Duke of *York's Theatre*³; in
quarto; price 1s. . . . printed for *Harry Herringman* in the *New
Exchange*. (sign. A2, bk. col. 2)

¹ By Sir William Davenant.

² By John Dryden and Sir Wm. Davenant.

³ Duffett's *Mock-Tempest* (p. 242, *Fresh Allusions*) is enterd in Number
2 (Hilary Term, 1674-5), sign C. back, col. 2.

1676.

Dumb. 6.

A CATALOGUE of BOOKS Continued, Printed, and Published
at *London in Hilary-Term, 1675[-6]*.

Licenced Feb. 10. 1675[-6]. *Roger L' Eſtrange.*

Poetry and Plays. [p. 2, col. 1] sign. I, bk.

The Tragedy of *Hamlet*, Prince of *Denmark*, as it is now acted at his Highneſs the Duke of *Yorks* Theatre. By *Will. Shakeſpear*, in *quarto*, price ſittcht 1s. printed for *J. Martyn*, and *H. Herringman*, at the Bell in *St. Pauls Churchyard*, and the Blew-Anchor in the *New-Exchange*.

Books Reprinted.

Venus and Adonis, a Poem. By *Will Shakeſpear*, price 6d. Printed for *F. Coles*, *T. Vere*, *J. Wright*, and *J. Clark*. [sign. I2 bk. col. 2]

1680 (?)

English in Quarto.

- 6 { Volume of 4 Plays. *Tyrannick Love*, *Tempeſt*,¹ *Villain*,
Tartuffe. And a defence of an Eſſay of Dramatique
Poefie. [ſold for "o—4—1".]
- 11 { ——— Of 16 Old Plays, by *Beaumont* and *Fletcher* (viz.)
Thierry and *Theodoret*, *Cupids Revenge*, *King and no*
King, *Monſieur Tho.* Faithful Shepherdeſs, *Philaſter*,
*Two Noble Kinſmen*², *Maids Tragedie*

[The above entries are on p. 66 of the *Bibliotheca Biſſeana*: the Catalog of the books of Sir Edward Byſſhe, *Clarencieux King of Arms* (who died Dec. 15, 1679³) to be ſold by Auction at the Woolſack in *Ivy Lane* near *Pater-Noſter-Row*, on Nov. 15, (? 1680,) tho' the Catalog implies his being alive.]

¹ Dryden's recast.

² I ſuppoſe this had Shakspeare's name on the Title-page, as in the original Quarto.

³ See his Life by Thomſon Cooper in *Dict. National Biography*.

1681.

Dumb. 5.

A CATALOGUE of BOOKS Continued, Printed and Published at LONDON, In *Michaelmas* Term. 1681.

Reprinted . . .

Othello, the Moor of *Venice*. A Tragedy, as it hath been divers times acted at the Globe, and at the *Black-Fryers*, and now at the Theatre Royal, by his Majesties Servants. Written by *William Shakespear*.¹ quarto: price 1s.

1683, 1684.

Dumb. 13.

A CATALOGUE of BOOKS Continued, Printed, and Published at LONDON, in *Michaelmas*-Term, 1683.

Reprinted.

[22. The Rehearfal]

23. The Tragedy of *Hamlet* Prince of *Denmark*, as it is now acted² at his Highness the Duke of *York*'s Theatre, by *William Shakespear*, both printed for *R. Bentley*, in *Russel* street in *Covent Garden*. (sign. Kk 2, col. 1)

[1684]

Dumb. 14.

A CATALOGUE of BOOKS Continued, Printed and Published at LONDON in *Hillary*-Term, 1683.

4

Reprinted.

8. *Julius Cæsar*, a Tragedy, as it is acted at the Theatre Royal; Written by *W. Shakespear*, quarto, price 1s. Sold by *R. Bentley* in *Russel*-street in *Covent-garden*, *J. Knight* and *F. Saunders* on the New Exchange.

¹ Altered by *Dryden*. Other editions in 1670, 1674, 1687.

² *Hamlet*, by *Betterton*. 'In this edition . . . *Hamlet*'s instructions to the players are marked for omission.'—*Bohn's Lowndes*, 2277, col. 2.

1686.

Catalogi / Variorum / In Quavis / Lingua & Facultate / Insigniam / *Tam Antiquorum quam Recentium* / Librorum / *Richardi Davis* Bibliopolæ. Pars Secunda. / Quorum Auctio (in gratiam & commodum Eruditorum) Oxoniæ habenda est è regione / Ecclesiæ D. Michaelis, Octobris 4, 1686. . . .

(p. 114) 457 Shakespear's (Will.) Comedies Histories and Tragidies [*so*] Lond. 1685.¹

1687.

²A / Catalogue / of the Libraries / of / Mr. *Jn. Copping*, late of *Sion Colledge*, Gent. / and / *Anscel Beaumont*, late of the *Middle Temple*, Esq; / With others / . . which are / to be exposed to Sale by way of *Auction* at / *Jonathan's Coffee-House*, in *Exchange-Alley* in *Cornhil*, / London, on *Monday* the 21st Day of *March* 168 $\frac{6}{7}$

p. 2. *Divinity, History, &c*, in Folio.

62 Shakespears Plays.

¹ In the Catalog 'Bibliothecæ Nobilissimæ' to be sold at 'Roll's Auction-House in Petty-Canon Hall in Petty-Canon Alley,' in St. Paul's Churchyard, Feb. 169 $\frac{4}{5}$, No. 597 is 'Shakespear's Plays, 1664'.

² This *Richard III* in a Booksale Catalog of 1681, is not Shakspere's: see Bohn's *Lowndes*, p. 2085, col. 2:

"Catalogus Librorum . . Gvlielmi Ovtrami . . Nec non . . D. Thomæ Gatakeri . . . Quorum Auctio habebitur Londini, ex Adverso Aræ Warwicensis, in Vico vulgo dicto *Warwick-Tane*, 12 Decembris 1681. Per *Gvlielmu Cooper* Bibliopolam. p. 61. Volumes of Tracts in Quarto. 12 . . . King Richard the third reviv'd, *London* 1557."

At the sale of the books of Stephen Watkins, Dr. Thomas Sherley and another, held at the sign of the Golden Lion, opposite the Queen's Head in Pater-Noster-Row, on June 2 [print '*Maii*' corrected] 1679, among the 'Manuscripts in Folio,' p. 30, No. "322 *Richardus Tertius*, 2 parts; a sort of Play in Latine Verse," was sold for 6*d.*—"o—o—6."—*Brit. Mus.* 821. i. 1, art. 10.

1687.

Dumb. 25.

A CATALOGUE of BOOKS Continued, Printed and Published at London in Hillary-Term, 168 $\frac{6}{7}$

Poems, Plays.

3. *Titus Andronicus*, or the Rape of *Lavinia*, acted at the Theatre Royal, a Tragedy altered from Mr. *Shakespear's* Works, by Mr. *Ed. Ravenscroft*, quarto. Printed for *J. Hindmarsh* at the Golden Ball in *Cornhill*. (sign. M m m, bk. col. 2.)

1690.

Dumb. 37.

A CATALOGUE of BOOKS Continued, Printed and Published at London, in Trinity-Term, 1690

Reprinted.

10. *The Tempest*, or the Enchanted Island,¹ a Comedy, as it is now acted at Their Majesty's Theatre, 4to. These three² printed for *R. Bentley* at the *Post-house* in *Russel-street*, *Covent-Garden*. (sign. Q q q q, col. 2)

1691.

Dumb. 42.

A CATALOGUE of BOOKS Continued, Printed / and Published in London in Michaelmas=Term, 1691.

Reprinted.

30. *Julius Cæsar*: a Tragedy, as it is now acted at their Majesties Theatre-Royal, written by *William Shakespear*: 4to. price 12d.³

¹ By Dryden and Davenant.

² '8. *The Kind Keeper*, or Mr. *Limberham*'; & 9. *The 'Rival Queens*, or the death of *Alexander the Great*,' are the other two.

³ Earlier editions: 'Lond. n. d. (1680) 4to. On the reverse of the title is a List of the Actors, in which *Betterton* is set down for acting *Brutus*.—Lond. 1684, 4to.'—Bohn's *Louises*, 2283, col. 1.

35. *The Tempest, or the Enchanted Island*,¹ a Comedy : As it is now acted at their Majesties Theatre in *Dorset-garden*, 4to. price 12*d.*

29 NOVEMBER, 1687.

On Tuefday the 29th. of this Instant November, 1687. at the Black-Swan in St. Pauls-Church-Yard, amongst the Woollen-Drapers; will be Sold by Auction the English part of the Library, of the (Rev. Mr. W. Sill late Prebend of Westminster, Deceased) confifting of Divinity, History, Philology, &c. in all Volumes Curiously Bound

(p. 91) English Miscellanies in Folio.

(p. 93) 98. W. Shakespear's *Comedies, Histories and Tragedies* ²
 . . Lond. 1632.

¹ This edition of 1691 isn't noted in Bohn's *Lowndes*, 2299, col. 1.

² (No.) 156. *Stubbs* his Anatomy of Abuses. Both Parts—1584 (p. 101).

FRESH ALLUSIONS TO SHAKSPERE.

FIRST PERIOD.

1592—1616.

(From Greene's first Allusion, to Shakspeare's Death.)

HENRY HELMES, 1594.

In regard whereof. . . it was thought good not to offer any thing of Account, saving Dancing and Revelling with Gentlewomen; and after such Sports, a Comedy of Errors (like to *Plautus* his *Menechmus*) was played by the Players. So that Night was begun, and continued to the end, in nothing but Confusion and Errors; whereupon, it was ever afterwards called *The Night of Errors*.

Gesta Grayorum,¹ p. 22, ed. 1688. (Nichols's *Progresses of Queen Elizabeth*, iii. 279 (2nd ed. 1823).

This *Comedy of Errors* was, without doubt, Shakspeare's. It was playd in Gray's Inn Hall on the night of Innocents' Day, Dec. 28, 1594, and most probably Shakspeare and Bacon were both at the performance. See Spedding's *Letters and Life of Bacon*, i. 326. There was such a row and such crowding by Gentlewomen and others on the Stage, that the Temple visitors to Gray's Inn went away disgusted, and so the Gray's-men had only dancing and Shakspeare's play.—F. J. F.

¹ The full title of the book—printing its red letters in italics—is:—*Gesta Grayorum*: | Or, the | History | Of the High and mighty Prince, | *Henry* | Prince of *Purpool*, Arch-Duke of *Stapulia* and | *Bernardia*, Duke of *High* and *Nether Holborn*, | Marquis of *St. Giles* and *Tottenham*, Count | Palatine of *Bloomsbury* and *Clerkenwell*, Great | Lord of the Cantons of *Islington*, *Kentish-Town*, *Paddington* and *Knights-bridge*, | Knight of the most Heroical Order of the | *Helmet*, and Sovereign of the *Same*; | Who Reigned and Died, A.D. 1594. | Together with | *A Masque*, as it was presented (by *His Highness's* Command) for the Entertainment of *Q. Elizabeth*; | who, with the *Nobles* of both *Courts*, was present | thereat. | *London*, Printed for *W. Canning*, at his Shop in | the *Temple-Cloysters*, | MDCLXXXVIII. | Price, one Shilling. | It's a jocose account of the Gray's-Inn men's entertainment to their brethren of the Temple, the Queen, &c. *Stapulia* and *Bernardia* are Staples Inn and Barnards Inn. It includes only the first Part of Helmes's MS. Nichols printed the second Part in the 1st ed. of his *Progresses of Q. Eliz.*

1597—1603.

William Shakespeare

Rychard the fecond Shakespeare

Rychard the third

hakfpeare reuealing
 day through
 eury Crany by Thomas Nashe & inferior places¹
 peepes and
 fee your

William Shakespeare

Shak h Sh Sh
 h Shake hakespeare
 Sh h Shak your

william Shakespeare

william Shakespeare

Willi

Shakfpeare

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Shakefpe

will Shak

Title-page of the Duke of Northumberland's MS. of Lord Bacon's "Of Tribute, or giving what is dew," facsimiled in the late James Spedding's edition of "A Conference of Pleasure, composed for some Festive Occasion about the year 1592 by Francis Bacon," p. xxxiii. (Longmans, 1870).

The MS., now incomplete, contained several Essays, Speeches and Tracts by Bacon. After the list of these on the title, follows, among other words and scribbles, the names of Shakspere's two plays and himself, and (as Dr. Ingleby notes) line 1086 and part of 1087 of the *Rape of Lucrece*, with one word wrong, *peepes* (? caught by error of memory from 'peeping,'

¹ ? for 'plaiers.'

l. 1089) for *spies*. If the scribbler meant to put Shakspere's name to his *Lucrece* bit, this is the earliest quotation from S. with his name to it. Mr. Spedding says, *Introduction*, p. xxii :—

“That ‘Richard the second’ and ‘Richard the third’ are meant for the titles of *Shakespeare's* plays so named, I infer from the fact—of which the evidence may be seen in the *facsimile*—that, the list of contents being now complete, the writer (or more probably another into whose possession the volume passed) has amused himself with writing down promiscuously the names and phrases that most ran in his head; and that among these the name of *William Shakespeare* was the most prominent, being written eight or nine times over for no other reason than can be discerned¹ . . . (p. xxiii) . . . the date of the writing . . . I fear cannot be determined with any approach to exactness. All I can say is, that I find nothing in these later scribblings, or in what remains of the book itself, to indicate a date later than the reign of Elizabeth²; and if so, it is probably one of the earliest evidences of the growth of Shakespeare's *personal* fame as a dramatic author; the beginning of which cannot be dated much earlier than 1598. It was not until 1597 that any of his plays appeared in print; and though the earliest editions of Richard II, Richard III, and Romeo and Juliet, all bear that date, his name is not on the title-page of any of them. They were set forth as plays which had been ‘lately,’ or ‘publicly,’ or ‘often with great applause’ acted by the Lord Chamberlain's servants. Their title to favour was their popularity as acting plays at the Globe³; and it was not till they came to be read as books that it occurred to people unconnected with the theatre to ask who wrote them. It seems, however, that curiosity was speedily and effectually excited by the publication; for in the very next year a second edition of both the Richards appeared with the name of William Shakespeare on the title-page; and the practice was almost invariably followed by all publishers on like occasions afterwards. We may conclude, therefore, that it was about 1597 that play-goers and readers of plays began to talk about him, and that his name would naturally present itself to an idle penman in want of something to use his pen upon.”—F. J. F.

¹ It does not seem to have been written at the same time with the titles, or by the same hand.

² I agree.—F.

³ That is, the “*Theatre*”: the *Globe* or transferred and rebuilt “*Theatre*” was not built till 1598-9.

I. M. 1598.

I verily beleue his preferment should be rather a Remuneration then a Guerdon, if he get any in this Leaden and last age. But what is the difference betwixt the Remuneration and the Guerdon, may some say, we would faine know : otherwise we can not tell how you meane this well qualited Seruingmans defartes should be rewarded. Your question is reasonable, and therefore I will distinguishing them as their difference was tolde me not long since by a friende of mine.

There was, sayth he, a man (but of what estate, degree, or calling, I will not name, least thereby I might incurre displeasure of any) that comming to his friendes house, who was a Gentleman of good reckoning, and being there kindly entertayned, and well vsed, as well of his friende the Gentleman, as of his Seruantes: one of the sayd Seruantes doing him some extraordinarie pleasure during his abode there ; at his departure he comes vnto the sayd Seruant, and saith vnto him, Holde thee, heere is a remuneration for thy paynes, which the Seruant receyuing, gave him vtterly for it (besides his paynes) thanks, for it was but a Three-farthinges peece : and I holde thanks for the same a small price, howfoeuer the market goes. Now an other comming to the said Gentlemans house, it was the forefayd Seruants good hap to be neare him at his going away, who calling the Seruant vnto him, sayd, Holde thee, heere is a Guerdon for thy defartes: Now the Seruant

payde no deerer for the Guerdon then he did for the Remuneration, though the Guerdon was xi. d. farthing better, for it was a Shilling, and the other but a Three-farthinges.

*A | Health to the | Gentlemanly pro- | fession of Seruing
men: or, The Seruingmans | Comfort: | With other
thinges not impertinent | to the Premisses, as well pleasant |
as profitable to the cour- | teous Reader. | Félix qui socij
nauium perijisse procellis | cum vidit, in tutum stetit sua
carbasa portum. | Imprinted at London by W. W. | 1598.
Sig. I. (Roxburghe Library Reprint, p. 159.)*

Steevens quoted this passage as the original of Costard's remarks (*L. L. Lost*, III. i.), giving the date 1578. Farmer afterwards stated that this date was incorrect. The true date is 1598; and perhaps some of the wording and the rather elaborate introduction of the story, in the first paragraph, seem to point to I. M.'s "friend" having been Costard himself, who was introduced to the reading public by the first Quarto of *L. L. L.* in 1598, and no doubt played long before he "was presented before her Highness this last Christmas," at Whitehall,¹ 1597.—B. Nicholson.

In his *Mem. on L. L. L.*, &c., 1879, Mr. Hall-Phillipps says on p. 65—

"In MS. Addit. 14,047 in the British Museum is preserved a copy of a play called *Love's Hospital* dated in 1636. On the flyleaf of this manuscript is written,—

Loues Hospitall.

Lcues Labores Lost.

a circumstance which would appear to show that about that period there was in existence a manuscript transcript of Shakespeare's comedy originally bound up with the other play."

This is a mere maresnest. I have examined the Addit. MS. It is one originally of 3 plays by George Wilde, LL.B., Fellow of St. John's, Oxford; and contains these 3 plays by him, written in this order in the MS.: "*Loves Hospitall* as it was acted before the Kinge & Queens Majestyes by the students of S^t Jo. Baptists Coll. in Oxon: Augustij 29^o. 1636," "*The converted Robber* A Pastorall Acted by s^t Johns College. 1637" (lf 44 bk), and a Latin comedy "*Eumorphus sive Cupido Adultus*. Comœdia Acta

¹ to Richard Brakenburie, for altering and making readie of soundrie chambers at Whitehall against Christmas, and for the plaies, and for making ready in the hall for her Majestie, and for altering and hanging of the chambers after Christmas daie, by the space of three daies, mense Decembris, 1597, viij.li. xiiij.s. iiij.d.—Hll.-P.'s *Memoranda*, p. 59.—F.

A *Joannensibus*. Oxon. Feb. 5^o. 1634." On the blank leaves are written poems by later hands; and on the first flyleaf are some lines, names, and scribblings, in three or four hands. Among the names, in one of the later hands, is, under an older "Loves Hospitall,"

"Loues Hospitall,
Loues Labores Lost"

The entry therefore no more implies the existence then of a MS. of Shakspeare's play, than it does that all later readers of the entry should be reasonable beings. Wilde's 'Loves Hospitall' is followed by his 'Converted Robber,' and there is no possibility of 'Loues Labores Lost' having followed the former play, or the *Eumorphus*, in the MS.

Another suggestion by Mr. Hall.-P. with regard to *L. L. L.* must also be set down as worthless. He says (*Mem. on L. L. L.*, &c., p. 70)¹—

"I have a memorandum that the name of the comedy was perhaps suggested by lines in the *Handful of Pleasant Delights*, 1584, "ye loving wormes," &c., sig. C 6, but I have no convenient means just now of referring to that work."

The little *Handful*, by Clement Robinson and others, is known to Shakspeare students from Ophelia's supposed allusion to a line of its first poem—

"A Nosegaie alwaies / sweet, for Louers to send for Tokens, / of loue, at Newyeres tide, or for fairings, / as they in their minds shall be disposed to write,"—namely

"¶ *Rosemarie* is for remembrance,
betweene vs daie and night :
Wishing that I might alwaies haue,
you present in my sight."

The "labour lost" passage on C 6 comes thus :—

"¶ *A warning for Wooers, that they be not ouer hastie, nor deceiued with womens beautie. To, Salisburie Plaine.*

Y E louing wormes come learne of me
The plagues to leaue [*for loue*] that linked be :
The grudge, the grief, the gret anoy,
The fickle faith, the fading ioy :
in time, take heed,

¹ Before accepting the copy of a possibly correct copy of the possibly genuine audit accounts of 1605 as "authentic" (*ib.* p. 62) evidence of the playing of *L. L. Lost* on New Years Day and Twelfth Day 1605 before James I, I must see the original accounts.

In fruitlesse soile sow not thy seed :
 buie not, with cost,
 the thing that yeelds but labour lost.
 * * *
 Flie baits, shun hookes,
 Be thou not snarde with loucly lookes
 * * * * *
 But hie or lowe,
 Ye may be sure she is a shrow.
 ¶ But sirs, I vse to tell no tales,
 Ech fish that swims doth not beare scales,
 In euerie hedge I finde not thornes :
 Nor euerie beast doth carie hornes :
 I saie not so,
 That euerie woman causeth wo :
 That were too broad,
 Who loueth not venom must shun the toade. . . .”

The object of the poem has nothing to do with that of Shakspeare's play. He sets up women as the teachers of men, wiser and truer far than they, and shows the treasure of their love, only to be bought at the cost of self-control and humanizing work.—F. J. F.

* R. S. 1598.

[Flora] . . Who on a welthy Palfrey vaunted
 Young and in dainty shape dygefted,
 His Lookes with Pride, not Rage inuefted :
 His Mayne thin haire, his Neck high crefted,
 Small Eare, fhort Head, and burly Brefted.
 His brode Backe ftoopt to this Clerks-loued,
 which with hir preffure nought was moued :
 Strait Legd, large Thighd, & hollow Houed,
 All Natures skill in him was proued.

Phillis and Flora. | *The sweete and | ciuill contention of |*
two amorous Ladies. | *Translated out of Latine : by |*
 R. S. Esquire. Aut Marti vel Mercurio. | *Imprinted*
at London by W. W. | for Richarde Iohnes. | 1598. |
sign. C. 2, back, 3.

It has been suggested (*Centurie*, p. 427 : from elsewhere ?) that this is more or less imitated from Shakspeare's description of the horse in *Venus and Adonis* (1593), st. 50, l. 295-300 :

Round-*hoof'd*, short-jointed, fetlocks shag and long,
 Broad *breast*, full eye, small *head*, and nostril wide,
High crest, short ears, *straight legs*, and passing strong,
Thin mane, thick tail, broad buttock, tender hide :
 Look what a horse should have, he did not lack,
 Save a proud rider on so proud a back.

But as no one *could* describe a horse without noting most of the points in him that Shakspeare does, one need not suppose that R. S. referd in any way to his predecessor.—F. J. F.

HENRY PORTER, 1599.

Mif. Bar[nes]. How fir your wife? wouldst thou my daughter
haue?

He rather haue her married to her graue.

*The | Pleasant | Historie of | the two angrie women | of
Abington. | With the humourous mirthe of Dick Coomes |
and Nicholas Proverbes, two | Seruingmen | . . . By
Henry Porter Gent. . . London . . . 1599, sign. G 2, back.*

“A recollection perhaps of Shakespeare’s “Romeo and Juliet,” act iii.
sc. 5—

“I would the fool were married to her grave.”

A. Dyce, in Hazlitt’s *Dodsley*, vii. 329.

Falstaff’s “good manhood¹” is used by Coomes in this play, *ib.* vii. 318 :
“I am sorry for it; I shall never see good manhood again, if it [sword-
and-buckler fight] be once gone; this poking fight of rapier and dagger will
come up then.”

F. J. F.

¹ Go thy ways, old Jack; die when thou wilt; if manhood, good man
hood, be not forgot upon the face of the earth, then am I a shotten herring.
1 *Henry IV.* II. iv. 139-142.

The reference in the *Variorum* Shakspeare, 1821, xxi. 393, and Collier’s
Memoirs of E. Allyn (1841), p. 122, to a play of 1599 in which Rich. III.
appears—see sc. 2, and sc. 5: “K. Rich. Catesb. Lovell, Norf. Northumb.
Percye,” is no doubt, as Mr. P. A. Daniel says, to ‘The Second Part of
Henry Richmond, by Robert Wilson,’ Nov. 1599, named in the *Variorum*,
iii. 323, and in Henslowe’s Diary, p. 159.

“The playe of John a gante,” by “Mr. hathwaye,” also in *Var.* xxi. 393,
Mr. Daniel identifies with “the conqeste of spayne by John a Gant,” on
which Henslowe made three advances of money to “Mr. Hathwaye and
Mr. Rankens” in the spring of 1600-1. The date 1601 is on *Var.* xxi. 391.

THOS. DEKKER, 1599—1636.

Enter Rose alone making a garland.

“*Rose*. Here sit thou downe vpon this flowry bank
And make a garland for thy *Lacies* head.
These pinkes, these roses, and these violets,
These blushing gilliflowers, these marigoldes,
The faire embroidery of his coronet,
Carry not halfe such beauty in their cheekes,
As the sweete countnaunce of my *Lacy* doth.”

The | Shoemakers | Holiday. | or | the Gentle Craft. | . . .
1600. *Works*, 1873, i. 16, 17.

[“*Come, sit thee down upon this flowery bed,*
While I thy amiable cheeks do coy,
And stick musk roses in thy sleek smooth head.”

Mid.'s Night's Dream, IV. i.—H. C. HART.]

“*Cypr[us]*. The Ruby-coloured portals of her speech
Were clofde by mercy.”

The | Pleasant Comedie of | Old Fortunatus. . . 1600.
Works, 1873, i. 132.

[“Once more the ruby coloured portal opened,
Which to his speech did honey passage yield.”

1593. *Venus and Adonis*, l. 451, 2.—H. C. HART.]

“Genius.

‘*I am the places Genius, whence now springs*
A Vine, whose yongest Braunch shall produce Kings :
This little world of men ; this precious Stone,
That sets out Europe :

*This Jewell of the Land : Englands right Eye :
Altar of Loue and Speare of Maieftie."*

1604. *The King's Entertainment through the City of
London, 15. of March 1603. Works, 1873, i. 274.*

[Evidently borrowed from Gaunt's speech in *Richard II.* Act II. sc. i.—II.]

"*Hip[olito]*. Oh, you ha kild her by your cruelty.
Du[ke]. Admit I had, thou kill'ft her now againe ;
And art more savage then a barbarous Moor."

1604. *The Honest Whore. Works, 1873, ii. 4.*

[Conjecturally an allusion to Aaron in *Titus Andronicus*, who is twice called the "barbarous Moor" in that play ; II. iii. 78, "Accompanied but with a barbarous Moor" ; V. iii. 4, "Good uncle, take you in this barbarous Moor."—H. C. HART.]

What's here ?

Perhaps this shrewd pate was mine enemies :
Las ! fay it were : I need not feare him now :
For all his braves, his contumelious breath,
His frownes (tho' dagger-pointed) all his plot,
(Tho ne're fo mischievous) his *Italian* pilles,
His quarrels, and (that common fence) his law.

* * * * *

And must all come to this ; fooles, wife, all hither,
Must all heads thus at laft be laid together :

* * * * *

But here's a fellow ; that which he layes on,
Till domes day alters not complexion :
Death's the best Painter then :

1604. *The Honest Whore. Part I. Works, 1873, ii. 56.*

[Though no passages are exactly similar, yet the whole idea of moralizing thus upon a skull (especially as it would show upon a stage) seems to me unmistakably taken from *Hamlet's* gravedigger's scene, and therefore worthy of insertion as Shakespeare's *Paraphrase*.—H. C. HART.]

Wife. Sure, I should thinke twere the leaft of fin,
To miftake the Mafter, and to let him in.
Geo[rge]. Twere a good Comedy of Errors that ifaith.

The Honest Whore, ib. ii. 62.

[“An allusion probably to Shakespeare’s play of that name.”—Note in Dekker’s *Works*, 1873, ii. 372. See the same phrase, p. 35, below.]

(Has the jealous husband Candido’s saying in this play, ii. 40-1. about his wife’s brother Fustigo’s kissing her—“when I touch her lip, I shall not feele his kisses”—anything to do with Othello’s “I found not Cassio’s kisses on her lips”? III. iii. 341. *Othello* dates in 1604?—F.)

May[ury]. Of what ranck was she I befeech you.
Leth[erfione]. Vpon your promise of secrefie.
Bel[lamont]. You shall clofe it vp like treasure of your owne,
and your selfe shall keepe the key of it.

North-VVard | Hoe. Sundry times Acted by the children /
of Paules. | *By Thomas Decker, and | John Webster.* /
. . . 1607. *Works*, 1873, iii. 5.

[“From Shakespeare :—

‘Tis in my memory lock’d

And you yourself shall keep the key of it.’—*Hamlet*, act. i. sc. 3.”—Note in Dekker’s *Works*, iii. 361.]

Iasp[ero]. I never heard ’mongst all your *Romane* spirits,
That any held so bravely up his head,
In such a sea of troubles (that come rousing
One on anothers necke) as *Lotti* doth.

The Wonder | of | A Kingdome. . . . 1636. *Works*,
1873, iv. 230.

[“In such a sea of troubles. In all probability borrowed from *Hamlet*’s famous soliloquy.” Note in Dekker’s *Works*, 1873, iv. 438.]

Flo[rence]. . . . nay, nay, pray rise,
I know your heart is up, tho’ your knees down. *ib.* iv. 285.

[“So Shakespeare in *Richard II.* :—

‘Up, cousin, up; your heart is up, I know,

Thus high at least, although your knee be low.’”

Note, *ib.* p. 440].—F. J. F.

RETURNE FROM PERNASSUS, PART I. 1600.

Gull. Pardon, faire lady, though sicke-thoughted Gullio
maks amaine unto thee, and like a bould-faced future 'gins to
woo thee ¹. 1008

Ingen. (We shall have nothing but pure Shakspeare and
shreds of poetrie that he hath gathered at the theators!)

Gull. Pardon mee, moy mittressâ, aft ² am a gentleman, the
moone, in comparifon of thy bright hue ³ a meere slutt, Anthonio's
Cleopatra a blacke browde milkmaide, Hellen a dowdie. 1013

Ingen. (Marke, Romeo and Juliet! O monstrous theft ⁴!
I thinke he will runn throughe a whole booke of Samuell
Daniell's!)

Gull. Thrife fairer than myfelfe (—thus I began—)

The gods faire riches, sweete above compare,

Staine to all nimphes, [m]ore lovely the[n] a man.

More white and red than doves and roses are! 1020

Nature that made thee with herselfe had ⁵ strife,

Saith that the worlde hath ending with thy life ⁶.

Ingen. Sweete Mr. Shakspeare!

Act III. sc. i. pp. 56, 7.

¹ 'Sicke-thoughted Venus makes amain unto him,
'And like a bold-faced suitor 'gins to woo him.'

Venus and Adonis, st. 1.

² for as I.

³ for hue's.

⁴ Cf. *Romeo and Juliet*, ii. 4.

⁵ sic : for at.

⁶ *Venus and Adonis*, st. 2.

Ingen. My pen is youre bounden vassall to commande. But what vayne woulde it please you to have them in? 1049

Gull. Not in a vaine veine (prettie, i'faith!): make mee them in two or three divers vayns, in Chaucer's, Gower's and Spencer's and Mr. Shakspeare's. Marry, I thinke I shall entertaine those verfes which run like these:

Even as the funn with purple coloured face

Had tane his laste leave on¹ the weeping morne, &c. 1055

O sweet Mr. Shakspeare! I'll have his picture in my study at the courte.

Act III. sc. i. p. 58.

Gull.—Let mee heare Mr. Shakspear's veyne. 1212

Ingen. Faire Venus, queene of beutie and of love,
Thy red doth stayne the blushing of the morne,
Thy snowie necke shameth the milkwhite dove,
Thy prefence doth this naked worlde adorne;
Gazing on thee all other nymphes I scorne.

When ere thou dyest slowe shine that Satterday,
Beutie and grace muste sleepe with thee for aye! 1219

Gull. Noe more! I am one that can judge accordinge to the proverbe, *lovem ex unguibus*. Ey marry, Sir, these have some life in them! Let this duncified worlde esteeme of Spencer and Chaucer, I'll worshipp sweet Mr. Shakspeare, and to honoure him will lay his Venus and Adonis under my pillowe, as wee reade of one (I doe not well remember his name, but I am sure he was a kinge) slept with Homer under his bed's heade.

Act III. sc. i. p. 63.

¹ 'of': *Venus and Adonis*, l. 2.

Ing. Our Theater hath lost, *Pluto* hath got,
A Tragick penman for a driery plot 295
*Beniamin Iohnson*¹.

Iud. The wittiest fellow of a Bricklayer in England.

Ing. A meere Empyrick, one that getts what he hath by
obferuation, and makes onely nature priuy to what he indites,
fo flow an Inuentor that he were better betake himfelfe to his
old trade of Bricklaying, a bould whorfon, as confident now in
making a² booke, as he was in times past in laying of a brick. .

*William Shakespeare*³.

Iud. Who loues [not *Adons* loue, or *Lucrece* rape?⁴] 304
His sweeter verfe contaynes hart [throbbing line⁵],
Could but a grauer subiect him content,
Without loues foolifh lazy⁶ languishment.

Act IV. sc. ii. p. 87.

*The Pilgrimage to Parnassus, with the Two Parts of the Returne
from Parnassus. Three Comedies performed in St. John's
College, Cambridge, A.D. MDX VII—MDCI. Edited from
MSS. by the Rev. W. D. Macray, F.S.A. Oxford, Clarendon
Press. 1886.*

The Rev. W. D. Macray of the Bodleian lately found among Thomas Hearne's volumes of miscellaneous collections in the Bodleian, the long missing couple of Plays which preceded *The Returne from Pernassus* [Part II.] so long known to us. The first play is 'The Pilgrimage to Pernassus', and the second is the first part of 'The Returne' from it. It is the most interesting dramatic find for very many years, as it sets Shakspere at the head of English Poets—above Chancer and Spenser—so early as A. D. 1600.

¹ 'B.I.,' B. ² 'of a,' MS. ³ Mis-spelt 'Shakespeare' in A.

⁴ 'Who loves Adonis love or Lucreces' rape,' edits.

⁵ 'robbing life,' edits.

⁶ 'lazy' omitted in B.

JOHN BODENHAM, 1600.

To the Reader :

IT shall be needlesse (gentle Reader) to make any Apologie for the defence of this labour, because the same being collected from so many singular mens workes; and the worth of them all hauing been so especially approued, and past with no meane applause the censure of all in generall, doth both disburden me of that paines, and sets the better approbation on this excellent booke. . . . A 3.

[A 4] Now that euery one may be fully satisfied concerning this Garden, that no one man doth assume to him-selfe the praise thereof, or can arrogate to his owne deseruing those things which haue been deriued from so many rare and ingenious spirits; I haue set down both how, whence, and where these flowres had their first springing, till thus they were drawne together into the *Muses Garden*, that euery ground may challenge his owne, each plant his particular, and no one be iniured in the iustice of his merit

. . . out of. . .

[A 5] *Edmund Spencer.*
Henry Constable Esquier. . . .

[A 5, bk] *John Marstone.*
Christopher Marlow.
Beniamin Iohnson.
VVilliam Shakspeare. . . .

These being Moderne and extant Poets, that haue liu'd

together ; from many of their extant workes, and some kept in priuat.

ib. p. 30.

Loue goes toward loue like schoole-boyes from their bookes :
But loue from loue, to schoole with heaueie lookes.

Bel-vedère | or | *The Garden of | The Moses.* | . . .
Imprinted at London by F. K. for Hugh Astley,
dwelling at | Saint Magnus corner. 1600. |

The two 'Loue' lines are from the first Quarto, 1597, of *Romeo and Juliet*, II. ii. 160-1, p. 58, Daniel's *Parallel-Text*. N. Sh. Soc. 1874 :—

Ro. Loue goes toward loue like schoole boyes from their bookes,
But loue from loue, to schoole with heaueie lookes.

Quarto 2, 1599, has *as for like* in l. 160, and *toward for to* in l. 161.

There are many other passages in Bodenham's volume which look like recollections of other poets, if not quotations from them, as :

The fairest blossome, deaths sterne winter nips.—p. 230.

To die, is all as common, as to liue.—p. 231.

Louers best like to see themselues alone,
Or with their loues, if needs they must haue one.—p. 32.

No hell can be compar'd to iealousie.—p. 45.

Was the first of these suggested by *Rom. & Jul.* (Qo. 2, 1599) IV. 5, 30-1 ?

Death lies on her like an vntimely frost
Vpon the sweetest flower of all the field.

The author's name, 'M. Iohn Bodenham,' is given by A. M.¹ in the title of his verses on sign. A 7. The occurrence of Shakspeare's name as above is noted in *Centurie*, p. 4, 8.

The mere fact of there being a *Rom. & Jul.* quotation in Bodenham, was stated by Mr. Hill.-P. in his *Outlines*, p. 115.—F. J. F.

¹ Anthony Munday ?

A. MUNDAY, &c., 1600.

Pri[est]. Sirra, no more ado ; come, come, giue me the money you haue. Dispatch, I cannot stand all day.

Kin[g Hen. V.] Well, if thou wilt needs haue it, there it is¹: iust the Prouerbe, one theefe robs another. Where the diuel are all my old theeues²? Falstaffe that³ villaine is so fat, hee cannot get on's horse, but me thinkes Paines and Peto should bee stirring hereabouts.⁴

* * * * *

⁵ *Pri.* Me thinkes the King should be good to theeues because he has bin a theefe himselfe, though I thinke now hee be turned true man.

Kin. Faith I haue heard indeede h'as⁶ had an ill name that way in's⁷ youth ; but how canst thou tell that he⁸ has beene a Theefe ?

Priest. How ? because he once robb'd me before I fell to the

¹ there tis—V. S. ed.†

² theeues that were wont to keepe this walke?—V. S.!

³ the—V. S.

⁴ hereabouts.

⁵ For *Pri.* read *Sir John* throughout, *i. e.* Sir John Butler, parson of Wrotham (Sig. B).

⁶ he has—V. S.

⁷ in his—V. S.

⁸ till he—V. S. (Smaller differences of spelling and punctuation are not noted.—F.)

† The first part / Of the true and honor/able historie, of the life of Sir / *John Old-castle, the good* / Lord Cobham. / As it hath been lately acted by the right / honorable the Earle of Notingham / Lord high Admirall of England his / seruants. / LONDON / Printed by V. S. for Thomas Pauier, and are to be solde at / his Shop at the Signe of the Catte and Parrots / neere the Exchange. / 1600. 4to. sign. F2.

trade my selfe, when that foule villanous guts, that led him to all that Roguery, was in's company there, that Falstaffe.

King aside. Well, if he did rob thee then, thou art but euen with him now, Ile be sworne: Thou knowest not the King nowe I thinke, if thou fawest him!

*The first part | of the true and hono-|rable history of the
Life of | Sir John Old-castle, the good | Lord-Cobham. |
As it hath bene lately acted by the Right | honorable
the Earle of Nottingham | Lord High Admirall of Eng-
land, | his Seruants. |* Written by William Shakespear. e.
London printed for T. P. 1600. 4to. sign. F 2.

The edition "Printed by V. S. for Thomas Pauier, and are to be solde at his shop at the signe of the Catte and Parrots neere the Exchange, 1600," differs somewhat from this edition, and seems the better one, tho I have only collated it. A longer extract from this scene is given by Mr. Halliwell in his 'Character of Sir John Falstaff,' 1841, p. 31-4. The earlier scene at the Inn with Doll, (the Priest's or Wrotham Parson's wench,) old Harpoole, 'a most sweet old man,' the kissing, &c. (sign. C. 4)

"*harp. Imbracing her.* Doll canst thou loue me? a mad merie Lasse, would to God I had neuer scene thee.

Doll. I warrant you you will not out of my thoughts this tweluemonth, truely you are as full of favour, as a man may be. Ah these sweet gray lockes, by my troth, they are most louely."—

and the quarrel following, are evidently from Falstaff's tavern-scene with his Doll, 2 *Henry IV*, II. iv.

In Henslowe's Diary, p. 158, are the following entries :

"This 16 of october [15]99

Receved by me, Thomas Downton, of phillip Henslow, to pay Mr. Monday, Mr. Drayton, and Mr. Wilson and Hathway, for the first parte of the lyfe of S^r Jhon Ouldcastell, and in earnest of the second parte, for the use of the compayny, ten pownd, I say receved 10^{li}.

[On or after Nov. 1, and before Nov. 8] Receved of Mr. Hinchloe, for Mr. Mundaye and the Reste of the poets, at the playnge of S^r Jhon Old-castell, the ferste time. As a gefte x^s.

[p. 162. Between Dec. 19 and 26, 1599] Receved of Mr. Henchlow, for the use of the company, to pay Mr. Drayton for the second parte of S^r Jhon Ouldcastell, foure pownd: I say receved iiij^{li}.

[p. 166] Dd unto the litell tayller, at the apoyntment of Robart Shawe, the 12 of marche 1599[-1600] to macke thinges for the 2 parte of owld castell, some of xxx^s."

Before this last date I thought that Shakspeare might probably have acted in the play, which might have been lent, before its publication, to the Lord Chamberlain's Company, by the Lord Admiral's Company:¹ see the following:—

"*Baynards Castell, this Saturday, 8 of March, 1599*" [-1600]. "Rowland Whyte, Esq.; to Sir Robert Sydney" . . . "All this Weeke the Lords haue bene in London, and past away the Tyme in Feasting and Plaies; for Vereiken dined vpon Wednesday, with my Lord Treasurer, who made hym a Roiall Dinner; vpon Thursday my Lord Chamberlain feasted hym, and made hym very great, and a delicate Dinner, and there in the After Noone his Plaiers acted, before Vereiken, Sir John Old Castell, to his great Contentment." *Letters and Memorials of State*, ed. Arthur Collins, 1746, ii. 175, 176, 4, 17 (noted in the Variorum).

But Mr. P. A. Daniel suggests "that the Admiral lent his Company to the Chamberlain on this occasion. It seems altogether improbable that Shakspeare and his company should have taken the places of the Admiral's Company for one single performance only."

Both Parts of the play were enterd to Thos. Pavier in the Stationers' Register on Aug. 11, 1600.—Arber's *Transcript*, iii. 63—

"*The firste parte of the history of the life of Sir JOHN OLCASTELL lord COBHAM.*

Item the second and last parte of the history of Sir JOHN OLDCASTELL lord COBHAM with his martyrdom"

The second Part of the Play is not now known.

By Aug. 17, 1602, "my Lorde of Worsters players" (afterwards Queen Anne's—James I.'s wife) had evidently become entitled to *Sir John Old-*

¹ They had both acted together or alternately at Henslowe's Newington Theatre for 2 years and 6 days in 1594-6. Collier's Pref. to Henslowe's Diary, p. xviii. The names of the Admiral's Company in 1600 (eleven sharers in profits) are given in Henslowe, p. 172—

J. Singer.	Robt. Shaa.
Thomas Downton.	Thomas Towne.
Humfry Jeffes.	W. Birde.
Anthony Jeffes.	Richard Jones.
Charles Massye.	Edward Juby.
Samuell Rowlye.	

castle, and Henslowe lent them 40s. "to paye unto Thomas Deckers, for new adicyons in Owlldcaselle" (*Diary*, p. 236), and 10s. more on Sept. 7, 1602 (p. 239).

On the attributing of spurious plays to Shakspeare, note this by Baker :

"THE THREE BROTHERS. Trag. by Wentworth Smith. Acted by the Lord Admiral's servants, 1602. Not printed.—This author wrote, or assisted in, several other plays ; and by only using the initials of his name, it is supposed that many of them were obtruded on the public as the products of Shakspeare's pen." 1812.—Baker's *Biogr. Dram.* iii. 333.

F. J. F.

If the following passage had been written after *Macbeth* instead of 4 years before it, should we not all have said that the writers had recollected Shakspeare's

"Come, seeling night,
Scarf up the tender eye of pitifull day" (III. ii. 46-7)?

And if so, ought we not in like wise to hold that in *Macbeth* Shakspeare recollected his predecessors' work?—E. PHIPSON.

War[man]. The man is blinde. Muffle the eye of day,
Ye gloomie clouds (and darker than my deedes,
That darker be than pitchie sable night)
Muster together on these high topt trees,
That not a sparke of light thorough their sprays,
May hinder what I meane to execute.

[A. Munday & H. Chettle] *The Downfal | of Robert, | Earle of Huntington, | afterward Called | Robin Hood of merrie Sherwodde : | with his loue to chaste Matilda, the | Lord Fitzwaters daughter, afterwarde | his faire Maide Marian. | . . . Imprinted at London, for William Leake, 1601, sign. 14, back.*

* CHR. MIDDLETON, 1600.

[The following uses of "famine, sword and fire," and "Soul-killing witches," should perhaps be quoted rather as illustrations than recollections of Shakspeare's like words in the Prologue to *Henry V*, line 7,¹ and *Comedy of Errors*, I. ii. 100.²—H. C. HART.]

(5)

What time this land disquieted with broyles,
 Wearied with wars and spent for want of rest,
 Sawe her adioyning neighbours free from th' spoyles,
 Wherewith her selfe had dispoft
 Of peace and plenty, which men most desire,
 And in their steeds brought famine, sword and fire.

(89)

They charge her that she did maintaine and feede,
 Soul-killing witches, and conuers'd with deuils,
 Had conference with sprits, who should succede
 The King.

The / Legend / Of Hvmphrey / Duke of Glo-|cester. / By
 Chr : Middleton. / London / Printed by E. A. for
 Nicholas Ling, and are / to be solde at his shop at the
 west doore of / S. Paules Church. 1600. /

¹ and at his heels

Leasht in like hounds, should *famine, sword and fire*
 Crouch for employment. [A.D. 1599.]

² Soul-killing witches that deform the body. [P.A.D. 1591.]

* SAM. NICHOLSON. 1600.

Dr. Grosart has given in his Memorial Introduction to his reprint of Sam. Nicholson's *Acolastus, his After-witte*, many instances of that writer's borrowings from Shakspeare's *Venus and Adonis*, *Lucrece*, &c. Of these the most certain are quoted in the *Centurie of Prayse*.

Mr. Hill-Phillips adds one possibly fresh taking :

We of all people once that were the pelfe
Thrust in a frozen corner of the North.

Sign. B. l. 44, p. 7, reprint.

This he compares with "the frozen bosome of the North," in *Romeo and Juliet* :

Which is as thin of substance as the ayre,
And more inconstant then the wind, who wooes
Euen now the frozen bosome of the North.

1599. *Rom. & Jul.* Qo. 2, I. v. 93.

1597. Qo. 1.

Which is as thinne a substance as the aire,
And more inconstant than the winde
Which wooes euen now the frosen bowels of the north.

F. J. F.

* 1601. BEN JONSON.

MINO. Sir, your oathes cannot serue you, you know I haue forborne you long.

CRIS. I am conscious of it, fir. Nay, I befeech you, gentlemen, doe not exhale me thus ;

Poëtaster, / Or / His Arraignement. / *A Comicall Satyre.* / Acted, in the yeere 1601. By the then / Children of Queene Elizabeths / Chappel. / The Author B. I. / Mart. / *Et mihi de nullo fama rubore placet.* / London, / Printed by William Stansby, / for *Matthew Lownes.* / M.DC.XVI. / Act. III. Scene III. B. J.'s *Workes*, 1616, p. 301.

On the word *exhale*, Gifford says "i.e. drag me out." This is the language of ancient Pistol, and corroborates the conjecture of Malone on the meaning of the expression in *Henry V*, act ii. sc. 1.—Jonson's Works, 2-col. ed. Cunningham, i. 228, note 2.

Pist. O Braggard vile, and damned furious wight,
The Graue doth gape, and doting death is neere,
Therefore exhale.—*Henry V.* II. i. 58.

F. J. F.

THOMAS DEKKER. 1602.

All the men. Faire Cælestine !

Ladies. The Bride !

Ter. She that was faire,
Whom I cal'd faire and Cælestine.

Omnes. Dead !

Sic quia. Dead, sh's deatnes Bride, he hath her maidenhead.

Satiro-mastix. / Or | *The vntressing of the Hunno-rous*
Poet. / *As it hath bin presented publicly,* / by the Right
Honorable, the Lord Cham-/berlaine his Seruants ; and
priuately, by the / Children of Poules. / By *Thomas*
Dekker . / . . . London, / Printed for *Edward White*,
and are to bee / solde at his shop, neere the little North
doore of Paules / Church, at the signe of the Gun. 1602. /
sign. K. 3, back.

(Sent to Dr. Ingleby from a later edition, by J. O. Hill.-P.)

In this Play, and another of 1602,¹ a 'somniferous potion' is given to a woman who seemingly dies from its effects, and is buried, but revives again. Mr. Daniel hesitates with me to consider this as necessarily borrowd from Shakspeare's *Romeo and Juliet*. Sh. didn't invent the incident ; and his contemporaries may have taken it from the same source as he did. In the second play named below, the fool-husband thinks he has poizond his true wife with the potion. He at once marries the strumpet he is in love with. She turns-out a shrew and adulteress. And when he mourns for the loss of his first loving wife, she has revived, to release him from his suppozed second marriage.

¹ A Pleasant conceited Comedie, Wherein is showed how a man may chuse a good Wife from a bad. As it hath been Sundry times Acted by the Earle of Worcesters Seruants. London. Printed for Matthew Lawe, and are to be solde at his shop in Paules Churchyard, neare vnto S. Augustines gate, at the signe of the Foxe. 1602. (By Joshua Cooke.)

* JOHN MARSTON, 1602.

And[rugio]. Andrugio lives, and a faire caufe of armes,—
 Why that's an armie all invincible !
 He who hath that, hath a battalion
 Royal, armour of prooffe, huge troups of barbed fteeds,
 Maine fquares of pikes, millions of harguebufh.
 O, a faire caufe stands firme, and will abide.
 Legions of Angels fight upon her fide.

1602. JOHN MARSTON. *Antonio and Mellida*. Marston's Works, 1856, i. 33. (Works, 1633, vol. i. sign. C 6, back.)

Seeing how often the author of *What you will* copied Shakspeare, we can hardly be wrong in saying that the passage above is an expansion of Henry VI.'s

“What stronger breastplate than a heart untainted?
 Thrice is he armed that hath his quarrel just.”

2 *Hen. VI.*, III. ii. 233-4.

The following are illustrations of Coriolanus's “beast with many heads” (IV. i. 1-2) in 1607 (?), and Brutus's ‘tide in the affairs of men’ (*Jul. Cæs.* IV. iii. 218):—

‘I' faith, my lord, that beast with many heads,
 The staggering multitude recoiles apace,
 Though thorow great men's envy, most men's malice,
 Their much intemperate heat hath banisht you ;
 Yet now they find envie and mallice neere
 Produce fainte reformation.’

1604. Marston. *The Malcontent*, III. iii. Works, 1856, ii. 248.

‘There is an hour in each man's life appointed
 To make his happiness, if then he seize it.’

Beaumont & Fletcher. *The Custom of the Country*.

‘There is a nick in Fortune's restless wheel
 For each man's good.’

Chapman. *Bussy d'Ambois*. See I *Notes & Queries*, vol. i. p. 330.

E. PHIPSON.

The following bits from Joshua Cooke, 1602, may serve as illustrations of the description of Pinch in *The Comedy of Errors*, V. i. 237-241, and Rosalind's account of a Lover with 'hose ungartered . . . bonnet unbanded,' &c. in *As you like it*, III. iii. 377-8. Cooke's making his good wife take a sleeping potion, be buried, and then wake up when her strumpet-successor turn'd out 'a Bad Wife' is a parallel rather than an imitation of *Romeo and Juliet*.

"When didst thou see the starueling Schoole-maister? That Rat, that shrip, that spindleshanck, that Wren, that sheep-biter, that leane chittiface, that famine, that leane Enuy, that all bones, that bare Anatomy, that Iack a Lent, that ghost, that shadow, that Moone in the waine."

A / Pleasant / conceited Comedie, / Wherein is shewed /
how a man may chuse a good / Wife from a bad. /
[Written By Ioshua Cooke in later MS.] *As it hath bene*
sundry times acted by the Earle of / Worcester's Seruants /
London / Printed for Mathew Lawe, and are to be solde
at his / shop in Paules Church-yard, neare vnto S.
Au-/gustines gate, at the signe of the Foxe. / 1602. /
sign. E. back.

B 3 back.

I was once like thee,
A sigher, melancholy, humorist,
Crosser of armes, a goer without garters,
A hatband-hater, and a busk-point wearer,
One that did vse much bracelets made of haire,
Rings on my fingers, Iewels in mine eares,
And now and then a wenches Carkanet,
That had two letters for her name in Pearle :
Skarfes, garters, bands, wrought wastcoats, gold, sticht caps,
A thousand of those female fooleries.
But when I lookt into the glasse of Reason, strait I beganne
To loath that femall brauery, and henceforth
Studie to cry *peccaui* to the world.

JOHN WEBSTER, 1602-7, 1612, 1616, 1623.

Guildford. Peace rest his soul!
His sins be buried in his grave,
And not remember'd in his epitaph.

The Famous History of Sir Thomas Wyatt. Works, ed.
Dyce, 1871, p. 195, col. 2.

From Shakespeare, says Dyce,

“Thy ignomy sleep with thee in the grave,
But not remember'd in thy epitaph.

First Part of Henry IV, act V. sc. iv.”

This play was first printed, as “Written by Thomas Dickers and John Webster,” in 1607, but, says Dyce, *Webster's Works*, 1871, p. 182, “There can be no doubt that *The Famous History of Sir Thomas Wyatt* consists merely of fragments of two plays,—or rather, a play in Two Parts,—called *Lady Jane*, concerning which we find the following entries¹ in *The Diary of Henslowe* . . . Pp. 242-3, ed. *Shakespeare Soc.* (old):

“Whether the present abridgment of *Lady Jane* was made by Dekker and Webster (see its title page [Written by D. and W.]), or by some other playwright, cannot be determined; that it has suffered cruelly from the hands of the transcriber or printer, is certain.”

¹ “Lent unto John Thare, the 15 of october 1602, to geve unto harey chettell, Thomas Deckers, Thomas Hewode, and Mr Smyth, and Mr Webster, in earneste of a playe called Ladey Jane, the some of l^s

“Lent unto Thomas Hewode, the 21 of octobr 1602, to paye unto Mr. Dickers, chettell, Smythe, Webster, and Hewode, in fulle payment of ther playe of ladye Jane, the some of v^{li} x^s

“Lent unto John Ducke, the 27 of octobr 1602, to geve unto Thomas Deckers, in earneste of the 2 part of Ladye Jane, the some of v^s

(1) *Vit. Cor.* . . . You did name your duchess.

Brach. Whose death God pardon!

Vit. Cor. Whose death God revenge!

The White Devil: or, Vittoria Corombona, p. 31, col. 1,
ed. Dyce, 1857.

“A recollection of Shakespeare;

‘*Glo.* Poor Clarence did forsake his father, Warwick;
Ay, and forswore himself,—which Jesu pardon!

Q. Mar. Which God revenge!’—RICHARD III., act i, sc. 3” [l. 135-7].¹
A. Dyce.

In this *Vittoria Corombona*, p. 45, ed. Dyce, the madness of Cornelia, her singing—with prose remarks intersperst—and her flowers, seem suggested by Ophelia’s—according to Steevens’s reference to *Hamlet*, IV. v, in Dyce—

“*Cor.* O reach mee the flowers.

Moo. Her Ladiships foolish. *Won.* Alas! her grief
Hath turn’d her child againe. *Cor.* You’re very wellcome.
There’s rosemarie for you and rue for you,
Hearts-ease for you. (Quarto, sign. L.)”²

Dyce also says that Reed calls Cornelia’s

“here’s a white hand:
Can blood so soon be wash’d out?” p. 45, col. 2,

¹ Reed, as cited by Dyce, compares the following lines in *The White Devil*, p. 39, col. 1—

Cor. Fetch a looking-glass; see if his breath will not stain it: or pull
some feathers from my pillow, and lay them to his lips. Will you lose
him for a little pains-taking?

with “Shakespeare in *King Lear*, A. 5. sc. 3—

‘Lend me a *looking-glass*;
If that her breath will *mist* or *stain* the stone,
Why, then she lives. . . .
This feather stirs; she lives!’ . . .”

² “He [a Gardener] cannot endure a great frost, for that kills his Rose-
mary, and makes him rue for it . . . the chiefe flower in his Garden is
heartease, because tis very scarce in the world.’ 1635. Wye Sal’onstall.
Picturæ Loquentes (2nd ed.), sign. F 11, back.

“an imitation of Lady Macbeth’s sleeping soliloquy;” and that Reed charges Webster with imitating part of the following dirge from the well-known passage in Shakspeare’s *Cymbeline*, IV. ii. 224, “The ruddock would With charitable bill,” &c. :—

“ Call for the robin red-breast and the wren,
Since o’er shady groves they hover,
And with leaves and flowers do cover
The friendless bodies of unburied men,” &c.

The Duchess of Malfi, ab. 1616.

The *Duchess of Malfi*, “first produced about 1616,” and printed 1623, has many echoes of Shakspeare. Dyce compares Puck’s “I’ll put a girdle round about the earth,” *M. N. Dr.*, II. ii, with Webster’s

“ He that can compass me, and know my drifts,
May say he hath put a girdle ’bout the world,
And sounded all her quick-sands.” (III. i.)—*Works*, p. 75, col. 1.

Webster’s “He could not abide to see a pig’s head gaping” (III. ii. p. 78, col. 2) with Shylock’s “Why he cannot abide a gaping pig” (*Merchant*, IV. i.); Webster’s

“O, the secret of my prince,
Which I will wear on the inside of my heart” (IV. ii. p. 80, col. 1),

with Hamlet’s “I will wear him In my heart’s core,” III. ii. On the following lines, IV. ii. p. 89, col. 2—

“ Yet stay ; heaven-gates are not so highly arch’d
As princes’ palaces ; they that enter there
Must go upon their knees—”

Dyce remarks, “When Webster wrote this passage, the following charming lines of Shakespeare were in his mind :—

‘ Stoop, boys : this gate
Instructs you how to adore the heavens, and bows you
To a morning’s holy office : the gates of monarchs
Are arch’d so high, that giants may jet through
And keep their impious turbans on, without
Good morrow to the sun.’ *Cymbeline*, Act III. sc. 3.”

On the end of Act IV. sc. ii.,—when Bosola has, at her brother Ferdinand’s bidding, had the Duchess and her children strangled, and Ferdinand has refused his reward and bidden him

“Get thee into some unknown part o’ the world,
That I may never see,” p. 91, col. 1,

like King John to Hubert, after Arthur’s supposed murder, “Out of my sight, and never see me more,” IV. ii. 242,—Dyce says: “In composing this scene, Webster seems to have had an eye to that between King John and Hubert in Shakespeare’s *King John*, Act IV. sc. 2.” And just after, when the strangled Duchess revives, to utter “Antonio” and “Mercy!” (p. 91, col. 2), Dyce remarks, “The idea of making the Duchess speak after she had been strangled, was doubtless taken from the death of Desdemona in Shakespeare’s *Othello*, Act V. last scene.” The latter is due to Desdemona’s having been beaten nearly to death with a stocking full of sand, in the foundation story of the play, and not smothered (once and for all, as it ought to be,) as Shakspeare makes her.

In Act V. sc. ii. of the *Duchess of Malfi*, p. 93, col. 2, Ferdinand says, “What I have done, I have done : I’ll confess nothing” ; and Dyce notes “Like Iago’s

‘Demand me nothing : what you know, you know ;
From this time forth I never will speak word.’

Othello, Act V. last scene.”¹

Again, on the Cardinal’s speech to Julia, in the *Duchess*, V. ii. p. 96, col. 1—

“Satisfy thy longing,—
The only way to make thee keep my counsel
Is, not to tell thee.”

Dyce comments : “So Shakespeare, whom our author so frequently imitates :

‘and for secrecy,
No lady closer ; for I well believe
Thou wilt not utter what thou dost not know.’

First Part of *Henry IV.*, Act II. sc. 3.”

Lastly, Malatesti’s “Thou wretched thing of blood,” V. v. p. 101, col. 1, is compar’d by Dyce with Shakspeare’s “from face to face He was a thing of blood.” *Coriolanus*, Act II. sc. 2.

¹ On the Cardinal’s speech to the Doctor, a little lower down, “How now ! put off your gown !” Dyce remarks, “A piece of buffoonery similar to that with which the Grave-digger in *Hamlet* still amuses the galleries, used to be practised here ; for in the 4to. of 1708, the Doctor, according to the stage-direction, ‘puts off his four cloaks, one after another.’ What precedes was written in 1830 : since that time, the managers have properly restricted the Grave-digger to a single waistcoat.” A later note of this kind is in Mr. Hall-Phillipps’s *Mem. on Hamlet*, p. 68-9.

In the *Devil's Law-Case*, 1623, Dyce says, on Webster's "O young quat," II. i, p. 115, col. 2, "Quat means originally a pimple. Compare Shakespeare, 'I have rubb'd this *young quat* almost to the sense,' *Othello*, Act V. sc. i."

In Webster's *Appius and Virginia*, date unknown, but printed in 1654, occurs the passage,

"The apparel and the jewels that she were,
More worth than all her tribe," IV. i.; *Works*, p. 171, col. 2;

and Dyce notes that this "Reads like a recollection of Shakespeare;

'Whose hand,
Like the base Indian, threw a pearl away,
Richer than all his tribe.' *Othello*, Act V. sc. ii."

Again, in *Ap. and Vir.*, V. iii. p. 179, col. 1, Virginius's line "This sight hath stiffen'd all my operant powers" is compared by Dyce with Hamlet's father's "My operant powers their functions leave to do," *Hamlet*, III. ii. In *Westward Ho*, V. iv., Tenterhook's "Let these husbands play mad Hamlet, and cry Revenge," p. 241, col. 2, has been separately noted, p. 52. Several other uses in common of phrases by Webster and Shakspeare occur.

In *Northward Ho*, 1607, IV. i. p. 268, col. 1—by Dekker and Webster—Dyce compares the Servingman's "Here's a swaggering fellow, sir, that speaks not like a man of God's making," with the Princess's "He speaks not like a man of God's making" in *Love's Labour's Lost*, Act V. sc. ii.; and Bellamont's words to Doll (p. 269, col. 2), "Would I were a young man for thy sake," with Shallow's "Would I were young for your sake, Mistress Anne!" *Merry Wives*, I. i.

Mr. Hall.-Phillipps (*Mem. on Hamlet*, p. 62-3) thinks that "there is another allusion to Shakespeare's tragedy [of *Hamlet*] in the following lines in Fletcher's *Scornful Ladie*,¹ 1616,"—

"Sa[quill, the Steward]. Now must I hang my selfe, my friends will looke for 't.

Eating and sleeping, I doe despise you both now :
I will runne mad first, and if that get not pittie,
Hee drowne my selfe to a most dismall ditty" (*Finis Actus tertij. sign. G*).

But, tho' he quotes from Q1 the Stage-direction 'Enter Ofelia playing on a lute, and her haire downe singing,' ed. 1603, I doubt the allusion to her.—F. J. F.

¹ A Comedie./ As it was Acted / with great applause / by / the Children of Her Maiesties / Reuals in the Blacke / Fryers./

[From *The Academy*, Aug. 23, 1879, p. 142.]

1603.

FATHER PARSONS, FALSTAFF, AND SHAKSPERE.

Ilkley: Aug. 18, 1879.

Since my letter upon this subject (*ACADEMY*, March 8, 1879), I have ascertained that some copies of the third volume of Parsons' *Three Conversations* have a division headed "Of th' Examen of the First Six Monthes," in which occurs the following passage:—

"The second moneth of *February* is more fertile of rubricate Martyrs, then *January*, for that yt hath eight in number, two Wickliffians, *Syr John Oldcastle*, a Ruffian-Knight as all England knoweth, and commonly brought in by comediant on their stages: he was put to death for robberyes and rebellion under the forefaid K. Henry the Fifth, and *Sir Roger Onely*, Prieft-martyr," &c.

The dedication of the third volume is dated 1603. I doubt whether this is the passage to which allusion is made by Speed in his *History of Great Britaine*. Except in the number of the page it does not correspond with his reference, and the language appears too indefinite to account for Speed's scornful invective against "his [Parsons'] poet."

It is suggestive to note the gradual development of Oldcastle's turpitude in Parsons' book. He is introduced in the first volume as a sectary who made his peace with the Church by recanting his errors. In the second volume he is a traitor, and his life is "dissolute;" while in the third he has blossomed into the notoriety whom "all England knoweth."

We can readily understand the indignation of Speed and the Puritans at this quoting of the authority of "comediant," and their desire to pay him back in his own coin. It was a favourite contention of Parsons (as in the *Warn-Word to Sir F. Hastings*) that among the Protestants all sorts of books were allowed to be "read promiscuously of all men and women, even the Turkes' *Alearon* itself, *Machevile* and *Bolen* tending to atheisme, and hawdy *Boccace*, with the most pestilent *English Pallace of Pleasure*¹ (all forbidden among us Catholyks)."

Another point about Oldcastle wants clearing up. What were his personal relations to Henry V.? Speed says of him that "he was a man strong and valorous, and in especiall favour with his Prince" (*History of Great Britaine*, 1627, p. 637), and again calls him *par excellence* "his [the King's] knight."

C. ELLIOT BROWNE.

¹ Is there any evidence that Painter's *Palace of Pleasure* was officially forbidden to English Catholics? It was of course mainly a compilation from authors who were upon the *Index*.

JN. MARSTON, 1604.

Men[*doxa* (*speaking of the Duchefs, and after much other praise, fays*)]. . . . in body how delicate, in foule how wittie, in difcoursfe how pregnant, in life how warie, in favours how iuditious, in day how fociable, and in night how ? O pleafure unutterable !

The Malcontent. Augmented by *Marsten.* With the Additions played by the Kings / Maiesties servants. / Written by *Ihon Webster.* 1604. / At London / Printed by V. S. for William Aspley, and / are to be sold at his shop in Paules / Church-yard. / Actus Primus. Scena Quinta. sign. C. back. (Act I. sc. i., end. Webster's *Works*, ed. Dyce, 1871, p. 333, col. 2.)

Dyce notes, "The author had here an eye to the well-known passage of Shakespeare ;—'What a piece of work is man ! How noble in reason, how infinite in faculties ! in form, and moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a god ! the beauty of the world ! the paragon of animals !' *Hamlet*, Act II. sc. ii."

And in an earlier part of this scene, p. 330, col. 2, Malevole uses the phrase "Pompey the Huge," which Dyce notes is Shakspeare's in *Love's Labour's Lost*, Act V. sc. ii., 'Greater than Great, great, great, great Pompey ! *Pompey the Huge !*' In Act III. sc. ii. p. 345, on Malevole's "Entic'd by that great bawd, opportunity," Dyce quotes from Shakspeare's *Lucrece*,—as he does for Ford's like lines, p. 118, below,—

"O *Opportunity*, thy guilt is great !
Thou foul abettor ! thou notorious *bawd !*"

Steevens's identification of Oseric's "No, in good faith, for mine ease," in Webster's (?) Induction to *The Malcontent*, and of Mendoza's "Illo, ho, ho ho ! art there old truepenny ?" III. ii, p. 346, col. 1, are in the *Centurie*, p. 66, and should have Steevens's name to them. Malone too had (I find, *Variorum Shaksp.*, 1821, xvi. 412) spotted the Oldcastle allusion in *Centurie*, p. 65, before I saw it in the Percy Soc. reprint and sent it to Dr. Ingleby.

I think that we may likewise fairly see echoes of Shakspeare in at least the following 'Damnation' and 'traps to catch polecats' bits from this *Malcontent* of Marston's:

Aur. . . . lookewhere the base wretch comes.

ib. Scena Sexta. sign. C. back.

Men. God night : to-morrow morne.

[*Exit Mendoza.*]

Mal. I, I will come, friendly Damnation,¹ I will come.

Actus Secundus, Scena Quinta.
sign. D. 4 back.

Maq. On his troth la beleue him not . . . promise of matrimony by a yong gallant, to bring a virgin Lady into a fooles paradise . . . of his troth la, beleue him not, traps to catch polecats.

Actus Quintus, Scena Quarta.
sign. H. 4 back.

Quee. But looke where sadly the poore wretch comes reading.

Hamlet, Q 2. II. ii. 168.

Ju. Auncient damnation, ô most wicked fiend.

Rom. & Jul. III. v. 245.

Pol. Doe you believe his tenders, as you call them? . . . 103

Marry I will teach you, thinke your selfe a babie

That you have tane these tenders for true pay

Which are not sterling . . . 107

Doe not believe his vowes, for they are brokers 127

I, spring[e]s to catch Woodcockes 115

Hamlet, I. iii. Quarto 2.

¹ "make her a great woman and then cast her off: tis as common, as naturall to a Courtier, as jelsius to a Citizen . . . pride to a Tayler, or an empty handbasket to one of these sixpenny damnations."

ib. sign. H 4 back.

ANTHONY SCOLOKER, 1604.

(1) *Fortune*, Oh be so good to let me finde
A Ladie liuing, of this constant minde.

Oh, I would weare her in my hearts heart-gore,
And place her on the continent of starres :

Sig. E, st. 3, 4.

* * * * *

(2) As a black vaile vpon the wings of morne,
Brings forth a day as cleere as *Venus* face,
Or, a faire Iewell by an *Ethiope* worne,
It richeth much the eye, which it doth grace,
Such is her beautie, if it well be told,
Plac'ft in a Iettie Chariot fet with gold.

Sig. B4, st. 4.

Daiphantus, or The Passions of Loue, by An[thony] Scoloker Gentleman. 1604. 4to. Sigs. E and B 4.

1. For *gore* read of course *core*. Mr. Hl.-Phillipps in his *Memoranda on Hamlet*, p. 54,¹ says—"the corresponding passage in Shakespeare [III. ii. 79—9] being found in the edition of 1604, not in that of 1603." The character of the lady he desires, should be, it may be remarked, as constant in love as Hamlet says that Horatio is in his whole character.

2. As also line 3 resembles that in *Rom. and Jul.* (I. 5), so also the general thought and wording are similar, and Scoloker in his Dedication says—"Also if he [Scoloker] haue caught vp half a Line of any others, It was out of his *Memorie*, not of any ignorance."

¹ He (*Mem. on Hamlet*, p. 54) quotes both stanzas in full, and prints *Will learne them action*, in italics.—P. A. LYONS.

I am inclined also to increase the quotation, No. 2 on p. 64 of the *Centurie*, by one line—

“ Calls Players fooles, the foole he iudgeth wisest,
Will learne them Action out of *Chancer's* Pander.”

I would do this because there appears to me to be here a remembrance of Hamlet's speech to the players. I the more think so, because there are other bits, besides the run of the story, which show remembrances of the play of *Hamlet*. See, for instance, st. 4, ll. 1—4, Sig. F; and st. 4, Sig. E 4, back.

Dr. A. B. Grosart would print a much longer extract from *Daiphantus* than that already given (*Cent.*, p. 64), but though interesting to the Shakespeare student in other ways—as is indeed the piece generally—the two stanzas and these two bits give all that the object of the *Centurie* requires.

When also Dr. Grosart quotes the “in his shirt” as proof determinative that Hamlet was then considered mad, I would note that it does not do so; for whether Hamlet's madness were real or assumed, he would dress in character, indeed the more so if the madness were assumed.—B. N.

[There are two Revenge passages in Scoloker's book, but they can hardly allude to *Hamlet*:—

“ Then like a spirit of pure Innocence,
Ile be all white and yet behold Ile cry
Reuenge, Oh Louers this my sufferance,
Or else for Loue, for Loue, a soule must die.”
- Sig. F., st. 4, ll. 1—4.

“ Who calls me forth from my distracted thought?
Oh Serberus, If thou, I prethy speke?
Reuenge if thou? I was thy Riual ought,
In purple gores Ile make the ghosts to reake:
Vitullia, oh *Vitullia*, be thou still,
Ile haue reuenge, or harrow vp my will.”
Sig. E4, back, st. 4.—P. A. L.]

THOMAS MIDDLETON, 1604—1619.

1604 : *The Honest Whore*, Part I. (Works, ed. Dyce, iii. 1—122).

Candido. No matter, let 'em : when I touch her lip
I shall not feel his kisses,¹ no, nor miss
Any of her lip.

Hippolito. . . . I was, on meditation's spotless wings,
Upon my journey hither.²—ib. IV. i. p. 79.

George. 'Twere a good Comedy of Errors,³ that, i' faith.
ib. Act IV. sc. iii. p. 85.

1607-8. *The Family of Love*.

Believe it, we saw Sampson bear the town-gates on his neck
from the lower to the upper stage, with that life and admirable
accord, that it shall never be equalled, unless the whole new
livery of porters set [to] their shoulders.⁴

The Family of Love (licenst 12 Oct. 1607, publisht 1608), Act I.
sc. iii. Middleton's Works, ed. Dyce, 1840, ii. 125.

¹ "Imitated by Shakspeare in *Othello*, Act III. sc. iii.

'I slept the next night well, was free and merry ;
I found not Cassio's kisses on her lips.'—REED.

If there be any imitation in the case, I believe it to be on the part of
Dekker or Middleton [to whom Henslowe assigns this play, p. 3].—Dyce :
ed. Middleton's Works, iii. 56.

² So in *Hamlet*, Act I. sc. i.—

"Haste, let me know it ; that I, with *wings* as swift
As meditation," &c.—Reed : Dyce's *Middleton*, iii. 79.

³ An allusion, probably, to Shakespeare's play of that name.—Dyce.
See too p. 314-15, note, ib. ; and p. 12 above.

⁴ Middleton seems to have had in his recollection a passage of Shake-
speare's *Love's Labour's Lost*, . . . "Sampson, master, he was a man of good
carriage, great carriage ; for he carried the town-gates on his back, like a
porter." Act I. sc. ii. [l. 73-5].—Dyce.

(ib. Act V. sc. iii. p. 203.) . . *Mistriss Purge*. Husband, I see you are hoodwinked in the right use of feeling and knowledge—as if I knew you not ¹ then as well as the child knows his own father.

A Mad World, my Masters.

(Act I. sc. i.) *Follywit*. Hang you, you have bewitched me among you! I was as well given ² till I fell to be wicked! my grandsire had hope of me: I went all in black; swore but a' Sundays; never came home drunk but upon fasting-nights to cleanse my stomach. 'Slid, now I'm quite altered! blown into light colour; let out oaths by th' minute; sit up late till it be early; drink drunk till I am sober; sink down dead in a tavern, and rise in a tobacco-shop: here's a transformation! (&c., &c.)

(Act IV. sc. i. p. 386.) Shield me ³ you ministers of faith and grace!

ab. 1619 (pr. 1662). *Any thing for a quiet Life.*

Lord Beaufort. And whither is your way, sir?

Water-Camlet. E'en to seek out a quiet life, my lord:

¹ Imitated from Falstaff's "I knew ye, as well as he that made ye."—Shakespeare's *Henry IV, Part I*, Act II. sc. iv.—Dyce.

With Goldstone's "Yes, at your book so hard?" Middleton's *Your Five Gallants*, Works, iii. 274, Dyce compares in 3 *Henry VI*, Act V. sc. vi, Gloster's "what, at your book so hard;" and with PurseNET's "he'd away like a chrisom," *ib.* 276, Mrs. Quickly's "'a made a finer end, and went away an it had been any christom child," *Henry V*, Act II. sc. iii.

² Imitated from Shakespeare's *First Part of K. Henry IV*, Act III. sc. iii, where Falstaff says, "I was as virtuously given as a gentleman need to be; virtuous enough: swore little, diced not above seven times a-week; went to a bawdy-house not above once in a quarter of an hour; paid money that I borrowed, three or four times; lived well, and in good compass: and now I live out of all order, out of all compass." Reed.—Dyce's *Middleton*, ii. 331, n.

³ See *Hamlet* ["Angels and ministers of grace defend us!" Act I. sc. iv].—Steevens, *ib.*

To hear of a fine peaceable island.

L. Beau. Why 'tis the same you live in.

W. Cam. No; 'tis so fam'd,

But we th' inhabitants find it not so :

The place I speak of¹ has been kept with thunder.

I do not look on the words "Alas, poor ghost!" in *The Old Law*—printed in 1656, and stated on its title to be "by Phil. Massinger. Tho. Middleton. William Rowley"—as borrow'd from *Hamlet*, I. v. 4. The young courtier Simonides is telling the old husband Lysander, that he, Simonides, has come to Lysander's house "to beg the reversion of his wife," a loose young woman, after his death: "thou are but a dead man, therefore what should a man do talking with thee?"

Lysander. Impious blood-hounds!

Simonides. Let the ghost talk, ne'er mind him!

Lys. Shames of nature!

Sim. Alas, poor ghost! consider what the man is!"

Massinger's Works, ed. Cunningham, p. 571, col. 2.

Nor do I think anything of Mr. Hall-Phillipps's suggestion, that if this "play was really written in the year 1599, as would seem from an allusion in it, those three words may have been taken from the earlier tragedy of *Hamlet*" (*Mem.*, p. 55). The Clerk is telling Gnotho that his (Gnotho's) wife Agatha, the daughter of Pollux, was "born *in an.* 1540, and now 'tis 99." III. i: Massinger's *Works*, p. 573, col. 1. From this, the theory was started, that *The Old Law* was first written in 1599, and then re-cast by Massinger before his death in 1640. The internal evidence of the play seems to me against the 1599 date. Middleton died in 1626. The year of Rowley's death is not known.—F. J. F.

The following, considering Gifford's authority, may be worth noting:—

? THOS. MIDDLETON, BEF. 1626.

Cook. That Nell was Helen of Greece too.

Gnotho. As long as she tarried with her husband, she was Ellen; but after she came to Troy, she was Nell of Troy, or Bonny Nell, whether you will or no.

Tailor. Why, did she grow shor[t]er when she came to Troy?

Gnotho. She grew longer,* if you mark the story. When she grew to be

¹ Evidently 'the Bermothes,' p. 450.

* "This miserable trash, which is quite silly enough to be original, has

an ell, she was deeper than any yard of Troy could reach by a quarter ; there was Cupid was Troy weight, and Nell was avoirdupois ; † she held more, by four ounces, than Cressida."

The Old Law, or A New Way to please you, 1656.

yet the merit of being copied from Shakespeare."—Gifford. This is on the supposition that the play, which was not printed till 1656, was not acted in 1599, as has been suggested. Dyce gives the title, p. 1, "*The Excellent Comedy, called The Old Law, or A new way to please you. By Phil. Massinger. Tho. Middleton. William Rowley . . . 1656,*" and says, "Steevens (Malone's *Shakespeare*, by Boswell (*Variorum* of 1821), ii. 425) remarks, that this drama was acted in 1599, founding the statement most probably on a passage in Act iii. Sc. 1, where the Clerk, having read from the Church-book, '*Agatha, the daughter of Pollux—born in an. 1540,*' adds, '*and now 'tis 99*' . . . Gifford (*Introd.* to Massinger, p. lv, 2nd ed.) inclines to believe that *The Old Law* was really first acted in 1599, and that Massinger (who was then only in the fifteenth year of his age) was employed, at a subsequent period, to alter or to add a few scenes to the play. What portion of it was written by Middleton cannot be determined . . . Gifford . . . published *The Old Law* in the ivth vol. of his Massinger."

† Old ed. "haberdepoise."—DYCE.

PETER WOODHOUSE, 1605.

Extoll that with admiration, which but a little before thou
didst rayle at, as most carterly. And when thou fittest to con-
sult about any weighty matter, let either Iustice *Shallowe*, or his
Cousen, Mr. *Weathercocke*, be foreman of the Iurie.

Epistle Dedicatorie, sign. A 2 back.

The / Flea : / *Sic parva componere magnis.* / London /
Printed for *John Smethwicke* and are to be solde at his
Shop / in Saint *Dunstanes* Churchyard in *Fleet-street*,
vnder / the Diall. 1605./

I but true valour neuer danger fought,
Rathnes, it selfe doth into perill thrust :
Thats onely valour where the quarrel's iust. sign. D.
A Shadowe of a shadow thus you see,
Alas what substance in it then can bee ?
If anything herein amisse doe seeme :
Consider, 'twas a dreame, dreamt of a dreame.

FINIS

In 1877 Dr. Grosart reprinted this Poem from the unique copy in Lord Spencer's library at Althorpe, and in his Introduction, p. vii, cald attention to the above three bits, comparing the second with Shakspeare's 2 *Henry VI*, III. ii. :

“Thrice is he arm'd that hath his quarrel just,”

and the third with *Hamlet*, II. ii. :

“*Guil.* What dreams indeed are ambition, for the very substance of the ambitious is merely the shadow of a dream.

Ham. A dream itself is but a shadow.

Ros. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.”

Prof. Dowden sent me the first Allusion, and later, Mr. Hill.-P. quoted the latter part of it.

The phrase “*bombast out a blank verse*” of Greene's *Groatsworth* occurs again in ‘*Vertues Common-wealth: or The Highway to Honour*,’ by Henry Crosse, 1603 :

“Hee that can but bombast out a blancke verse, and make both the endes inunpe together in a ryme, is forthwith a poet laureat, challenging the garland of baies” (Grosart's reprint, p. 109).—E. DOWDEN.

* THOMAS HEYWOOD, 1605.

Glo. Let me awake my sleeping wits awhile :
 Ha, the marke thou aimst at *Richard* is a Crowne,
 And many stand betwixt thee and the fame,
 What of all that? Doctor play thou thy part,
 Ile climbe by degrees through many a heart.

*The First and Second Parts of King Edward the Fourth . . .
 As it hath diuerse times been publickly Acted. The fourth
 Impression.*¹ London, Printed by Humfrey Lownes.
 Anno 1626. sign. Q 2. (Heywood's *Works*, 1874, i. 135.)

¹ The 1st edition of 1605 is in the Douce Collection at South Kensington.

Heywood may have had in his mind Gloucester's lines in 3 *Henry VI*,
 III. ii. 168-181 :

“I'll make my heav'n to dream upon the crown,
 And, whiles I live, to account this world but hell,
 Until my mis-shaped trunk that bears this head
 Be round impaled with a glorious crown. 171
 And yet I know not how to get the crown,
 For many lives stand between me and home.
 And I . . .
 Torment myself to catch the English crown :
 And from that torment I will free myself, 180
 Or hew my way out with a bloody axe.”

E. PHIPSON.

JOHN MARSTON, 1605.

Tis. Then thus, and thus, fo Hymen should begin :—
 Sometimes a falling out proves falling in.

The Dutch Courtezan, as it was playd in the Blacke Friars
 by the Children of her Maiesties Reuels. Act IV. sc. i.
 Vol. ii. p. 164, ed. Halliwell, 1856.

Probably from Shakspeare's *Troilus*, III. i. 112—

Pand. Hee? no? sheele none of him : they two are twaine.

Hel. Falling in after falling out may make them three.

Teena Rochfort Smith.

G. CHAPMAN, &c., 1605.

Gyr[*tred*]. *His head as white as milke, All flaxen was his haire :*
But now he is dead, And laid in his Bed,
And neuer will come againe. God be at your labour.

Eastward / Hoe. / As / It was playd in the / *Black-friers*. / By
 The Children of her Maiesties Reuels. / *Made by* / Geo :
 Chapman. Ben : Iouson. Ioh : Marston. / At London /
 Printed for *William Aspley*. / 1605. / Actus tertii. Scena
 Secunda. Sign. Dz.

[This is from Ophelia's *No, no he is dead,*
Go to thy death-bed ;
He neuer will come again.
His beard as white as snow,
All flaxen was his poll :
 . . . I pray God. God be wi' you.

Hamlet, IV. vi. 189—197.

H. C. HART.]

GEO. CHAPMAN, &c., 1605.

*Enter Quickfiluer vnlaide, a towell about his necke, in his flat Cap,
drunke.*

Quick. Eastward Hoe; Holla ye pampered Iades of Asia . . .

Goul[ding]. Fie fellow *Quickfiluer*, what a pickle are you in?

Quick. Pickle? pickle in thy throat; zounes pickle . . .

Lend me some monye

Gould. . . . Ile not lend thee three pence.

Quick. Sfoote lend me some money, *hast thou not Hyren here?*

Eastward / Hoe. / As / It was playd in the / *Black-friers.* /
By / The Children of her Maiesties Reuels. / *Made by* /
Geo : Chapman, Ben : Ionson, Ioh : Marston. / At London /
Printed for *William Aspley.* / 1605. / Actus secundi.
Scena Prima. sign. B 3.

As we have "*Hamlet*; are you madde?" in this play, sign. D.—see *Centurie*, p. 69—and as *Quicksiluer's* language, says Gifford, "like *Pistol's*, is made up of scraps from old plays" (B. Jonson's *Works*, ed. Cunningham, 2-col., i. 233, col. 2 n.), the authors of *Eastward Hoe* no doubt allude, in the passage abuv, to *Pistol's* speeches in 2 *Henry IV*, II. iv.:

"downe Dogges, downe Fates: haue wee not *Hiren* here? . . . Shall Pack-horses, and hollow-pamper'd Iades of Asia, which cannot goe but thirtie miles a day, compare with *Cesar*, and with Caniballs, and Troian Greekes? . . . Haue we not *Hiren* here?"

* WM. WARNER, 1606.

O Ne *Makebeth*, who had traitrouſly his ſometimes Souereigne
ſlaine,

And like a Monſter not a Man vſurpt in *Scotland* raigne,
Whoſe guiltie Conſcience did it ſelfe ſo feelingly accuſe,
As nothing not applide by him, againſt himſelfe he vewes;
No whiſpring but of him, gainſt him all weapons feares he
borne,

All Beings iointly to reuenge his Murthres thinks he ſworne,
Wherefore (for ſuch are euer ſuch in ſelfe-tormenting mind)
But to proceed in bloud, he thought no ſafetie to find.

All Greatneſſe therefore, ſaue his owne, his driftings did in-
feſt * * * *

One *Banquho*, powrefulſt of the Peers, in popular affection
And prowefſe great, was murthred by his tyrannous direction.
Fleance therefore this *Banquhos* ſonne fled thence to Wales for
feare,

Whome *Gruffyth* kindly did receiue, and cheriſht nobly there.

Booke 15. Chap. 94 of *A Continuance of Albions England*,
1606. By William Warner, being Books 14—16 of his
Albions England, ed. 1612,* p. 375-6.

As the date of Shakſpere's *Macbeth* muſt be late in 1605 or early in 1606,
Warner may well haue been led to deal with King Macbeth by the popular-
ity of Shakſpere's play. And though he in no way follows Shakſpere's
lines, but inſtead, the chronicler's hiſtory of *Fleance's* amour with *Griffith's*

* There is no copy of the 1606 edition in the British Muſeum, unles the
titleleſſ *Continuance* of the 1612 copy is in fact the 1606 book. (Jan. 11,
1881.)

daughter and his death for it,* I yet believe that his introductory lines abuv, and specially the 'bloud' one, refer to Shakspere's play, and his lines—

“I am in blood
Stept in so far, that, should I wade no more,
Returning were as tedious as go o'er.”

Macbeth, III. iv. 136-8.

The editions of Warner's *Albion's England* run thus :—

1586	Part I.	4 Books,	22 Chaps.	with Prose Addn. for Bk. 2.
1589	Parts I. and II.	6	„ 33	„ „
1592	„ (enlarged)	9 ¹	44	„ „
† 1596	„	12 ²	77	„ „
1597	(reprint of 1596)	12 ²	77	„ „
1602	(enlarged)	13	79	„ „ And a prose Epitome of the whole Historie of England.

† 1606 *A Continuance*. Books 14—16, ch. 80—107.

1612 (The Whole Work) 16 Books, 107 Chaps. „

The late Prof. G. L. Craik (died June, 1866) pointed out the Warner passage to Mr. S. Neil, who printed a few lines of it in his edition of *Macbeth* (1876), p. 9, note (Collins's School and College Classics). Mr. Joseph Knight noted the allusion independently, and I quoted the lines from his *Warner* of 1612 in the *Academy*, Jan. 1, 1881, p. 8, col. 1. In the next *Academy*, Jan. 8, Mr. Neil claimd his priority.—F. J. F.

* His son Walter afterwards goes back to Scotland, and there finds the royal strain from which James I. descended.

† Not in the British Museum, Jan. 11, 1880.

¹ But Bk. 9, ch. 44, has only 8 lines.

² Bk. 9 really for the first time. It incorporates the 8 lines of ed. 1592.

1606. BARNABE BARNES.

I will not omit that which is yet fresh in our late Chronicles; and hath been many times represented vnto the vulgar vpon our English Theaters, of *Richard Plantaginet*, third sonne to *Richard Duke of Yorke*, who (being eldest brother next suruiuing to King *Edward* the fourth), after hee had vnnaturally made away his elder brother, *George Duke of Clarence* (whom he thought a grieuous eye-fore betwixt him and the marke at which he leuelled), did vpon death of the King his brother, take vpon him protection of this Realme, vnder his two Nephewes left in his butcherly tuition: both which he caused at once to be smothered together, within a keepe of his Maiesties Tower, at *London*: which ominous bad lodging in memoriall thereof, is to this day knowne, and called by name of *the bloody Tower*. Hereupon, this odious Vncle vsurped the crowne; but within little more then two yeares was deposed, & confounded in the Battell at *Bosworth* in *Leycestershire*: 1485. by King *Henry* the seuenth, sent by God to make restitution of the peoples liberties; and after so long and horrible a showre of ciuill blood, to send a golden sun-shine of peace, closed vp in the princely leaues of that sweet, & modest Rose of *Lancaster*; which being worne in the beautifull boosome of Lady *Elizabeth* the daughter of King *Edward*, (late mentioned of the Family of *Yorke*) disperfed those seditious cloudes of warre which had a long time obscured our firmament of peace, banishing that sulphurous smoke of the newly deuised Cannon, with the diuine odour of that blessed inoculation of Roses: yeelding by their sacred vnion the Lady *Margaret*, the first flower of that coniunction; and great Grand-

mother (as I declared) to our Soueraignes Maieftie, in these happy bodyes rainging ouer vs: whose bleffed raigne, I befeech God to lengthen as the dayes of heauen.

*Foure Bookes | of Offices : | Enabling Privat | persons for
the speciall seruice of | all good Princes and Policies. |
Made and deuised by Barnabe Barnes. | London | Printed
at the charges of George Bishop, | T. Adams, and C.
Burbie. | 1606. | p. 113.*

THOMAS HEYWOOD, 1606.

Leic. But, madam, ere that day come,
 There will be many a bloody nose, ay, and crack'd crown :
 We thall make work for furgeons.

1606. Heywood's *If You Know Not Me, You Know
 Nobody*, 2nd Part, Old Sh. Soc. ed., p. 157.

This may refer to

'We must have bloody noses and crack'd crowns,
 And pass them current too.'

I *Hen. IV.*, II. iii. 96.

Or it may be a common phrase.—W. G. Stone.

THOMAS HEYWOOD, 1607.

Crip[ple]. What Master *Bowdler*, have you let her passe unconquer'd?

Bow[dlar]. Why what could I doe more? I look'd upon her with judgement, the frings of my tongue were well in tune, my embraces were in good measure, my palme of a good constitution, onely the phrase was not moving; as for example, *Venus* her selfe with all her skill could not winne *Adonis*, with the same words; O heavens? was I so fond then to think that I could conquer *Mall Berry*? O the naturall influence of my owne wit had bene farre better.

*The / Fayre Mayde of the / Exchange : With / the pleasaunt
Humours of the / Cripple of Fanchurch. / Very delectable,
and full of mirth. / London . . . 1607. Thos. Heywood's
Dramatic Works, 1874, ii. 56.*

This passage ought of course to have been quoted in *The Centurie*, p. 80, after the *Venus and Adonis* extract there.

The *Fayre Mayde* is full of echoes of Shakspeare. *Berry* and the forfeit of *Barnard's* bond for a loan for 3 months, *Works*, ii. 23, 28, are from *Shylock*; *Franke Golding's* soliloquy on himself, the scorner, falling in love, p. 20, is from *Berowne's* in *L. L. Lost*, III. i. 175-207, and *Benedick's* in *Much Ado*, II. iii. 27-30; *Fiddle's* "'tis most tolerable and not to be endured," p. 57, is *Dogberry's*; *Fiddle's* leave-taking, "you, *Cripple*, to your shop," &c., is *Jaques's* in *As you like it*, V. iv. 192-8; and the plot of *Flower* and his wife each promising their daughter to a different man, while a third gets her, is more or less from the *Merry Wives*. The play or full passages should be read. I quote only a few lines:

HEYWOOD.

I could not indure the carreir of her
wit for a million

I tell thee Cripple, I had rather
encounter *Hercules* with blowes, than
Mall Berry with words : And yet by
this light I am horribly in love with
her. Vol. ii. p. 54.

but the name of Russetting to Master
Fiddle . . . 'tis most tolerable, and
not to be endured. *Works*, ii. 57.

and so gentleinen I commit you all :
you *Cripple* to your shop ; you sir, to
a turn-up and dish of capers ; and
lastly you, M. *Bernard*, to the tuition
of the Counter-keeper : *Works*, ii. 58.

SHAKSPERE.

I cannot endure my Ladie Tongue.
M. Adoe, II. i. 284.

I will go on the slightest arrand now
to the Antypodes . . . rather than
holde three words conference with
this harpy. II. i. 273-9.
I will be horribly in loue with her.
Much Adoe, II. iii. 245.

you shall also make no noise in the
streetes : for, for the watch to babble
and to talke, is most tollerable, and
not to be indured. *Much Adoe* (Qo
1), III. iii. 37.

you to your former Honor I be-
queath . . .

you to a loue that your true faith
doth merit . . .

you to your land, and loue, and great
allies . . .

And you to wrangling . . .

As you like it, V. iv. 192-5. Fo
p. 207, col. 2.—F. J. F.

GEO. CHAPMAN, 1607.

. great Seamen, using all their wealth
 And skills in *Neptunes* deepe invisable pathes,
 In tall ships richly built and ribd with brasse,
 To put a Girdle round about the world.

Bussy D'Ambois. A Tragedie : As it hath been often presented at Paules. London. Printed for *William Aspley*, 1607 (ed. 1657, sign. A3), I. i. 20-3. *Works*, ed. Shepherd, 1874, p. 140, col. 2.

Pucke. He put a girdle about the earth, in forty minutes.—*A Midsomer nights Dreame*. Folio, p. 149, col. 2 ; II. i. 175.

Was not Chapman considering the fate of Duncan's horses in *Macbeth*, II. iv, when he wrote the following in his *Byrons Tragedie*, 1608, *Works*, 1874, p. 256, col. 1 :—

“And to make this no less than an ostent,
 Another that hath fortun'd since, confirms it:
 Your goodly horse Pastrana, which the Archduke,
 Gave you at Brussels, in the very hour
 You left your strength, fell mad, and kill'd himself ;
 The like chanced to the horse the great Duke sent you ;
 And, with both these, the horse the duke of Lorraine,
 Sent you at Vimie made a third presage . . .
 Who like the other, pined away and died.

 The matchless Earl of Essex, whom some make . . .
 A parallel with me in life and fortune,
 Had one horse likewise, that the very hour
 He suffer'd death, (being well the night before,)
 Died in his pasture.”—H. C. HART.

EDWARD SHARPHAM, 1607.

Old Lord. And hee is welcome, what fuddaine guft (my Sonne) in haft hath blowne thee hither, & made thee leave the Court, where fo many earth-treading ftarres adorne the sky of ftate?

1607. Edward Sharpham. *Cupids Whirligig* / As it hath bene sundry times Acted / by the Children of the Kings Majesties / Reuels. / Sign. B 1, back.

Compare *Romeo & Juliet*, Act I. sc. ii. l. 25 :—

“At my poor house look to behold this night
Earth-treading stars that make dark heaven light.”

and y faith he was a neate lad too, for his beard was newly cut bare; marry it fhowed something like a Medow newly mowed : stubble, stubble.

1607. E. Sharpham. *The Fleire.* / As it hath bene often played in the / *Blacke-Fryers* by the Children of / the Reuels. / Sign. B 3, back, at foot.

Compare *Hen. IV*, Act I. sc. iii, on the fop's beard :

“and his chin new reap'd
Show'd like a stubble-land at harvest-home.”

(The following passage illustrates one of Shakspeare's words :

“I can no longer hold my patience
Impudent villaine, & lascivious Girles,
I have ore-heard your vild conversions ;
You scorne Philosophy : You'le be no *Nunne*,
You must needs kisse the Purse, because he sent it,
And you forsooth you *flurgill*, minion
You'le have your will forsooth.”

1578. Wm. Haughton. *A Woman Will Have Her Will*, ed. 1631.

Compare the Nurse in *Romeo & Juliet*, II. iv. 162 : “Scurvy knave ! I am none of his *flirt-gills* ; I am none of his skains-mates.”)

E. DOWDEN.

EDWARD SHARPHAM, 1607.

Kni[ght]. And how liues he with am.

Fle[ire]. Faith like *Thisbe* in the play, a has almost kil'd himselfe with the scabberd :

The | *Fleire.* | *As it hath beene often played in the* | *Blacke-Fryers by the Children of* | *the Reuells.* | Written by *Edward Sharpham* of the *Middle Temple, Gentleman.* At *London.* | Printed and are to be solde by *F. B. in Paules Churchyard, at the signe of the Flower de Luce and the* | *Crowne,* 1607. Actus Secundus. Sign. E, back.

This bit of business,—to which Mr. Halliwell-Phillipps call'd attention in his *Memoranda, M. N. Dr.*, 1879, p. 35, and which must have been due to one of Shakspeare's fellows, if not to Shakspeare himself,—became a tradition on the Stage, and was follow'd by the actor who play'd Flute with Charles Kean between 1850 and 1860 (?). But Mr. Righton, the last actor who play'd Flute to Phelps's Bottom at the Gaiety in 1875,¹ tells Mr. E. Rose that he didn't follow the custom : he stabd himself with the sword hilt, his own thumb, or anything that came handiest.

I doubt whether the following mention of Pyramus and Thisbe, cited by Mr. Hill.-P., p. 10, is a reference to Shakspeare's *M. N. Dr.*, tho the lines occur in the next poem to one containing an allusion to the old play of *Hamlet* :—

I note the places of polluted sinne
Where your kind wenches and their bawds put in.
I know the houses where base cheaters vse,
And note what Gulls (to worke vpon) they chuse :
I take a notice what your youth are doing,
When you are fast a sleepe, how they are woiing,
And steale together by some secret call,
Like *Pyramus* and *Thisby* through the wall.
I see your prentises what pranks they play,
And things you neuer dreame on can bewray :

(† 1620. Sam. Rowlands.) *The Night* | *Raven.* | *By S. R.* | *London.* |
Printed by *G: Eld* for *John Deane* and *Thomas Baily.* 1620. 4to. sign.
D 2, back ; p. 28, Hunterian Soc. reprint, 1872.—F. J. F.

¹ It was produced on Febr. 15, 1875.—E. Rose.

† It was popular, and having been first published, as far as we know, in 1618, it was reprinted in 1620 and 1634, each time with a wood-cut of a raven on the title-page. (Bibliographical Index to the Works of Samuel Rowlands (Hunt. Soc.), p. 37.)—P. A. L.

• T. DECKER AND J. WEBSTER, 1607.

Par. . . when women are proclaymed to bee light, they striue to be more light, for who dare disproue a Proclamation. *Tent.* I but when light Wiues make heauy husbands, let these husbands play mad *Hamlet*; and crie reuenge, come, and weele do so.

West-ward | Hoe. | *As it hath bene diuers times Acted | by the Children of Paules.* | *Written by Tho: Decker, and John Webster.* | *Printed at London, and to be sold by John Hodgets | dwelling in Pauls Churchyard.* | 1607 | 4to., sign. H 3.

Tho it is very doubtful whether the above refers to Shakspeare's *Hamlet*, yet as the three *Hamlet* allusions excluded by Dr. Ingleby from his first edition of the *Centurie* have been let into the second, pp. 453-4, this *West-ward Hoe* one may keep them company. Dr. Ingleby tells me that he gave it to Miss Smith for the 2nd edition, but it was inadvertently overlooked, and returned to him.—F. J. F.

* FR. BEAUMONT AND JN. FLETCHER, 1607.

That pleasing piece of frailty that we call woman.

The Woman-hater, III. i.

Possibly from *Hamlet*'s "Frailty, thy name is woman," *Hamlet*, I. ii. 146, Q2.—E. H. HICKEY.

THOS. DEKKER & JN. WEBSTER, 1607.

- (1) The Fox is futtle, and his head once in,
The slender body easly will follow.
sign. D1, back.
- (2) *Guil*[ford]. Peace reft his soule, his finnes be buried in his
graue,
And not remembred in his Epitaph:
sign. D3.
- (3) *Iane*. Is greefe so fhort? twas wont to be full of wordes,
sign. D3, back.¹

The / Famous / History of Sir Tho- / mas Wyat, / *With The
Coronation of Queen Mary,* / and the coming in of King /
Philip. / As it was plaied by the Queens Maiesties /
Seruants. / Written by *Thomas Dickers,* / and *Iohn
Webster.* / London / Printed by E. A. for *Thomas
Archer,* and are to be / solde at his shop in the Popes-
head Pallace, nere the Royall Exchange. / 1607.]

- (1) is a recollection of Shakspeare in 3 *Henry VI*, IV. vii.
“*Gloucester* [*Aside*] But when the fox hath once got in his nose,
He'll soon find means to make the body follow.”
- (2) is from Prince Hal's speech over Douglas's corpse, 1 *Henry IV*, V.
iv. 99—101 :—
“Adieu, and take thy praise with thee to heaven !
Thy ignominy sleep with thee in the grave,
But not remembred in thy epitaph !”

¹ Perhaps Guilford's

“We are led with pomp to prison,
O propheticke soule,” (sign. A4)
may be a recollection of *Hamlet*.—F. J. F.

(3) is perhaps a recollection of the Duchess of York and Queen Elizabeth's talk in *Richard III*, IV. iv. 124—131 :—

“ *Q. Eliz.* My words are dull ; O, quicken them with thine. . . .

Duch. Why should calamity be full of words ?

Q. Eliz. Windy attorneys to their client woes,
Airy succeeders of intestate joys,
Poor breathing orators of miseries !

Let them have scope ! though what they do impart,
Help not at all, yet do they ease the heart.”—EMMA PHIPSON.

T. DEKKER, 1608.

Their faces therefore do they turne vpon *Barnwell* (neere *Cambridge*) for ther was it¹ to be acted: thither comes this counterfet mad man running: his fellow Iugler following aloofe, crying stoppe the mad-man, take heed of the man, hees madde with the plague. Sometimes would he ouertake him, and lay hands vpon him (like a Catch-pole) as if he had arrested him, but furious *Hamlet* woulde presently eyther breake loofe like a Beare from the ftake, or else fo fet his pawes on this dog that thus bayted him, that with tugging and tearing one anothers frockes off, they both looked like mad *Tom* of Bedlam . . . At length he came to the house where the deade man had bin lodged: from this dore would not this olde *Ieronimo* be driuen, that was his Inne, there he woulde lie, that was his Bedlam, and there or no where must his mad tricks be plaid.

*The / Dead Tearme. / or, / Westminster's Complaint for long
Va/cations and short Termes. / Written in manner of
a Dialogue betweene / the two Cities London and
Westminster. / . . . London. / Printed and are to be
sold by John Hodgets at his house in Pauls / Churchyard.
1608. / Sign. G 3.*

Part quoted in Mr. Hall.-P.'s *Mem. on Hamlet*, p. 20.—F. J. F.

¹ The Comedy or trick of 2 London Porters, of whom one shammd mad, getting the goods out of the bedroom of a young London tradesman, who had died suddenly at Stourbridge Fair, Barnwell, and whose corpse the two porters had carried to the grave.

THOS. MIDDLETON, 1608.

Harebrain. . . .

"I have conveyed away all her wanton pamphlets; as *Hero and Leander*, *Venus and Adonis*; O, two luscious marrow-bone pies for a young married wife!"

A Mad World, my Masters. Middleton's Works, ed. Dyce, 1840, ii. 340.

The jealous Harebrain is speaking of his newly-married wife.—H. C. HART.

Mr. Hill-Phillipps, in his *Discursive Notes on Rom. and Jul.*, p. 115, says that there is a quotation from *R. & J.* in John Day's *Humour out of Breath*, 1608. Not being up in his Ovid, he no doubt alludes to this passage:

"Oct. Tut, louers othes, like toyes writ down in sands [F 2.
Are soone blowne ore, contracts are common wiles,
T' intangle fooles, Ioue himselfe sits and smiles
At louers periuries,"

*Humour out of breath. / A Comedie / Diuers times latelic
acted, / By the Children / Of / The Kings Reuels. /
Written / By / Iohn Day. / Printed at London for Iohn
Helmes, and are to be sold / at his shop in Saint Dunstons
Church-yard / in Fleet-street. 1608. / Actus Quartus,
sign. F 2, and back (p. 55, ed. A. H. Bullen, 1881).*

But, as Mr. Bullen notes in his Introduction, p. 95, this is one of the many allusions to Ovid's lines, *Ars Am.* l. 633-4:

"Iuppiter ex alto perjuriam ridet amantum,
Et iubet Aeolios irrita ferre notos."

'Shakespeare, as everybody knows, has alluded to this passage of Ovid in *Rom. and Jul.* ii. 2.' [95.]

"At Louers periuries they say Ioue smiles." Q 1. 'laughes,' Q 2.

* ROBERT ARMIN, 1608.

There are, as Hamlet saies, things cald whips in flore.

A / Nest of Ninnies¹ / Simply of themselves without / Compound / Stultorum plena sunt omnia. / By Robert Armin. / London : / Printed by T. E. for Iohn Deane. 1608. / Repr. Old Shakespeare Soc. 1842, ed. J. P. Collier, p. 55, l. 8.

Mr. Collier's note, p. 67, is: "No such passage is to be found in Shakespeare's *Hamlet*, as it has come down to us, either in the editions of 1603, 1604, or in any later impression. Possibly Armin may refer to the old *Hamlet* which preceded Shakespeare's tragedy; but this seems unlikely, as he was an actor in the same theatre as that for which Shakespeare wrote."²

Mr. Hall.-P. says that the sentence above seems to have been well-known and popular, for it is partially cited in the *Spanish Tragedie*, 1592, and in the First Part of the *Contention*, 1594 (*Mem. on Hamlet*, 1879, p. 19).

On looking up the latter of these vague references, the reader will find that the passage is:—

"*Hum.[phrey]*. My Maisters of saint Albones,
Haue you not Beadles in your Towne,
And things called whippes?"³

(ed. Halliwell, Old Shakespeare Soc. 1843, p. 23), with a note on p. 87, quoting Mr. Collier's comment, and making the following suggestion, doubtless long since repented of: "It is not impossible that Armin may have confused the two plays together, and wrote incorrectly 'as Hamlet saies,' instead of 'as Gloster saies.'"

¹ The *Nest of Ninnies* is but "a reprint of Armin's *Foole vpon Foole*, 1605 (Mr. Huth, unique), with certain alterations," according to Mr. Hazlitt. *Handbook*, p. 12.

² Armin belonged to Lord Chandos's Players: see Collier's *Lives of Actors*, p. 196, &c.—B. N.

³ Collier, *Shakespeare's Library*, Vol. V. p. 445. Second Part of *K. Hen. VI*, II. i.

The first reference is not, I assume, to Isabella's speech in *Span. Trag.* Act IV, ed. 1594, Sign. F4, back (Hazlitt's *Dodsley*, v. 94-5)—

Isa[bell]. "Why, did I not giue you gowne and goodly things,
Bought you a whistle and a whipstalke too;
To be reuenged on their villanies."

—though that is the only one I see in the (?)1592 play,—but to two later lines (*ib.* p. 105) of Hieronimo's in Ben Jonson's 'Additions' of 1601 (see note there, p. 103) :—

"Well, heauen is heauen still,
And there is *Nemesis* and Furies,
And things called whippes.
And they do sometimes meete with murderers,
They doe not alwayes scape, that's some comfort."¹

So 1623, 4°. G2, back, G3, and 1633 ed., *ibid.*—P. A. L. May not this phrase, as well as the 'trout with four legs,' from Jn. Clarke's *Paræmiologia*, 1639, p. 135, below, be part of some actor's gag—not Burbage's, I hope.—[F. J. F.]

¹ The Spanish Tragedy, 1610 (G4). Actus Tertius. Hieronimo.

Will all great Neptune's ocean wash this blood
 Clean from my hand? No, this my hand will rather
 The multitudinous seas incarnadine,
 Making the green one red.

There are other expressions in Armin which recal Shakespeare, notably
 The divell has scripture for his damned ill.—*Two Maids*,
 and

What is thy haste in leathe steept.—*Ibid.*

which may be paralleled by *The Mer. of Ven.*, I. iii. 89,¹ *Twelfth Night*,
 IV. i. 66,² and *An. and Cleop.*, II. vii. 114,³ but these, like others, may
 have been ordinary phrases of the day.—B. N.

-
- ¹ Mark you this, Bassanio,
 The devil can cite Scripture for his purpose.
² Let Fancy still my sense in Lethe steep.
³ Till that the conquering wine hath steep'd our sens
 In soft and delicate Lethe.

BEAUMONT (*died* 1616) AND FLETCHER
(*died* 1625), 1608-25.

[The quotations are from Dyce's edition, in eleven volumes, 8vo, Moxon, 1843-6. In the left-hand column are B. and F.'s words; in the right, the parallel passages, from Dyce's notes. I have left out a few which seem to me strained beyond bearing.—F. J. F.]

—But how can I
Look to be heard of gods that must
be just,
Praying upon the ground I hold by
wrong?
? 1608-10 (printed 1620). *Phil-
laster*, II. iv. Works, i.
242.

'In this sentiment our authors seem
to be copying Shakespeare, in a
noble passage of his *Hamlet* :
—"Forgive me my foul murder!
That cannot be; since I am possess'd
Of those effects for which I did the
murder.
My crown, mine own ambition, and
my queen.
May one be pardon'd, and retain the
offence?" &c.—Theobald.

But there is
Divinity about you, that strikes dead
My rising passions : as you are my
king,
I fall before you.
? 1610 (printed 1619). *The
Maid's Tragedy*, Act III.
sc. i. Works, i. 369.

'So Shakespeare said, before our
poets, in his *Hamlet* :
"Let him go, Gertrude ; do not fear
our person :
*There's such divinity doth hedge a
king,*
That treason can but peep to what it
would,
Acts little of his will."—Theobald.'

Arane [the penitent Queen-mother
of King *Arbaces*, kneels to him]
As low as this I bow to you ; and
would
As low as to my grave, to shew a
mind
Thankful for all your mercies.

"There is a fine passage, upon a
similar occasion, in Shakespeare's
Coriolanus, to which our authors
might possibly have an eye :—
Volumnia. Oh, stand up bless'd
Whilst with no softer cushion than
the flint

Arbaces Oh, stand up, I kneel before thee; and unproperly
 And let me kneel! the light will be Show duty, as mistaken all the while
 asham'd Between the child and parent,
 To see observance done to me by *Coriolanus*. What is this?
 you. Your knees to me? to your corrected
Arane. You are my king. son.
Arbaces. You are my mother: [act v. sc. 3]. Theobald.”
 rise

1611 (printed 1619). *A King
 and no King*, III. i. Works,
 ii. 275.

Arb. If there were no such instru- ‘The Editors of 1778 cite the
 ments as thou, passage in Shakspeare’s *King John*,
 We kings could never act such wicked IV. ii.:
 deeds. It is the curse of kings to be attended
ib. III. iii, end. Works, ii. By slaves that take their humours
 297. for a warrant
 To break within the bloody house of
 life; &c.’

tell me of a fellow ‘Weber says, “Perhaps the poet
 That can mend noses? and complain, had the following line of Hotspur’s
 so tall speech in *King Henry IV*, Part I,
 A soldier should want teeth to his in his mind:
 stomach? And that it was great pity, so it
 And how it was great pity, that it was, was,” &c.’
 That he that made my body was so
 busied
 He could not stay to make my legs
 too. . . .

1613. Fletcher’s *Captain*
 (printed in 1st Folio, 1647),
 II. i. Works, iii. 246.

“Base is the slave commanded:” ‘A parody on Pistol’s exclamation
 come to me “Base is the slave that pays!”
The little French Lawyer, IV. Shakespeare’s *Henry V*, act ii, sc. 1.’
 vi. Works, iii. 541. —Dyce.

Look up, brave friend. I have no ‘Another parody on Shakespeare;
 means to rescue thee: “My kingdom for a horse!” —
 “My kingdom for a sword!” Richard III, act v. sc. 4.’
ib., iii. 542.

Zanthia. Then know, 'This speech bears an obvious
 It was not poison, but a sleeping similitude to one of Friar Laurence
 potion, in Shakespeare's *Romeo and Juliet*
 Which she receiv'd; yet of sufficient [act iv. sc. 5.¹ D.]. *Ed.* 1778.'

¹ See too IV. i. 92—115.

So to bind up her senses, that no sign
 Of life appear'd in her; and thus [Then gave I her, so tutor'd by my
 thought dead, art,
 In her best habit, as the custom is, A sleeping potion; which so took
 You know, in Malta, with all cere- effect
 monies As I intended, for it wrought on her
 She's buried in her family monu- The form of death. V. iii. 242-5]
 ment, [and, as the custom is,
 In the Temple of St. John: I'll In all her best array bear her her to
 bring you thither, church. IV. v. 80-1.]
 Thus, as you are disguis'd. Some [meantime I writ to Romeo,
 six hours hence, That he should thither come as this
 The potion will leave working. dire night,
 before March 1618-19 (printed To help to take her from her bor-
 1647). Fletcher. *The Knight row'd grave,*
of Malta, IV. i. end. Works, Being the time the potion's force
 v. 177. should cease. V. iii. 245-9]

Belisa. by my life, 'The writer was thinking here of a
 The parting kiss you took before passage in Shakespeare's *Coriolanus*;
 your travel "Now by the jealous queen of
 Is yet a virgin on my lips, preserv'd heaven, that kiss
 With as much care as I would do I carried from thee, dear; and my
 my fame, true lip
 To entertain your wish'd return. Hath virgin'd it e'er since." Act v.
 1616-18 (printed 1647). *The sc. 3.'*
Queen of Corinth, I. ii;
Works, v. 403.

I yet remember when the Volga curl'd, 'Here, as Reed notices, Fletcher
 The aged Volga, when he heav'd his seems to have had an eye to a pas-
 head up, sage in Shakespeare's *Henry IV.*
 And rais'd his waters high, to see (First Part) act i. sc. 3;
 the ruins, "Three times they breath'd, and
 The ruins our swords made, the three times did they drink,
 bloody ruins: Upon agreement, of swift Severn's
 1618 (printed 1647). Fletcher. flood;
The Loyal Subject, I. iii. Who then, affrighted with their
Works, vi. 16. bloody looks,

Ran fearfully among the trembling
 reeds,
 And hid his crisp head in the hollow
 bank,
 Blood-stained with these valiant
 combatants."

sure, to tell
 of Cæsar's amorous heats : and how
 he fell

In the Capitol *,¹ can never be the
 same
 To the judicious : nor will such
 blame
 Those that penn'd this for barrenness,
 when they find
 Young Cleopatra here . . .
 We treat not of what boldness she
 did die, †

* An allusion to Shakespeare's
Julius Cæsar [wherein he is made to
 die in the Capitol, instead of in the
Curia Pompeii, where the Senate
 met, in the Campus Martius.]

Nor of her fatal love to Antony . . .
 (printed 1647) *The False One*.
 Prologue. *Works*, vi. 217.

† An allusion to Shakespeare's
Antony and Cleopatra. [?—F.]

¹ "So in Fletcher and (?) Shirley's *Noble Gentleman*, (licenst—after Fletcher's death in 1625—on Feb. 3, 1625-6, pr. 1647,) V. i. Works, 1846, x. 186—

"So Cæsar fell, when in the Capitol
 They gave his body two-and-thirty wounds."

'Here we have two blunders,' says Sympson; 'the first with respect to the place where Cæsar fell, which was not in the *Capitol*, but in *Curia Pompeii*; the other as to the number of wounds he fell by : as to the first, it was a blunder peculiar to the playwrights of that time; Shakespeare began it in *Hamlet*, act iii. sc. 2

"*Polonius*. I did enact Julius Cæsar : I was killed i' the *Capitol*."

'Our authors, treading in their master's steps, took up the same mistake here ; and after them Shakerley Marmion, in his *Antiquary*, inadvertently continued the same error, making Veterano say,

"And this was Julius Cæsar's hat when he was killed in the *Capitol*."

'As for the second fault, 'twas made no where but at the press, for the number (I suppose) in the original MS. was wrote in figures, thus, 23, which, by an easy [mistake,] shifting place, was altered to 32, and thus we have nine wounds more than Cæsar ever received.'—SYMPSON. 'The notion that Julius Cæsar was killed in the Capitol is as old as Chaucer's time : see Malone's note on the above-cited passage of *Hamlet*.'—Dyce.

65 BEAUMONT (*d.* 1616) AND FLETCHER (*d.* 1625), 1608-25.

Celia. How does he ?

Governess. Oh, God, my head !

Celia. Prithce be well, and tell me,
Did he speak of me since he came ?

(printed 1647). Fletcher. *The Humorous Lieutenant*, III. ii. Works, vi. 467 [see the whole scene.]

'A recollection of Shakespeare's *Romeo and Juliet*, act ii. sc. 5—

Nurse. Lord, how my head aches, &c.'

Petronius. Thou fond man
Hast thou forgot the ballad, *Crabbed Age* ?

Can May and January match together,

And never a storm between 'em ?

(pr. 1647). Fletcher. *The Woman's Prize, or The Tamer Tamed* ["avowedly intended to form the Second Part" of Shakspeare's *Shrew*], IV. i. Works, vii. 172.

'The well-known lines by Shakespeare, contained in his *Passionate Pilgrim*.' [And though this collection was by no means all Shakspeare's (see *Introd. to Leopold Shakspeare*, p. xxxv, and *Centurie*, p. 99), yet I incline to think that *Crabbed Age* may be his.—F.]

Rowland. Swear to all these . . .

Tra. I will

. Let's remove our places.*
Swear it again.

ib. V. iii. Works, vii. 206.

* "This is plainly a sneer at the scene in *Hamlet* [i. 5] where (on account of the Ghost calling under the stage) the prince and his friends two or three times remove their situations. Again, in this play, p. 142, Petruchio's saying [opposite] seems to be meant as a ridicule on Lear's passionate exclamation [act ii. sc. 4],

— I will do such things—

What they are, yet I know not."

J. N. Ed. 1778.

'Nonsense: there is more of compliment than "sneer" in these recollections of Shakespeare.' — Dyce. 'And so say all of us.'—F.

Petruchio. Come: something I'll do; but what it is, I know not.

Woman's Prize, II. iv, end.

Works, vii. 142.

Mirabel. Well; I do take thee upon mere compassion;

And I do think I shall love thee.

1621 (pr. 1679). Fletcher.

The Wild-Goose Chase, V. vi. *Works*, 1845, viii. 205.

'Here our poet was thinking of what Benedick says to Beatrice at the conclusion of Shakespeare's *Much Ado about Nothing*;

"Come, I will have thee; but by this light, I take thee for pity."

[For the "Farewell, pride and pomp!" &c. from Fletcher's *Prophetess*, licenst May 14, 1622, pr. 1647, see p. 60, set before Dyce's edition was referd to.]

Higgen. Then bear up bravely with your Brute, † my lads!
 Higgen hath prigg'd the prancers in his days,
 And sold good penny-worths: we will have a course;
 The spirit of Bottom is grown bot-
 tomless
 (pr. 1647). Fletcher. *Beggars' Bush*, † V. ii. Works, ix. 103.

† . . . [on the last line opposite,] says Steevens, "there seems to be a sneer at this character of Bottom [in *M. N. Dr.*]; but I do not very clearly perceive its drift. . ."—Note on *M. N. Dr.* act v. sc. 1.

Chatillion. Sir, you shall know
 My love's true title, mine by marriage.
 [He then sets it forth,¹ more

'This seems a flirt on the English king's title to France, in *Henry the Fifth.*'—Theobald. 'Not a flirt,

‡ I put in a note the following lines from this play, *Beggars' Bush*, II. i. Works, viii. 29,

"under him,
 Each man shall eat his own stohn eggs and butter,
 In his own shade or sun-shine, and enjoy
 His own dear dell, doxy, or mort, at night,
 In his own straw, with his own shirt or sheet
 That he hath filch'd that day."

as I'm certain that Fletcher is here only parodying his own lines in that *Henry VIII* which he completed from Shakspeare's unfinisht leaves. Dyce does not give Shakspeare the lines, but calls them "the words of Cranmer concerning Q. Elizabeth in Shakspeare's *Henry the Eighth*, act v. sc. 4;

"In her days every man shall eat in safety,
 Under his own vine, what he plants, and sing
 The merry songs of peace to all his neighbours."

<p>¹ Setting aside the first race of French kings, Which will not here concern us, as Pharamond, With Clodion, Meroveus, and Chilparic,</p>	<p>And to come down unto the second race, Which we will likewise slip of Martel Charles The father of king Pepin, who was sire</p>
--	---

shortly than, tho after the manner of, certainly, but an innocent parody,
the Archbishop in Shakspeare's *Henry* Weber.
V. I. ii.]

1626 (pr. 1647). ?Shirley &
Fletcher. *The Noble Gentleman*, III. iv. B. & F.'s
Works, x. 160.

Take, oh, take those lips away,
That so sweetly were forsworn,
And those eyes, like break of day,
Lights that do mislead the morn!
But my kisses bring again,
Seals of love, though seal'd in vain.
Hide, oh, hide those hills of snow,
Which thy frozen bosom bears,
&c., &c.

(pr. 1639) Fletcher & Row-
ley (?). *The Bloody Brother*,
or, *Rollo Duke of Normandy*,
V. ii. Works, x. 459.

"The first stanza of this song (with two very trifling variations) occurs in Shakespeare's *Measure for Measure*, act iv. sc. 1, and both stanzas are found in the spurious edition of his poems, 1640. In a long note to which I refer the reader (Malone's Shakespeare, xx. 417 [Variorum, 1821]), Boswell urges the probability that the song was composed neither by Shakespeare nor Fletcher, but by a third unknown writer: I am inclined, however, to believe that it was from the pen of the great dramatist."—Dyce. ~~It is now generally given to 'Kit Marlowe,' on Isaac Walton's authority.~~

Clarangè. Myself and (as I then
deliver'd to you)
A gentleman of noble hope, one
Lydian,
Both brought up from our infancy
together,
One company, one friendship, and
one exercise
Ever affecting, one bed holding us,

'In this description of the friendship of Clarangè and Lydian, our author seems to have intended an imitation of the excellent account of female friendship in Shakespeare's *M. N. Dream*, iii. 2.'—REED.

O! is all forgot?
All school-days' friendship, childhood
innocence?

To Charles, the great and famous
Charlemagne;
And to come to the third race of
French kings,
Which will not be greatly pertinent
in this cause
Betwix the king and me, of which
you know

Hugh Capet was the first;
Next his son Robert, Henry then,
and Philip,
With Louis, and his son, a Louis too,
And of that name the seventh: but
all this
Springs from a female, as it shall
appear.

One grief, and one joy parted still
 between us,
 More than companions, twins in all
 our actions,
 We grew up till we were men, held
 one heart still.
 Time call'd us on to arms; we were
 one soldier . . .
 When arms had made us fit, we were
 one lover,
 We lov'd one woman

(*pr.* 1647) Fletcher & (?) Mas-
 singer. *The Lovers' Pro-*
gress, II. i. Works, xi. 46.

Diego. . . . instinct, signior,
 Is a great matter in an host.

(*pr.* 1647) Fletcher & Mas-
 singer; *Love's Pilgrimage*,
 I. ii. Works, xi. 247.

We, Hiermia, like two artificial gods,
 Have with our needles created both
 one dower,
 Both on one sampler, sitting on one
 cushion,
 Both warbling of one song, both in
 one key,
 As if our hands, our sides, voices,
 and minds,
 Had been incorporate. So we grew
 together,
 Like to a double cherry, seeming
 parted,
 But yet an union in partition;
 Two lovely berries moulded on one
 stem;
 So, with two seeming bodies, but
 one heart;
 Two of the first, like coats in her-
 aldry.
 Due but to one, and crowned with
 one crest.

Steevens has observed, that this
 is the same phrase used by Falstaff
 . . . "but beware *instinct*; the lion
 will not touch the true prince. *In-*
stinct is a great matter." [*1 Hen. IV.*
II. iv. 299-300.] The passage in the
 text seems to have been suggested by
 the one quoted from Shakespeare.
 Weber.

See p 71 on a passage from Fletcher's *Fair Maid of the Inn*.—F. J. F.

ROGER SHARPE, 1610.

In Virosum.

How *Falstaff* like, doth fweld *Virofus* looke,
 As though his paunch did foster euery finne :
 And fweares he is iniured by this booke,
 His worth is taxt he hath abused byn :
 Swell fill *Virofus*, burft with emulation,
 I neither taxe thy vice nor reputation.

MORE FOYLES yet. Written by R. S. [*Small Plate.*] At LONDON, Printed for Thomas Castleton, and are to be sold at his shop without Cripple-gate. An. 1610. Bodleian (Malone 299) 4to. sign. E 3. "To the Reader" is signed "Roger Sharpe."

Quoted (and partly modernizd) in Mr. Halliwell's *Character of Sir John Falstaff*, 1841, p. 41. The quotation there on p. 42, from the document printed by Mr. Collier, was evidently made in that innocence of incapacity to distinguish between a genuine and a forgd MS. which Mr. Halliwell, oddly enough, often showd in former days. I quote the bit¹ only to show what sham old-spelling is like: A character is to be dressed " 'Like a Sr Jon Falsstaff: in a roabe of russet, quite low, with a great belley, like a swollen man, long moustacheos, the sheows shorte, and out of them great toes like naked feete: buskins to sheaw a great swollen leg.' "—New Facts regarding the Life of Shakespeare in a letter to Thomas Amyot, &c., from J. Payne Collier, London, 1835, 8vo. p. 39.² See further extracts on Falstaff, under Anon. 1640; John Speed, 1611; Anon. 1600.—F. J. F.

¹ From Collier, and not with Halliwell's mistakes in reprinting from Collier's *New Facts*.—P. A. L.

² Ingleby's *Complete View* (of the Shakspeare Forgeries), p. 310-11; N. E. S. A. Hamilton's *Inquiry*, p. 84; Collier, 1860; *New Facts*, p. 38-9. 1835.

? About 1610. A MS. copy of Shakspeare's 8th Sonnet.

" IN LAUDEM MUSICE ET OPPROBRIUM
CONTEMPTORIJ EIUSDEM.

1.

Muficke to heare, why hearest thou Muficke fadly
Sweete wth sweetes warre not, Joy delights in Joy
Why louest y^a that w^{ch} thou receauest not gladly
or els receauest wth pleasure thine annoy

2.

If the true Concord of well tuned Soundes
By Vnions married doe offend thy eare
They doe but sweetlie chide thee, whoe confoundes
In singlenes a parte, w^{ch}¹ thou shouldst beare

3.

Marke howe one stringe, sweet husband to another
Strikes each on² each, by mutuall orderinge
Resemblinge Childe, & Syer,³ and happy Mother
w^{ch}⁴ all in one, this single note dothe⁵ singe
whose speechles songe beeing many seeming one
Sings this to thee, Thou single, shalt⁶ proue none.

W: SHAKSPEARE."

(*Readings of the Quarto, 1609.*)

¹ the parts that.

² in.

³ sier, and child.

⁴ who.

⁵ one pleasing note do.

⁶ wilt.

This occurs in a little miscellany of Poems, &c., the Addit. MS. 15,226 in the British Museum. It is in a hand of the earlier part of James I's reign, and has some worthless various readings. As I'd not seen a print of it before, and it wasn't notised in the Cambridge Shakspeare, I copied it and sent it to the *Academy*, and then found it in Halliwell's Folio Shakspeare.—F. J. F.

CYRIL TOURNEUR, 1611 (?).

Soqu(ette). But we want place and opportunity.

Snu(ffe). We haue both. This is the backe side of the Houfe which the superstitious call Saint Winifred's Church, and is verily a conuenient unfrequented place. Where vnder the close Curtaines of the Night;

Soq. You purpose i' the darke to make me light.

¹ The Atheist's Tragedie, IV. iii. Sign. H4. (*Tourneur's Plays and Poems. Ed. Churton Collins, 1878. Vol. 1, p. 109.*)

The "close Curtaines of the Night" is an unmistakeable allusion to *Rom. and Jul.* III. ii. 5, or rather a plagiarism from it. Langenhean Snuffe is the hypocritical stage Puritan of the time—

The following speech seems to have been modelled on that of Portia in the *Merchant of Venice*:—

Enter D'AMVILLE and CASTABELLA.

D'Am. Daughter, you doe not well to vrge me. I
Ha' done no more than Iustice. *Charlemont*
Shall die and rot in prison; and 'tis iust.
Cast. O Father! Mercie is an attribute
As high as Iustice; an essential part

¹ *The | Atheist's | Tragedie: | or, | The Honest Man's Reuenge.* | As in diuers places it hath often beene Acted | *Written | By | Cyril Tourneur.* | *At London, | Printed for John Stepneth and Richard Redmer, | and are to be sold at their Shops at | the West End of Paules. | 1611. 4to.*

The play is entered in the Stationers' Books on September 11th of the same year, but was probably written earlier. The dates of Tourneur's plays are very uncertain, but it seems probable that he wrote nothing before 1600. Nothing of his is quoted in "England's Parnassus" (1602), and he is not named by Henslowe.

Of his vnbounded goodnesse, whose diuine
 Impression, forme, and image man should beare.
 And (me thinks) Man should loue to imitate
 His Mercie ; since the onely countenance
 Of Iustice, were destruction ; if the sweet
 And louing fauour of his mercie did
 Not mediate betweene it and our weakenesse.

The Atheist's Tragedie, III. iv. Sign. G4. (*Tourneur's
 Plays and Poems, ed. Churton Collins, vol. i. p. 93.*)

What follows is suggestive of the words of Proteus :

Say that upon the altar of her beauty
 Yow sacrifice your tears, your sighs, your heart.

Two Gentlemen of Verona, III. ii. 73-4.

Casta[bella] be not displeas'd, if on

The altar of his Tombe, I sacrifice
 My teares. They are the iewels of my loue
 Dissolued into griefe : and fall vpon
 His blasted Spring ; as Aprill dewe, vpon
 A sweet young blossome shak'd before the time.

The Atheist's Tragedie, III. i. (1878, vol. i. p. 79).
 Sign. F4, back.

The whole of the churchyard scene in IV. iii. is suggestive of the churchyard scene in *Hamlet*, and the speech of Charlemont (see p. 5) seems an echo of Hamlet's meditations :

Char[emont]. "This graue,—Perhappes th' inhabitant was in his life time the possessour of his owne desires. Yet in the midd'st of all his greatnesse and his wealth ; he was lesse rich and lesse contented, then in this poore piece of earth, lower and lesser then a Cottage. For heere he neither wants, nor cares. Now that his body sauours of corruption ; Hee enjoyes a sweeter rest than e'er hee did amongst the sweetest pleasures of this life. For heere, there's nothing troubles him.—And there.—In that graue lies another. He (perhaps) was in his life as full of miserie as this of happinesse. And here's an end of both. Now both their states are equall." Sig. H3, back, H4 (ed. 1878, vol. i. p. 106-7).—J. N. HETHERINGTON.

* LOD. BARREY, 1611.

[Sir Oliuer Smalehanke, to his fon Thomas Smalehanke]

I am right hartly glad, to heare thy brother
 Hath got fo great an heire: [= *has carried off an heire[s]*] . . .
 A, firra, has a borne the wench away.
 My sonne ifaith, my very sonne ifaith,
 When I was yong and had an able back,
 And wore the briffell on my vpper lippe,
 In good *Decorum* I had as good conuayance,
 And could haue ferd, and ferkt y' away a wench,
 As foone as eare a man aliue; tut boy
 I had my winks, my becks, treads on the toe
 Wrings by the fingers, finyles and other quirkes,
 Noe Courtier like me, your Courtiers all are fooles
 To that which I could doe, I could haue done it boy,
 Euen to a hare, and that some Ladies know.

*Ram-Alley: | Or | Merrie-Trickes. | A Comedy | Diuers
 times here-to-fore acted. | By | the Children | of | the
 Kings Reuels. | Written by Lo: Barrey. | At London |
 Printed by G. Eld, for Robert Wilson, | and are to be
 sold at his shop in Holborne, | at the new gate of Grayes
 Inne. | 1611. | sign. C, back.*

The "fer'd" in line 8 above is modernizd into "ferk'd" in Hazlitt's *Dodsley*, x. 292. The phrase—writes Dr. Ingleby, who referd me to Barrey—is probably from Pistol's play on "Mounsieur le Fer"'s name in *Henry V*, IV. iv. 29. "*M. Fer*: Ile fer him, and firke him, and ferret him:" *ferk* occurs, in one sense or another, some dozen times in the play: thrice in two pages, Hazlitt's *Dodsley*, x. 328-9. See too p. 373.

In 'Actus 3. Scena 1.' line 13, sign. D 3, back, is the phrase "will still be doing¹" of *Henry V*, III. vii. 107 (Hazlitt's *Dodsley*, x. 313) :—

I likewise haue a sonne,
A villanous Boy, his father vp and downe,
What should I say, these Veluet bearded boyes
will still be doing, say what we old men can
. . . the villaine boy . . . has got the wench

And a little further on, sign. E, occurs Pistol's "die men like dogs,"
2 Henry IV, II. iv. 188, as is noted in Hazlitt's *Dodsley*, x. 319 :—²

"*W. S.* Whats the matter Leiftenant. *2. Gen.* Your Lieftenants an asse.
Bea[rd]. How an asse ; die men like dogs. *W. S.* hold gentlemen.
Bea. An asse, an asse."

In *The Merry Devil of Edmonton*, licenst Oct. 22, 1607, printed 1608, and mentiond in T. M.'s *Blacke Booke*, 1604, there is a speech by the Host, with some phrases recalling Falstaff's, as in *2 Henry IV*, II. i. 66— "I'll tickle your catastrophe :"—"I'll tickle his catastrophe for this . . . The villanous world is turned mangy . . . Have we comedies in hand, you whoreson villanous male London lecher?" Hazlitt's *Dodsley*, x. 259, 203.

And, as is noted on p. 225, *ib*, the phrase is used there too "a plague of this wind ! O, it tickles our catastrophe !" No doubt there were plenty of Elizabethan wits able to call a man's hinder 'end' his catastrophe ; but I don't know the phrase earlier than Shakspere. Banks's 'Take me with you' in the *Merry Devil*, p. 224, is uzd by at least Peele, before Shakspere.

F. J. F.

¹ The use of *doing* in this sense is common of course : see Throate's speech in *Ram Alley*, D 4, back, Schmidt's *Shaksp. Lexicon*, &c.

² Die men like dogs ; give crowns like pins,
Have we not Hiren here ?

JOHN SPEED, 1611.

The review by N. D. pag. 31. That N. D.¹ author of the three conuerfions hath made *Oldcaſtle* a Ruffian, a Robber, and a Rebel, and his authority taken from the *Stage-plaiers*, is more befitting the pen of his flanderous report, then the ¹ Credit of the iudicious, being only grounded from this Papiſt and his Poet, of like conſcience for lies, the one euer faining, and the other euer falſifying the truth: . . . I am not ignorant:

*The | History | of | Great Britaine | Under the Conquests
of ye | Romans, Saxons, | Danes and | Normans. |
. . . by John Speed. . . London. . . . 1611. Book
9, chap. 15, p. 637 (p. 788, ed. 1632), col. 1, par. (47).*

That Shakspeare was at first one of the dramatists who degraded Oldcastle into Falstaff is certain (*Centurie*, p. 269), though he afterwards declared that Oldcastle was 'not the man.' And that the actors of Shakspeare's Falstaff were among the *Stage-plaiers* alluded to by Speed, admits of no reasonable doubt. The extract above is given by Ritson (*Var. Shakspeare*, 1821, xvi, 411), and Mr. Elliot Browne, *Academy*, March 8, 1879, p. 217, col. 3.

Mr. Browne (*ib.* p. 218) says that "Henry Care, in the *Pacquet of Advice from Rome*, March 31, 1682, alludes to the aspersions upon Oldcastle's memory 'by Parsons the Jesuit and others.' He quotes part of what follows:

'Having given this *Succinct* Relation of this Affair of Sir *John Old-Castle*,

¹ Nicholas Doleman, that is, Robert Parsons, the celebrated Jesuit, author of "A Treatise of three Conversions of England from Paganism to Christian Religion. . . Divided into three partes . . . (wherunto is annexed . . . another . . . treatise called; A review of ten publike disputations, or Conferences, held in England about matters of religion, especially about the Sacrament . . . of the Altar, etc.). By N. D., author of the Ward-word. . . . [St. Omers?] 1603, 1604, 8^o." B. Mus. Catal.

² ed. 1632 has *credit* with *c*.

I am not Ignorant what *rubbs* have been thrown in the way, and Scandals rais'd upon his Memory, by *Parsons* the Jesuit, and others, which are reducible unto Two sorts, *viz.* 1st. That he was a Traitor to his Sovereign. 2ly. That he was a Drunken Companion, or *Debauchee*.

'As to the First, being a very material and heinous Charge, we shall refer the confutation thereof to our next *Parquet*. But this last being as *groundless* as Trivial wee'll dispatch it at present.

'That Sir *John Old-Castle* was a Man of *Valour*, all Authentick (though prejudic'd) Histories agree, That he was a Gentleman, both of *good Sense*, sober Life, and sound Christian *Principles*, is no less apparent by his *Confession of Faith*, delivered under his own hand, (Extant in *Foxe*,) and his Answers to the *Prelates*. But being for his Opinions hated by the Clergy, and suffering such an Ignominious Death; Nothing was more obliging to the then Domineering Ecclesiastick *Grandees*, then to have him [Oldecastle] represented as a *Lewd* fellow; in compliance thereof to the *Clergy*, the *Wits* (such as they were) in the succeeding Ages brought him in, in their *Interludes*, as a *Koyster*, *Bully* or *Hector*: And the *Painter[s]* borrowing the Fancy from their *Cozen Poets* have made his *Head* commonly an *Ale-house Sign* with a *Brimmer* in his hand; and so foolishly it has been *Tradition'd* to Posterity.'

The Weekly Pacquet / of / Advice from Rome. Vol.
IV. p. 117. n^o. 15. Friday 31. Mar. 1682.

"And he goes on to quote the remarks of Fuller in his *Church History*."
(*Cent.* p. 249 n.)—F. J. F.

[I cannot verify either Speed's or Care's references (p. 31, 2nd part, p. 197). The Second Part begins at p. 173, and is paged continuously to p. 658. Sir John Oldcastle and Sir Roger Acton are spoken of in Part 2. chap. 9. par. 13 to 23, pages 490 to 498. Parsons says they were by act of parliament "condemned of open treason and confessed rebellion," p. 491.

P. A. LYONS.]

* SIR JOHN HAYWARD, 1612.

[*Harl. MS. 6021, leaf 69, back*] Excellent Queene! what doe my wordes, but wrong thy worth? what doe I but guild gold? what, but flew the Sunne with a candle in attempting to prayse thee, whose honor doth fly ouer the whole world vpon the two winges of magnanimity, and iustice, whose perfectione shall much dimme the Luftre of all other, that shall be of thy Sexe.

The late Director of the Camden Society, John Bruce, when editing the copy of Hayward's MS. for his Society, "Annals of the first four Years of the Reign of Queen Elizabeth, By Sir John Hayward, Knt. D.C.L." 1840, put the following note to this "guild gold" passage, p. 8:—

"We have here a proof that Shakspeare's King John was written before 1612, the date of the present composition. It does not appear to have been printed until included in the first folio edition of the plays in 1623. The words referred to—

'To gild refined gold

. or with a taper light

To seek the beauteous eye of heaven to garnish'

(King John, Act IV. scene 2), are not to be found in 'The Troublesome Raigne of King John,' the play which Shakspeare used in the composition of his noble drama, and which some persons [the Lord forgive them!] have thought to be Shakspeare's first rough draft, as it were, of the play which we now possess."

Miss E. Phipson sends the extract from the printed book.

Mr. Hall.-Phillips quotes Hayward's words, evidently from Mr. Bruce's edition, but without referring to it or its note.—F. J. F.

* THO. HEYWOOD, 1612.

To come to Rhetoricke, it not onely emboldens a scholler to speake, but instructs him to speake well, and with iudgement, to obserue his comma's, colons, & full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnseemely and disguised faces in the deliuey of his words, not to stare with his eies, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words hastily betwixt his teeth, neither to buffet his deske like a mad-man, nor stand in his place like a liuelesse Image, demurely plodding, & without any smooth & formal motion. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronuntiation to them both.

An | Apology | for Actors, | Containing three briefe | Treatises. | 1 Their Antiquity. | 2 Their ancient Dignity. | 3 The true vse of their quality. | Written by Thomas Heywood. | London, | Printed by Nicholas Okes. | 1612, sign. C 3, back, C 4.¹ (ed. 1658, p. 14, 15.)

The last lines (noted in Mr. Hall.-P.'s *Mem. on Hamlet*, p. 65) should have been quoted on p. 99 of *Centurie*. They are perhaps founded on Hamlet's "suit the action to the word, the word to the action," III. ii. 19, 20.—F. J. F.

¹ The Historical plays of *Cæsar* and *Richard III.* alluded to on F 3, back, F 4, back, are not Shakspeare's. The 'Countesse of Salisbury' on G 1, back, is the heroine of *Edw. III.*

JOHN MARSTON, 1613.

*Count Arf[ena]. Sancta Maria, what thinkst thou of
this change?*

A Players passion Ile beleue hereafter,
And in a Tragicke Sceane weepe for olde *Priam*,
When fell revenging *Pirrhus* with supposde
And artificiall wounds mangles his breast,
And thinke it a more worthy act to me,
Then trust a female mourning ore her loue.

The / Insatiate / Countesse / A / Tragedie : / Acted at
White-Fryers. / Written / By Iohn Marston. / London. /
Printed by *I. N.* for *Hugh Perrie*, and are to be / sould
at his shop, at the signe of the *Harrow* in *Brittaines-
burse*. 1631. sign. A. 3 back. Act I. ed. Halliwell,
iii. 109. [First printed, 1613.]

Alluding to the Player's speech in *Hamlet*, II. ii. 494, &c., 577-8. Noted by K. Elze, *Hamlet*, 1882, p. 168. On p. 249 is a note that the following, alluding probably to "Flights of Angels," &c., *Hamlet*, V. ii. 371, was not admitted into the *Centurie*:

"*Cardin[all]*. An host of Angels be thy conuey hence."

Marston. *The Insatiate Countesse*, sign. I. 2, Act V.
(M.'s Works, ed. Halliwell, iii. 188.)

F. J. F.

There are heaps of echoes from *Hamlet* in this play; and one passage very closely modelled on some lines in *Richard II*, Act I. sc. i.

A. H. BULLEN.

* JOHN COOKE, 1614.

“*Staines*. There is a devil has haunted me these three years in likenes of an usurer; a fellow that in all his life neuer eat three great loaves out of his own purse, nor ever warmed him but at other mens fires;” &c.

Greene's *Tu Quoque*, Or, *The Cittie Gallant*: in *Anc. Brit. Drama*, II. 541.

“there is a devil haunts thee in the likenes of an old fat man.”

I Henry IV, Act II. Sc. iv. l. 492-3.

HY. C. HART.

Mr. Hill.-P. (*Cursory Memoranda on Macbeth*, 1880, p. 10) says that Barnabe Rich's *Hag of Hell* in the following lines probably alludes to the Witches of *Macbeth*. But this is very doubtful.—F.

“My lady holdeth on her way, perhaps to the tire-makers shop, where she shaketh out her crownes to bestowe upon some new-fashioned attire, upon such artificial deformed periwigs, that they were fitter to furnish a theatre, or for her that in a stage-play should represent some hag of hell, than to be used by a Christian woman.” *Honestie of this Age*, 4to. Lond. 1615 [the 1st ed. is 1614].

ALEX. NICCHOLES, 1615.

(1) one thus writeth/.

Loue comforteth like funne-fhine after raine,
 But Lufts effect is tempeft after funne.
 Loue's golden fpring doth ever fresh remaine,
 Lufts winter comes ere fummer halfe be done.

(p. 31-2, ed. 1620 : *Harl. Misc.* ii.)

(2) For me I vow, if death deprive my bed,

I neuer after will to Church be led
 A fecond Bride, nor neuer that thought haue,
 To adde more weight vnto my hufbands graue,
In fecond hufband let me be acurft,
None weds the fecond, but who kills the firft.

(p. 40, ed. 1620 : *Harl. Misc.* ii.)

A / Discovrse, / of Marriage / And Wiving : / and / Of
 the greatest Mystery therein / contained : how to chuse a
 good / Wife from a bad. / . . . By Alex. Niccholes,
 Batchelour in the Art he / neuer yet put in practise. /
He that stands by, and doth the game suruey,
Sees more oft-times then those that at it play.
Si vales disce, si vales doce :
Si vales cape, si velles carpe.

London, | Printed by *G. Eld*, for Leonard Becket, and are
 to be sold | at his Shop in the Temple. 1620.

The first lines are taken from *Venus and Adonis*, ll. 799—802, with the words 'gentle' altered to 'golden,' and 'always' to 'ever.' (*Venus and Adonis* seems to have been known by heart to every poet and poetaster of the time.)

The second lines (in italic) are quoted from *Hamlet*, III. ii. 189-90, with the words 'weds' and 'kills' altered from 'wed' and 'kill'd.'—H. C. HART.

[In the same work of Niccholes is a good illustration of the following passage in *Romeo and Juliet*, I. iii. B.

“ *La. Cap. (to J.)* Well, think on marriage now ; younger than
you
Here in Verona, ladies of esteem,
Are made already mothers : by my count
I was your mother much upon these years
That you are now a maid

* * * * *

So shall you share all that he [Paris] doth possess
By having him, making yourself no less

Nurse. No less ! nay bigger ; women grow by men.”

Juliet's age is fourteen.

Compare with this, “ *A Discourse of Marriage and Wiving, &c.*, by Alex. Niccholes, 1615 (*Harleian Miscellany*, 1809, vol. ii. p. 164), quoted here (with my italics) from the edition of 1620 *, that of 1615 not being in the Brit. Mus. Catalogue :—

CHAP. V.

“ What yeares are moft conuenient for marriage./

“ **T**He forward Virgins of our age are of opinion, that this commodity can neuer be taken vp too soone, and therefore howfoeuer they neglect in other things, they are sure to catch time by the forelock in this, if you aske them this question, they will resolue you *fourteene is the best time* of their age, if thirteene bee not better then that, and they haue for the most [part] *the example of their mothers before them*, to confirme and approue their ability, and this withall they hold for a certaine ground, that be they neuer so little they are sure thereby to become no lesse ; ”

E. DOWDEN.]

A Discovrse, / of Marriage / and Wiving : / London 1620.

* W. DRUMMOND, 1616.

MADRIGAL.

DEAR night, the ease of care,
 Untroubled seat of peace,
 Time's eldest child, which oft the blind do see,
 On this our hemisphere
 What makes thee now so sadly dare to be ?

Poems : by William Drummond of *Hawthorne-Denne*.
 The Second Impression. Edinburgh : Printed by
 Andro Hart. 1616. Modernizd, in his Poetical
 Works, ed. W. B. Turnbull (J. R. Smith, 1856),
 p. 58.

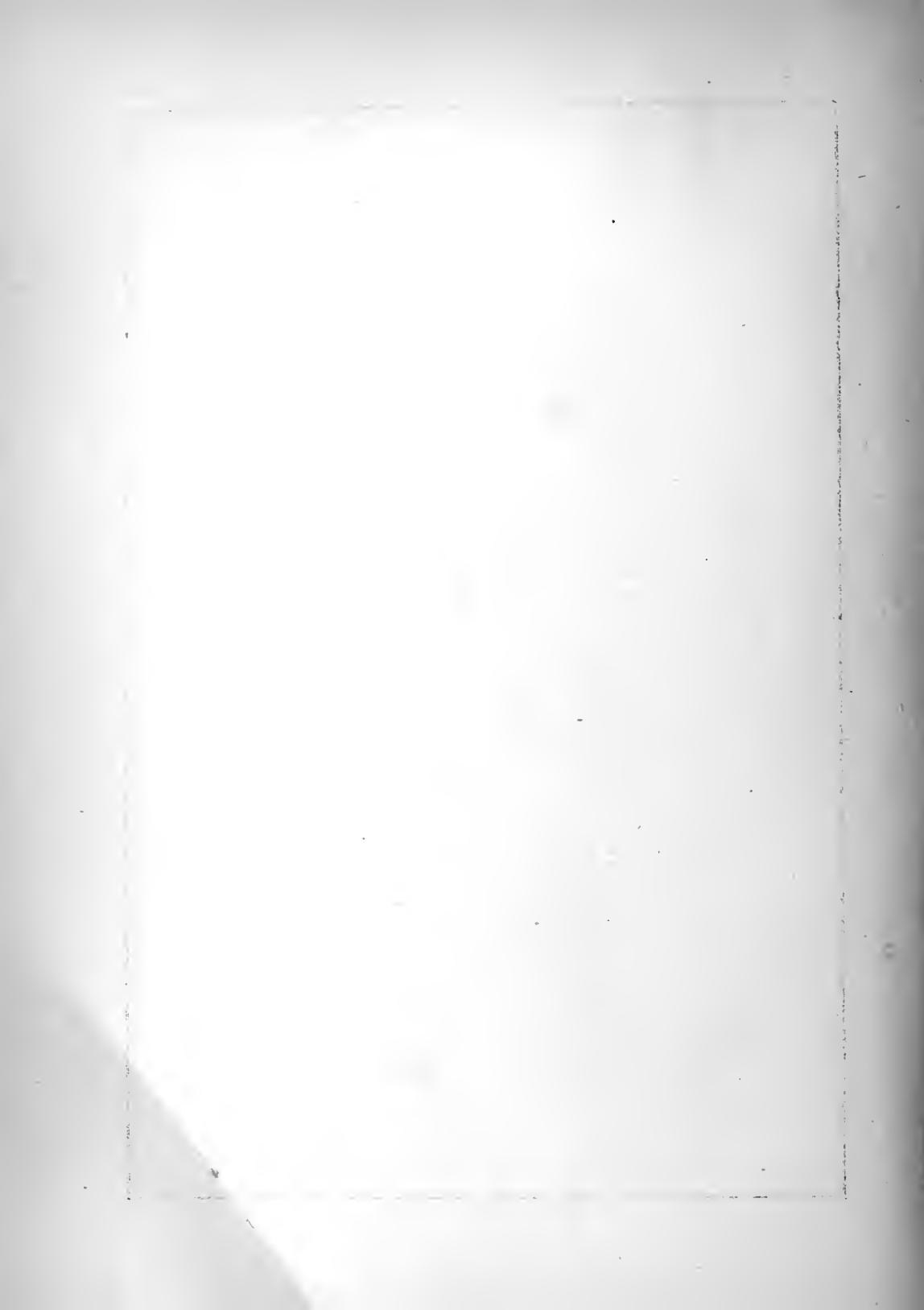
The third line may allude to Shakspeare's Sonnet 27, l. 8,
 And keep my drooping eyelids wide,
 Looking on darkness, which the blind do see.—E. PIMPSON.

FRESH ALLUSIONS TO SHAKSPERE.

SECOND PERIOD.

1617—1641.

(From Shaksperē's Death to the Civil War)



SIR GERRARD HERBERT, 24 May, 1619.

—“The Marquise Trenell [Tremouille], on thursday last tooke leaue of the Kinge : that night was feasted at white hall, by the duke of Lenox in the Queenes greate chamber : where many great Lordes weare to keep them Company but no ladies. the Sauoy Imbassadour was also there : The english Lordes, was the Marquise Buckingham my lord Pryuy seale, my lord of lenox, my lord of Oxford, my lord Chamberlayne, my l : Hamelton, my lord Arundell, my Lord of Leycester : my lord Cary, my lord Diggby, m^r. Treasurer, m^r. Secretary Callvart : my lord Beaucham, and my Lord Generall, the rest English Gallantes, and all mixed wth the french alonge the table : the Marquise Trenell sittinge alone at the tables ende : at the right hande, the Sauoy Imbassador, by him the Marquise Buckingham, then a french Counte, &c. mixt : on his left hand my lord Priuy seale, the earle of Oxford, a french Marquise, my lord Chamberlayne, & so forth mixed wth french & English. The supper was greate & the banquet curious, serued in 24 greate Chynay worcke platters or voyders, full of glasse scales or bowles of sweete meates : in the middt of each voyder a greene tree of eyther, lemon, orange, Cypers, or other resemblinge. After supper they weare carried to the queenes pryuy chamber, where french singinge was by by the Queenes Musicians : after in the Queenes bedd Chamber, they heard the Irish harpp, a violl, & m^r Lanyer, excellently singinge & playinge on the

lute. In the kinges greate Chamber they went to see the play of Pirrocles,¹ Prince of Tyre. which lasted till 2 a clocke. after two actes, the players ceafed till the french all refreshed them wth sweetmeates brought on Chinay voiders, & wyne & ale in bottells, after the players, begann anewe. The Imbaffadour parted next morninge for Fraunce at 8 a clocke, full well pleased beyng feasted alfo at Tiballes & exceedinge graciously vfed of the kinge, who at taking leaue gaue him a very rich chayne of Diamondes, wth a wach donne aboute wth Diamondes & wherein the kinges effigie was very excellently donne."

. "wth the remembraunce of my service to my Lady Carlton & yo^r Lo: I take leaue allwayes resting:

Yo^r Lo: assuredly to Comande:

Gerr: Herbert.

London, Munday 24 May. *veteri*.

From a Letter "To the right honorable Sir Dudley Carlton, knight: Lord Imbassadour for his Ma^{tie} at y^e Hage." *State Papers. Domestic. James I. Vol. 109, No. 46. (p. 2 of MS.)*

[W. D. SELBY. Part printed in Halliwell's *Folio Shaksf.*]

¹ Mr. Hall. wrongly prints 'Pirracles.'

1620.

Baker says, *Biogr. Dram.* ii. 289, of "134. THE HEIR. Com. by Thomas May. Acted by the company of Revels, 1620. 4to. 1622; second impression, 4to. 1633. . . .

"The demand of the king that Leucothoë shall yield to his desires, as the sole condition upon which he would spare the life of her lover, appears to be borrowed from Shakspeare's *Measure for Measure*; as the constable and watch who seize Eugenio seem to have had their language and manners from those in the same author's *Much Ado about Nothing*; and the enmity of the two houses reminds us of *Romeo and Juliet*."

ANON. 1620.

Goodnesse leave mee, if I have not heard a man court his
 mistress with the same words that Venus did Adonis, or as neere
 as the booke could instruct him.

Hec Vir, or the Womanish-Man, 1620.

J. O. H.-P.

ROBERT BURTON, 1628(?)

“Young Men will do it when they come to it.”

Robert Burton's *Anatomy*, ed. 1651, p. 563.

This is a quotation from Ophelia's Valentine Song, *Hamlet*, IV. v.

R. ROBERTS.

JOHN TAYLOR, 1622.

And last he laughed in the Cambrian tongue, and beganne to declare in the Vtopian speech, what I haue heere with most diligent negligence translated into the English Language, in which if the Printer hath placed any line, letter or fillable, whereby this large volume may be made guilty to bee vnderstood by any man, I would haue the Reader not to impute the fault to the Author, for it was farre from his purpose to write to any purpose, so ending at the beginning, I say as it is applawsfully written and commended to posterity in the Midsummer nights dreame. If we offend, it is with our good will, we came with no intent, but to offend, and show our simple skill.

Rolihayton.

Sir Gregory Nonsense. His Newes from no place. . . . for the vnderstanding of Nobody. By Iohn Taylor. Printed in London, and are to bee sold betweene Charing-Crosse, and Algate. 1700. [The real date is in the colophon: Finis. Printed at London by N. O. 1622.] A 4, back.

In Mr. Hall-P.'s *Mem. on M. N. Dr.*, p. 35. The words meant to be quoted are those of Manager Quince, the Prologue, in *M. N. Dr.*, 1st Folio, p. 160, col. 1 :

“*Pro.* If we offend, it is with oure good will,
That you should thinke, we care not to offend,
But with good will. To show our simple skill.”

The word ‘intent’ was recollected from the later lines—

“We do not come, as minding to content you,
Our true *intent* is. All for your delight.
We are not heere.”—F. J. F.

THOMAS WALKLEY, 1622.

The Stationer to the Reader



*O set forth a booke without an Epistle,
were like to the old English prouerbe,
A blew coat without a badge, &
the Author being dead, I thought good
to take that piece of worke vpon mee:
To commend it, I will not, for that
which is good, I hope every man will
commend, without intreaty: and I am the bolder, because the
Authors name is sufficient to vent his worke. Thus leauing every
one to the liberty of iudgement: I haue ventered to print this Play,
and leaue it to the generall censure.*

Yours,

Thomas Walkley.

The / Tragedy of Othello, / The Moore of Venice. / *As it
hath bene diuerse times acted at the / Globe, and at the
Black-Friers, by / his Maiesties Seruants.* / *Written by
VWilliam Shakespeare.* / London, / Printed by N. O. /
for *Thomas Walkley*, and are to be sold at his / shop,
at the Eagle and Child, in Britans Bursse. / 1622. / sign.
A 2.

Mr. Herbert A. Evans called my attention to Walkley's Foreword not being in the *Centurie*.

At the end of 'The Fourth Edition' of *Othello*, 1655, in its publisher's List of Books, "Printed or sold by *William Leake*, at the signe of the

Crown in Fleetstreet between the two Temple Gates: *These Bookes* following," are

"Playes.

"*Hen* the Fourth

"The Merchant of *Venice*."

In the alterd version of *Othello* printed in 1687 'for Richard Bentley and S. Magnes in Russel-Street near Covent-Garden,' a Catalogue of some of their Plays is on the 2nd leaf, A2; and in it are

"*Henry* the 6th. with the Murder of the Duke of *Glocester*, in 2 parts . .

King Lear . . .

Othello, the Moor of *Venice*."

F. J. F.

JOHN FLETCHER, 1622.

Hig. Then beare up bravely with your Brute my lads
Higgen hath prig'd the prancers in his dayes,
 And sold good peny-worthes; we will have a courfe,
 The spirit of *Bottom*, is growne bottomlesse.

1647. *Beggars Bush*, Actus Quintus, Scæna Secunda.
 p. 95, col. 2 of 'Comedies / and / Tragedies / Written
 by Francis Beaumont And Iohn Fletcher Gentlemen.
 Never printed before, / And now published by the
 Authours / Originall Copies. / *Si quid habent veri Vatum
 præsagia, vivam.* / London, / Printed for *Humphrey
 Robinson*, at the three *Pidgeons*, and for / *Humphrey
 Moseley* at the *Princes Armes* in *S. Pauls* / Church-yard.
 1647./'

J. O. HIL.-P.

The date of the play is 1622, tho it was not printed till long after
 Fletcher's death in 1625. Beaumont died in 1616.—A. H. Bullen.

PHILIP MASSINGER, 1622-36.†

(Text)

for know, your son,
The ne'er-enough commended An-
toninus,
So well hath flesh^d his maiden sword.

1622. *The Virgin Martyr*,
I. i. Massinger's Works,
Gifford's 2nd edⁿ, 1813, i. 9.

(Gifford's Notes)

Massinger was a great reader and
admirer of Shakspeare; he has here
not only adopted his sentiment but
his words:

'Come, brother John, full bravely
hast thou flesh'd
Thy maiden sword.'—[*I Hen. IV*,*
V. iv. 133.]

* Gifford adds: "But Shakspeare is in every one's head, or, at least, in every one's hand; and I should therefore be constantly anticipated in such remarks as these. I will take this opportunity to say, that it is not my intention to encumber the page with tracing every expression of Massinger to its imaginary source . . ."

In a word,
Thy plurisy of goodness is thy ill.
? 1621, pr. 1639. *The Unnatural
Combat*, IV. i. Works,
1813, i. 197.

the thought is from Shakspeare:
'For goodness, growing to a *plurisy*,
Dies in his own too much.'
[*Hamlet*, IV. vii. 118.]

Let his passion work, and, like a
hot-rein'd horse,
'Twill quickly tire itself
ib. IV. ii. Works, i. 204.

This is from Shakspeare:
'—Anger is like
'A full hot horse, who being allow'd
his way,
Self-mettle tires him.' [Henry VIII,
I. i. 133.] Coxeter.

Marcella. For you, puppet—
Mariana. What of me, pine-tree?
. . . O that I could reach you!
The little one you scorn so, with her
nails

Puppet and *maypole*, and many
other terms of equal elegance, are
bandied about in the quarrel between
Hermia and Helena, in *Midsummer
Nights Dream* [III. ii. 289—298],

† There are many more Sh. imitations in Massinger. The list of some made by Mr. D. B. Brightwell follows on pp. 94-97.

Would tear your painted face, and
scratch those eyes out.

1623 (pr. 1638). *The Duke
of Milan*, II. i. Works,
1813, i. 268-9.

which is here too closely imitated.
I forbear to quote the passages,
which are familiar to every reader of
Shakspeare.

Let me wear
Your colours, lady; and though
youthful heats,
That look no further than your out-
ward form
Are long since buried in me; while
I live
I am a constant lover of your mind,
That does transcend all precedents.

1624 (pr. 1638). *The Bond-
man*, I. iii. Works, ii. 30.

This is evidently copied from that
much contested speech of Othello,
act I. sc. iii. :

“—I therefore beg it not
[To please the palate of my appetite ;
Nor to comply with heat, the young
affects

In me defunct, and proper satisfac-
tion,] &c.”

as is the following passage, in the
Fair Maid of the Inn [Fletcher’s] :

‘Shall we take our fortune? and
while our cold fathers,
In whom long since their *youthful
heats were dead*,
Talk much of Mars, serve under
Venus’ ensigns,
And seek a mistress.’

Cleora. I restore
This kiss, so help me goodness!
which I borrow’d
When I last saw you.

The Bondman, IV. iii. Works,
ii. 86.

This is a modest imitation of Shak-
speare :

‘Now by the jealous queen of heaven,
that kiss
I carried from thee, dear; and my
true lip
Hath virgin’d it e’er since.’

Coriolanus [V. iii. 48].

Then, with a kind of state, I take my
chair,
Command a sudden muster of my
servants,
And, after two or three majestic hums,
It being known all is mine, peruse
my writings,

Let out this manor, at an easy rate,
To such a friend, lend this ten thou-
sand crowns,

This is imitated from the soliloquy
of Malvolio, in *Twelfth Night*; which
is itself an imitation [?] of the reverie
of Alnaschar, in the *Arabian Nights
Entertainment*.

For the redemption of his mortgaged
land,
Give to each by-blow I know of mine,
a farm.

1624. *The Parliament of
Love*, II. i. Works, ii. 253.

Lidia. O the difference of natures!
Giovanni,
A prince in expectation, when he
lived here,
Stole courtesy from heaven, and
would not, to
The meanest servant in my father's
house,
Have kept such distance.

1627 (pr. 1636). *The Great
Duke of Florence*, II. iii.
Works, 1813, ii. 468.

This is from Shakspeare, and the
plain meaning of the phrase is, that
the affability and sweetness of Gio-
vanni were of a *heavenly* kind, i. e.
more perfect than was usually found
among men . . . the commentators on
our great poet have altogether mis-
taken him :

“And then I *stole all courtesy from
heaven*,
And dress'd myself in such humility,
That I did pluck allegiance from
men's hearts.”

Hen. IV. Part I. Act III.
sc. ii.

Sanazarro. I have seen a maid,
sir ;
But, if that I have judgment, no such
wonder
As she was deliver'd to you.

ib. III. i. Works, ii. 478.

. . . an expression of Shakspeare might
not improbably have hung on Mas-
singer's mind :

Mir. — *No wonder*, sir ;
But certainly a maid. *Tempest.*

Cosimo. So : come nearer ;
This exercise hath put you into a
sweat ;
Take this and dry it.

ib. III. i. Works, ii. 480.

This is from Shakspeare ; if he
had been suffered to remain in quiet
possession of it, the reader would
have little to regret on the score of
delicacy :

—“He's fat, and scant of breath :
Here Hamlet, *take my napkin, rub
thy brow.*”

Ricardo. . . This military art,
I grant to be the noblest of profes-
sions ;
And yet, I thank my stars for 't, I
was never

In this passage . . . Massinger,
as Coxeter observes, had Shakspeare
in his thoughts, and principally Fal-
staff's humorous catechism.

Inclined to learn it; since this
bubble honour
(Which is indeed the nothing soldiers
fight for,)
With the loss of limbs or life, is, in
my judgment,
Too dear a purchase.

1629 (pr. 1630). *The Picture*,
I. ii. Works, 1813, iii. 126.

Theodosius. . . Can you think
This masterpiece of heaven, this pre-
cious vellum,
Of such a purity and virgin white-
ness,
Could be design'd to have perjury
and whoredom,
In capital letters, writ upon 't?

1631 (pr. 1632). *The Emperor
of the East*, IV. v. Works,
1813, iii. 328.

Was this fair paper, this most goodly
book,
Made to write whore upon?

Othello.

There are several other short pas-
sages in this scene copied or imitated
from the same play; which, as suffi-
ciently obvious, I have forborn to
notice.¹

Theodosius. Wherefore pay you
This adoration to a sinful creature?
I am flesh and blood, as you are, sensible
Of heat and cold, as much a slave unto
The tyranny of my passions, as the meanest

¹ The scene between Theodosius and Eudocia about the apple he sent her, is modelld on that of Othello and Desdemona about his mother's handkerchief that he gave her:

Theo.—Did not Philanax
From me deliver you an apple?
Eud. Yes, sir;
Heaven! how you frown! pray
you, talk of something else.
Think not of such a trifle.
Theo. How, a trifle!—
. . . . I prized it, lady,
At a higher rate than you believe;
and would not
Have parted with it, but to one I
did
Prefer before myself.

Eud. It was indeed,
The fairest that I ever saw.
Theo. It was;
And it had virtues in it, my Eu-
docia,
Not visible to the eye . . .
What did you with it?—tell me
punctually;
I look for a strict account.
Eud. What shall I answer?
Theo. Do you stagger? Ha!
Eud. No, sir. I have eaten it:
[*a lie*.]

Works, iii. 326-7.

PHILIP MASSINGER, 1622-36.

MASSINGER.

Queen of fate,
Imperious Fortune ! mix some light
disaster
With my so many joys, to season
them, &c.
1622. *Virgin Martyr*, Act I. sc. i.
p. 4, col. 2, ed. Cunningham.

SHAKSPERE.

O love
Be moderate ; allay thy ecstacy ;
In measure rein thy joy ; scant this
excess ;
I feel too much thy blessing : make
it less,
For fear I surfeit.

M. of Ven. III. ii. III.

As the sun
Thou didst rise gloriously, keptst a
constant course
In all thy journey : and now, in the
evening
When thou shouldst pass with honour
to thy rest,
Wilt thou fall like a meteor.
1622. *Virgin Martyr*, V. ii. p. 33,
col. 2.

from that full meridian of my
glory
I haste now to my setting : I shall
fail
Like a bright exhalation in the
evening
And no man see me more.
[Fletcher in] *Henry VIII.*

'tis said,
And truly, Jupiter and Venus smile
At lovers' perjuries.
1624. *Parliament of Love*, V. i.
p. 192, col. 1.

At lovers' perjuries
They say Jove laughs.
[Ovid : see p. 56 above]. *Romeo
and Juliet*, II. ii. (*Var. Sh.*,
Vol. VI. p. 83.)

I will have thee
Pictured as thou art now, and thy
whole story
Sung to some villainous tune in a
lewd ballad.
1624. *Parliament of Love*, IV. v. p.
186, col. 1. So also the *Bondman*,
V. iii., &c &c.

And I have not ballads made on
you all, and sung to filthy tunes, &c.
I *Henry IV.*

MASSINGER.

Look not on me
As I am Cleremond : I have parted
with
The essence that was his, and enter-
tained
The soul of some fierce tigress, or a
wolf
New-hanged for human slaughter.
1624. *Parliament of Love*, p. 182,
col. 2.

Tremble to think how terrible the
dream is
After this sleep of death.
1626. *The Roman Actor*, III. ii.
p. 208, col. 1.

Are you on the stage,
You talk so boldly ?
Par. The whole world being one
This place is not exempted.
1626. *Roman Actor*, I. iii. p. 198,
col. 1.

Pray you, believe, sir
What you deliver to me shall be
lock'd up
In a strong cabinet of which you
yourself
Shall keep the key : for here I pawn
my honour
* * It shall not be discovered.
1627. *The Great Duke of Florence*,
III. i. p. 235, col. 2.

What is he ?
At his best but a patrician of Rome
His name Titus Flaminius ; and
speak mine
Berecinthios, arch-flamen to Cybele
It makes as great a sound.
1631. *Believe as You List*, I. ii. (p.
598, col. 1, Cunningham's Ed.)

SHAKSPERE.

thy currish spirit
Governed a wolf, who hanged for
human slaughter
Even from the gallows did his fell
soul fleet
And while thou layest in thy unhal-
lowed dam
Infused itself in thee.
Merchant of Venice, IV. i.

in that sleep of death what dreams
may come.

Hamlet.

All the world's a stage.
As You Like It, II. vii.
(*Var. Sh.*, Vol. VI. p. 408.)

'Tis in my memory lock'd
And you yourself shall keep the key
of it.

Hamlet, I. iii.

(*Var. Sh.*, Vol. VII. p. 221. Decker,
Webster.)

What should be in that "Cæsar" ?
Why should that name be sounded
more than yours ?
Write them together, yours is as
fair a name :
Sound them ; it doth become the
mouth as well : &c.

Julius Caesar, I. ii. 142.
(See *Var. Sh.*, 1821, Vol. XII. p. 17.
Heywood.)

MASSINGER.

pomp and circumstance
Of glory.
1631. *Believe as You List*, I. i. p.
596, col. 1.

Take heed, lord Philanax, that for
your private spleen,
Or any false conceived grudge against
me . . .
. you do not that
My royal master must in justice
punish.
1631. *The Emperor of the East*, V. i.
p. 347, col. 2.

Methinks I find Paulinus on her lips.
1631. *The Emperor of the East*, IV.
iv. p. 345, col. 1.

Putting a girdle round about the
world.
1631-2. *Maid of Honour*, I. i. p. 256,
col. 1.

Will it ever be,
That to deserve too much is dangerous,
And virtue, when too eminent, a
crime?
1631-2. *Maid of Honour*, III. iii.
p. 270, col. 2.

SHAKSPERE.

Pride, pomp and circumstance of
glorious war.
Othello, III. iii. 354.
{*Var. Sh.*, 1821, Vol. IX. p. 382.
D'Avenant, Fletcher.}

Take good heed
You charge not in your spleen a
noble person
And spire your nobler soul.
Henry VIII., I. ii. 173.

I found not Cassio's kisses on her
lips.
Othello, III. iii. 341.

I'll put a girdle round about the
earth
In forty minutes.
Mids. Night's Dream, II. i.
{*Var.*, 1821, Vol. V. p. 228. Shirley,
Chapman.}

Take note, take note, O world,
To be direct and honest is not safe.
Othello, III. iii.
for learn this, Silius,
Better to leave undone, than by our
deed
Acquire too high a fame when him
we serve's away . . .
ambition,
The soldier's virtue, rather makes
choice of loss,
Than gain which darkens him.
Ant. and Cleop., III. i. 13-24.

MASSINGER.

I will help
Your memory, and tread you into
mortar ;

? 1632. *New Way to Pay Old
Debts*, I. i. p. 389, col. 2.

SHAKSPERE.

I will tread this unbolted villain
into mortar.

King Lear, II. ii. 70.

(Noted by Stevens, in *Var. Sh.*, 1821,
Vol. X. p. 91).

Heaven be pleased
To qualify this excess of happiness
With some disaster, or I shall expire
With a surfeit of felicity.

1633. *The Guardian*, II. iii. p. 468,
col. 1.

O Helicanus, strike me, honoured
sir ;

Give me a gash, put me to present
pain ;

Lest this great sea of joys rushing
upon me

O'erbear the shores of my mortality
And drown me with their sweetness.

Pericles, V. i. 192.

(*Var. Sh.*, 1821, Vol. XXI. p. 205.)

My only child ; I murmured against
heaven

Because I had no more, but now I
find

This one too many.

1636. *The Bashful Lover*, III. i.
p. 542, col. 1.

Wife, we scarce thought us blest
That God had lent us but this only
child ;

But now I see this one is one too
much.

Rom. and Juliet, III. v. 165.

Much Ado, IV. i. 129-132.

D. B. BRIGHTWELL.

JOHN FLETCHER, 1622.

Let it suffice,
 I have touch'd the height of humane happineffe,
 and here I fix *Nil ultra*.¹ Hitherto
 I have liv'd a fervant to ambitious thoughts,
 and fading glories : what ¹ remains of life,
 I dedicate to Vertue ; and to keep
 my faith untainted, farewell Pride and Pomp,
 and ¹ circumstance of glorious Majestie,
 farewell for ever.

The Prophetesse, Actus Quartus, Scena Sexta, No. 18, in
 B. & F.'s *Comedies and Tragedies*, Folio, 1647, p. 42, col. 1.

Mr. Leslie Stephen sends the last two lines, saying that they are "obvious recollections of *Othello*" ("Farewell . . . Pride, Pomp, and Circumstance of glorious War." III. iii. 354).

The first seem also recollections of Fletcher's own Wolsey lines in *Henry VIII*, III. ii. 221, &c.

"Nay then, farewell !
 I have touch'd the highest point of all my greatness ;
 And, from that full meridian of my glory,
 I haste now to my setting."

—F. J. F.

¹ A later edition, "The Prophetess . . . London, 1690," reads
 p. 55, "And fix here my *Non ultra*," and
 p. 56, " ; my Remains of Life," and
 p. 56, " farewell Pride and Pomp,
 "All Circumstance of glorious Majesty,
 Farewel for ever."—P. A. LYONS.

ROBERT BURTON, 1628 (?).

“Young Men will do it when they come to it.”

Robert Burton's *Anatomy*, ed. 1651, p. 563.

This is a quotation from Ophelia's Valentine Song, *Hamlet*, IV. v.

R. ROBERTS.

BEN JONSON. 1626.

Enter SKOGAN, and SKELTON in like habits, as they liv'd.

1626. Ben Jonson. *The Fortunate Isles*. Masques
Works, Vol. ii. p. 136, ed. 1640.

From 'in his habit as he liv'd.'—*Hamlet*, III. iv. 135.

F. J. F.

1628.

The Prince of
Wales
his speech.
165
[I. ii. 199
—221.]
[1 *Hen. IV.*]

Aprill
14

Anno
Domin
1628

I Know you all, and will¹ a while
vphold, the vnyokt humor of youre
idleneffe yet herein will I immitate the
funne who doth permit the bafe contagio-
us clouds, to smother vp his beauty from
the world that when hee please againe to
be him selfe, being wanted; he may be
more wondered at; ²of vapours that did
sceme to strangle him, If all the yeare
were playing holy dayes, to sport would
be as tedious as to worke, But when thay
feldum cum, that wisht fro³ cum and no-
thing pleafeth but rare accidents. so when
this loofe be hauiour I throw off, and
pay the debt I neuer promised by how
much better than my word I am, by so
much shall I fal[f]ifie mens hopes, and like
bright mettell one a fullen ground, My re-
fromation⁴ glittering ouer my fault, shall
show more goodly, and attraçt more eyes,
than⁵ that wich hath no⁶ foile to set it forth
Ile so offend to make offence a skill, redemi-
ng time, when men think leaft I will,

Egerton MS. 2446, British Museum, leaf 13. [This leaf only from Shakspeare. Catalog of Addit. MSS., 1882, p. 295.]—F. J. F.

¹ 'I' here, crost out.

² The copier has leit a line out here :

'By breaking through the foule and vgly mists.'

³ they wisht for. ⁴ reformation. ⁵ ? MS. when.

⁶ Q1 reads 'soile', F1 'soyle'. I think the MS. writer meant 'foile'.

A Newsletter, 1628.

Part of the passage quoted in the *Centurie*, p. 169, from Robert Gell's letter of Aug. 9, 1628, occurs, says Mr. George Bullen, Keeper of Printed Books in the British Museum, in an earlier newsletter from "Lond. August 1, 1628," among the MSS. of Sir Charles Isham, Bart., at Lampport Hall. It is followed by a second notice of the Duke of Buckingham having seen *Henry VIII*:—

"On Teufday his Grace was p'fent at y^e acting of King Henry 8 at y^e Globe, a play bespoken of purpose by himselfe, w'at he stayed till y^e Duke of Buckingham was beheaded & then departed.

"On Wenefday his Grace was also spectator of y^e Rape of Lucrece at y^e Cocke-pitt. . . .

"Another Dicto. . . .

"This day sevensnight his Grace was at Cheefwick to visit y^e Earles of Sömerfett & Banbury, and on y^e L^{ds} day aft'noon againe there wth y^e Earle of Somersfett at bowles. At his going thith' he sent for y^e Earle of Holland being at the sermon to have come forth & rid wth him, but he came not forth. On munday they dined at Cheefwick wth y^e Earle of Somersfett & aft' bowled againe.

"On teufday was a play at y^e Globe of y^e downfall of y^e great Duke of Buckingham, w'unto y^e Savoian Ambassadour, y^e Duke, Earle of Hollande & oth^{rs} came, yet stayed only y^e disgracing not y^e beheading of y^e great Duke of Buck."

Athenæum, Oct. 18, 1879, p. 497, col. 2. See also Mr. Bullen's letter in *The Athenæum* of Oct. 25, p. 529. The Rape of Lacrece was by *Tho. Heywood*.—F. J. F.

WYE SALTONSTALL, 1631.

18. *A Chamberlaine.*

IS the first Squire that gives entertainment to errant frangers.
 I At your first alighting hee straight offers you to see a Chamber, but has got the trick of tradefmen to show you the worst first. Hee's as nimble as *Hamlets* ghost heere and everywhere, and when he has many guefts, stands most upon his pantofles, for hee's then a man of some calling.

Pictura Loquentes. / Or / Pictvres / Drawne forth in /
Characters. / With a Poeme of a / *Maid.* / By Wye
 Saltonstall. / Ne Sutor ultra crepidam. / *London,* /
 Printed by *Tho. Cotes,* and are to be sold / by *Tho.*
Slater, at his shop in the / *Blacke Fryars.* 1631. / sign.
 E 3, back, E 4.

Quoted (with *is* for *Hee's*) from the 2nd ed. of 1635 in Mr. Hall -P.'s *Mem. on Hamlet*, p. 22. The first words of the text, B 5, "1. *The World* is a Stage, men the Actors," are too common to be taken as a reference to Shakspeare's like saying.

In no. '21. *A Petty Countrey Faire,*' is a bit for *Autolycus*: "A Ballet-singer may be sooner heard heere than scene, for instead of the violl hee sings to the croud. If his Ballet bee of love, the countrey wenches buy it, to get by heart at home, and after sing it over their milkepayles. Gipsies flocke thither, who tell men of losses, and the next time they looke for their purses, they find their words true."—F. J. F.

RICHARD BRATHWAIT, 1631.

Thirdly, *Books* treating of light subiects, are Nurseries of wantonneſſe: they instruct the looſe Reader to become naught; whereas before, touching naughtineſſe, he knew naught. A ſtory of the rape of *Ganimedes*, or of light *Lais* in *Eurypedes*, are their daily Lectures. *Plato's* Diuine Philoſophy, or *Dicearchus* pious Precepts of Morality, muſt vaile to *Alcæus*, or *Anacreons* wanton Poefie. *Venus* and *Adonis* are vnfitting Comforts for a Ladies boſome. Remoue them timely from you, if they euer had entertainment by you, leſt, like the *Snake* in the fable, they annoy you.

The English Gentlewoman [Engraved Title, in 10 compartments] . . . by *Richard Brathwait* . . . London. / Printed for / *Michaell Sparke* / and are to be / *Sould*, at the / *Blew Bible* / in / *Greene Arbor.* / 1631. / p. 139.

J. O. Hill.-P. (revised).

Loves enteruiew betwixt *Cleopatra* and *Marke Anthony*, promiſed to it ſelfe as much ſecure freedome as fading fancy could tender; yet the laſt Scene clozed all thoſe Comicke paſſages with a Tragicke concluſion.—*ib.* p. 197.

PETER HEYLYN, 1631.

Sir *John Faftolfe* . . . (as certainly he was a wife and valiant Captaine, however¹ on the stage, they haue beene pleased to make merry with him).

*The | Historie | Of | That most famous Saint and Souldier | of Christ
Jesus ; | St. George | of Cappadocia : | The Institution
of the most Noble Order of | St. George, named the Garter. | A
Catalogue of all the Knights thereof untill this present. | By Pet.
Heylyn. | London. | Printed for Henry Seyle, and are to
be sold at his | Shop, the signe of the Tygers-head in St. Pauls |
Church-yard. 1631. (4to.) p. 308.*

Noted in B. Quaritch's General Catalogue, p. 2,235, no. 22,827.—F. J. F.

¹ The third edition of 1633, p. 344, reads 'though' for 'however', and begins the parenthesis with 'though'.

ANON. 1631.

One lately hauing taken view of the Sepulchres of fo many Kings, Nobles, and other eminent perfons interred in this Abbey of Westminster, made these rimes following, which he called

A Memento for Mortalitie.

* * * * *

Then bid the wanton Lady tread,
Amid these mazes of the dead.
And these truly vnderstood,
More shall coole and quench the blood,
Then her many sports a day,
And her nightly wanton play.
Bid her paint till day of doome,
To this fauour she must come.

Ancient Fomerall Monuments composed by the
Studie and Travels of John Weeuer. London, 1631, p.
492-3 (partly quoted in Mr. Hall.-P.'s *Memoranda on
Hamlet*, 1879, p. 64).

The last two lines are from Hamlet's prose (V. i. 181-3, Camb.): "Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this fauour she must come."

Is it likely that the following stanza in an "Ode ad B: J:" (Ben Jonson), by "Jo: Earles," ab. 1630 A.D., MS. Addit. Brit. Mus. 15,227, ff. 44, bk, alludes to the *Pericles* of which Shakspeare wrote part?

"Sat est, si anili tradita de colo
Fabella lusit murcida Periclem.
Jocosque semesos, et ipso
Dicta magis repetita mimo."

Mr. Hall.-Phillipps calld attention to it in *N. & Q.*, Oct. 30, 1880, p. 343, col. 2. —F. J. F.

* JAMES SHIRLEY, 1631.

The Schoole of Complement.

Actus quartus, Scena prima.

* * * * *

Bub[ulcus]. O that I were a flea vpon his lip,
There would I sucke for euer, and not skip.

The / Schoole / of / Complement. / As It Was Acted / by
her Maiesties Seruants at the / Priuate house in Drury
Lane. / — *Hæc placuit semel.* / By J. S. / London, /
Printed by E. A. for Francis Constable, and are to be
sold at / his shop in Pauls Church-yard, at the signe of
the *Crane.* 1631. / (The play was afterwards cald
Love-Tricks.)

Probably parodying *Romeo and Juliet*, II. ii, 23:

O that I were a gloue vpon that hand,
That I might touch that cheeke.

J. O. HIL.-P.

PHILIP MASSINGER, 1632.

Ferdinand. Would they [his heart-strings] would breake,
 Breake altogether, how willingly like *Cato*
 Could I teare out my bowells, rather then
 Looke on the conquerors insulting face,
 But that religion, and the horrid dreame
 To be suffer'd in the other world, denyes it.

The Maid / of / Honovr. *As* / It Hath Beene / Often
 Presented / with good allowance at the *Phenix* / in
 Drvrie-Lane, by the / Queenes Majesties / Servants.
 Written by Philip Massinger. / *London*, / Printed by
J. B. for *Robert Allot*, and are to be / sold at his Shop
 at the signe of the blacke Beare in / *Pauls* Church-yard,
 1632. / Act II. Scene IIII. sign. E, 3 (ed. Hartley
 Coleridge, p. 197, col. 2).

Noted by Dr. Elze, in his edition of *Hamlet*, 1882, p. 256, as alluding to
 Hamlet's Soliloquy in Act III. sc. i. 65-7, 78-80.—F. J. F.

JAS. SHIRLEY, 1633.

There Gold and trash was impudently inferr'd,
 2[*nd. Courtier*]. And 'twas a taske too insolent, in that point
 You'd willingly give a pound of your proud flesh
 To be releaft.

Roll[iardo.] I heard a pound of flesh, a Iewes demand once,
 Twas gravely now remembered of your Lordship—releaft ?
 Fortune, and courtesie of opinion
 Gives many men Nobility of Birth,
 That never durst dōe nobly, nor attempt
 Any designe, but fell below their Honors.

The / Bird in a cage. / [II. i.] A Comedie. As it hath
 beene Presented at the *Phœnix* in *Drury Lane*. *The*
Author Iames Shirley, / *Servan* to Her Majesty. . . .
 London / Printed by *B. Alsop*, and *T. Fawcet*: for
William Cooke, and are to be sold at his Shop neere
Furnivals-Inne Gate, in *Holborne*. 1633. 4to. sign. E, 2.

A reference to Shylock, no doubt.—MISS E. PHIPSON.

THOMAS NABBES, 1633.

Iam[es]. How shall we spend the day *Sam*?

Sam. Let's home to our studies and put cafes.

Iam. Hang cafes and bookes that are spoyl'd with them. Give me *Johnfon* and *Shakespeare*; there's learning for a gentleman. I tell thee *Sam*, were it not for the dancing-schoole and Play-houfes, I would not stay at the Innes of Court for the hopes of a chiefe Iustice-ship.

Tottenham / Covrt.] A Pleasant / Comedie : / Acted in the
Yeare MDCXXXIII. / At the private House in *Salisbury-
Court.* / *The Author* / Thomas Nabbes. / *At London,*
Printed by Richard Ovlton, for / Charles Greene; and are
to be sold / at the Signe of the *White Lyon*, in / Pavls
Church-yard. / 1638. / *Act. 3 Scen. 1. p. 27.*

In the list of "The Persons," James and Sam are thus described :

"JAMES. *A wild young gentleman of the Innes of Court.*

SAM. *A fine Gentleman of the Innes of Court, and Brother to BELLAMIE.*"

PONSONBY A. LYONS.

TH. BANCROFT, 1633.

*But the chaste bay not euery song ster weares,
 Nor of Appollo's sonnes prooue all his heires :
 'Tis not for all to reach at Shakespeares height,
 Or think to grow to solid Iohnfons weight,
 To bid so faire as Chapman for a fame,
 Or match (your family) the Beaumonts name,*

*Th. Bancroft, before his Glutton's Feaver, 1633,
 To the Nobly accomplisht Gentleman, Wolstan
 Dixie, Esquire. (Roxb. Club reprint, 1817,
 sign. A2.)*

B. N.

SIR JOHN SUCKLING, (?) 1633—41.

*The Prince of darknesse is a Gentleman,
Mahu, Mohu is his name,*

The Goblins, III. i. ed. 1646, p. 25.

The 1643 ed. has "Maha, mahu," p. 26; but the words are rightly "Mahu, Mohu" in *Fragmenta Aurea*, ed. 1658, p. 112:

("The Prince of darkness is a gentleman,
Modo he's called and Mahu.")

Lear, III. 148-9.)

"*Pel[legrin]*. I'ft ee'n fo? Why then,
Farewell the plumed Troops, and the big Wars,
Which made ambition vertue."

The Goblins, IV. i. p. 43, ed. 1646.

(*Othello*, III. iii. 349-50, altering 'That make' to 'which made.')

"I *Th[ief]*. You fhall Sir.

Let me see—the Author of *bold Beauchams*, and *Englands Joy*."

"*Po[et]*. The laft was a well writ peice, I affure you,
A Brittain I take it; and *Shakespeares* very way:
I defire to fee the man,"

The Goblins, IV. i. p. 45, ed. 1646.

[Other likenesses occur in the play, as,]

"*Orsa*. The flave of Chaunce
One of Fortune's foolcs ;

A thing she kept alive on earth
To make her sport."

The Goblins, III. i. p. 33, ed. 1648.

("so we profess
Ourselves to be the slaves of chance."

Winter's Tale, IV. iv. 551.

"Rom. O, I am fortune's fool."

R. & J. III. i. 141.)

"And give out that *Anne* my wife is dead."

.

"*Na[ffur]*as]. Rare Rogue in Buckram,
let me bite thee,"

The Goblins, III. i. p. 26, ed. 1646; p. 27, ed. 1648.

(The 'Anne' quotation of Suckling's is meant for

"give out

That Anne my wife is sick and like to die."

Rich. III, IV. ii. 57-8.

The second phrase is from Falstaff's "two rogues in buckram suits."—
Hen. IV, II. iv. 213.)

"No, no, it must be that
His anger, and the search declare it;
The secret of the prison-house shall out I swear."

The Goblins, V. i. p. 49, ed. 1646.

(Cp. *Hamlet*, I. v. 14 :

"But that I am forbid
To tell the secrets of my prison-house.")

H. C. HART.

SIR JOHN SUCKLING, (?) 1633—41.

(Died May 7, 1641.)

[*King*]. . The question is, whether we shall rely
Upon our Guards agen ?

“*Zir[iff]*. By no meanes Sir ?

Hope on his future fortunes, or their Love

Unto his person, has so sicklied o're

Their resolutions, that we must not trust them,

Befides, it were but needlesse here ; ”

Aglaura, Act IV. sc. i. *Fragmenta Aurea*, 1648, p. 33.

(A reminiscence of Hamlet's (III. i. 84-5)

“ And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought.”

—LESLIE STEPHEN ; later, HY. C. HART.)

(I also think that in the Epilogue to *Aglaura*,

“ Plays are like Feasts, and every Act should bee
Another Course, and still varietie :
But in good faith, provision of wit
Is growne of late so difficult to get,
That do we what we can, we are not able,
Without cold meats to furnish out the Table.”

Fragmenta Aurea, 1646, p. 82.

Suckling, as such a perpetual plagiarist from Shakspeare, may have had an eye, in the last line above, to—

“ The funeral baked meats
Did coldly furnish out the marriage Tables.”

Hamlet, I. ii. 180-1.)

Aglaura was published in 1638 (Poems, play, etc., of Sir John Suckling, ed. Hazlitt, 1874, I, p. xxxvi.).

H. C. HART.

SIR JOHN SUCKLING, (?) 1633—41.

"G[rainevert]. So pale and spiritleffe a wretch,
Drew Priam's curtaine in the dead of night,
And told him halfe his Troy was burnt——"

Brennoralt, A Tragedy, II. i. p. 16 (*in Fragmenta Aurea*), ed. 1646.

(A plagiarism from 2 *Henry IV*, I. i. 70-3:

"Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night,
And would have told him half his Troy was burnt.")

"Iph[igene]. Will you not fend me neither,
Your picture when y' are gone?
That when my eye is famisht for a looke,
It may have where to feed,
And to the painted Feast invite my heart."

The Tragedy of Brennoralt, V. i. *ib.* 1646, p. 44.

("Betwixt mine eye and heart a league is took
And each doth now good turn unto the other
When that mine eye is famished for a look,
Or heart in love with sighs himself doth smother,
With my loves picture then mine eye doth feast
And to the painted banquet bids my heart.")

Shakspeare, Sonnet 47.)

Sir John Suckling, baptized Feb. 10, 1608-9, died 7 May, 1641 (Lysons, *Environs of London*, iii. 588-9).

Brennoralt is supposed to have been published in 1639 (Poems, &c. I. xi.), and appears to have been written about the time of the Scotch rebellion in 1639. It was first printed among Suckling's works in 8^{vo} 1646 (Halliwell, *Dict. of Old Plays*).

"*Iph.* Shee's gone :

Shee's gone. Life like a Dials hand hath stolne

From me the faire figure, e're it was perceiv'd."

The Tragedy of Brennoralt, V. i. (in *Fragmenta Aurea*), ed. 1646, p. 48.

(" Ah ! yet doth beauty like a dial-hand

Steal from his figure and no pace perceived."

Shakspeare, Sonnet 104.)

H. C. HART.

JOHN FORD, 1633, 1638.

I am wise enough to tell you I can bourd where I see occasion;¹⁷

'Tis pity she's a Whore (1633). Act II, sc. iv. Ford's Works, ed. Dyce, 1869, i. 144.

¹⁷ *i. e.* jest . . . The words in the text are borrowed from Nic. Bottom, confessedly a very facetious personage.—Gifford.

ib. Act V. sc. iv. p. 195-6, let my hot hare have law ere he be hunted to his death, that, if it be possible, he may post to hell in the very act of his damnation.⁹

⁹ "This infernal sentiment has been copied from Shakespeare [*Hamlet*, act iii. sc. 3] by several writers who were nearly his contemporaries. *Reed.*" —*ib.*

Love's Sacrifice, printed 1633.

On p. 65 of Ford's Works, ed. Dyce, vol. ii, Gifford says in a note, "Ford has contrived, by several direct quotations from Shakespeare, to put the reader in mind of Iago, to whom, for his misfortune, D'Avolos bears about the same degree of resemblance that the poor Duke does to Othello." Parts of Act III, scenes ii. and iii. are evidently modeld on *Oth.* III. iii, and the Rev. W. Harrison has kindly noted the following touches in proof of Gifford's remark :—

Ford, *Love's Sacrifice*, Act III,
Works, vol. ii.

Shakspeare, *Othello*, III. iii.

D'Avolos. A shrewd ominous
token ;

Iago. Ha ! I like not that.

I like not that neither.

Othello. What dost thou say? 35

Duke. Again ! What is't you like
not ?

Iago. Nothing, my lord : or if—I
know not what.

III. ii. *Works*, ii. 63.

Duke. I hear you, Sir ; what is't ?
Nothing, I protest to your highness.

ib. p. 65.

- D'Av.* Beshrew my heart, but that's not so good.
- Duke.* Ha, what's that thou mislikest?
- D'Av.* Nothing, my lord :—but I was hammering a conceit of mine own.—*ib.* p. 62.
- I'll know 't, I vow I will. Did not I note your dark abrupted ends
Of words half spoke? your "wells, if all were known"?
Your short "I like not that"? your girds and "buts"?
Yes, sir, I did; such broken language argues
More matter than your subtlety shall hide:
Tell me, what is't? by honour's self, I'll know.
 ib. III. iii. *Works*, ii. 67.
- D'Av.* What would you know, my lord!
- . . . I know nothing.
- Duke.* Thou liest, dissembler! on thy brow I read
Distracted horrors figur'd in thy looks. . . .
Speak, on thy duty; we thy prince command.
- D'Av.* I trust your highness will pardon me . . .
Should I devise matter to feed your distrust, or suggest likelihoods without appearance. p. 67
- Duke.* The icy current of my frozen blood
Is kindled up in agonies as hot
As flames of burning sulphur.
- Oth.* Why dost thou ask?
Iago. But for a satisfaction of my thought
No farther harm.
- By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something.
I heard thee say but now,—Thou likedst not that,
When Cassio left my wife; What didst not like?
And, when I told thee—he was of my counsel
In my whole course of wooing, thou criedst, *Indeed!*
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit: If thou dost love me,
Shew me thy thought.
Therefore these stops of thine fright me the more.
- Iago.* Good my lord, pardon me. 133
I am to pray you, not to strain my speech
To grosser issues, nor to larger reach
Than to suspicion. 220
- Oth.* Never, *Iago.* Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on

To the Propontic, and the Helles-
pont ;
Even so my bloody thoughts, with
violent pace,
Shall ne'er look back, ne'er ebb to
humble love,
Till that a capable and wide revenge
Swallow them up.
Take heed you prove this true. Villain, be sure thou prove my love
D'Av. My lord. (p. 69) a whore. 359
Duke. If not, Be sure of it ; give me the ocular
I'll tear thee joint by joint.—Phew ! proof . . . 360
methinks Make me to see 't. 364
It should not be :—Bianca ! or woe upon thy life ! 366
hell of hells !
See that you make it good.

Secco . . . Keep your bow close, vixen.* [*Pinches Morosa.*]

The Fancies, Chast and Noble. 1638. III. iii.

Ford's Works ; ed. Dyce, 1869, ii. 277.

* "This is taken from Ancient Pistol's injunction to his disconsolate spouse at parting ['keep close' in Shakespeare's *Henry V*, act ii. sc. 3, where the 4to (not the folio) has "buggle boe."—Dyce], and with her it might have been safely left."—Gifford, *ib.*

*Crabbed age and youth †
Cannot jump together ;
One is like good luck,
'Tother like foul weather.*

Fancies, Act IV. sc. i. Ford's Works; 1869, ii. 291.

† This is patched-up from a despicable ditty in the *Passionate Pilgrim*, foolishly attributed to Shakespeare.—Gifford, *ib.* ii. 291. I don't agree with Gifford's 'despicable.'—F.

Neither the lord nor lady, nor the bawd,
Which shuffled them together, Opportunity, §
Have fasten'd stain on my unqueston'd name.

The Lady's Trial (licenst May 3, 1638, published
1639), Act III. sc. iii. Ford's Works, ed.
Dyce, 1869, iii. 57.

§ Here Ford had in his thoughts some lines of Shakespeare's *Lucrece*,
"O Opportunity, thy guilt is great !
Thou foul abettor ! thou notorious bawd !"—Dyce.

With frightful lightnings, amazing noises ;
 But now, th' enchantment broke, † 'tis the land of peace,
 Where hogs and tobacco yield fair increase.

T. Middleton. *Anything for a Quiet Life*, V. iii. *Works*, iv. 499.

† Treated by Malone (*Variorum Shakspeare*, 1821, xv. 424-5) as an allusion to Prospero's island, in *The Tempest*. The reference is Dyce's.

For the Middleton-*Witch* and Shakspeare-*Macbeth* references, &c., see *Centurie*, p. 51.—F.

In Middleton's *Mayor of Queenborough*, (*Works*, i. 197,) which Dyce thinks 'was among the author's first attempts at dramatic composition,' but which mentions in Act V. sc. i. 'a play called the *Wild Goose Chase*, that may be Fletcher's,' produced about 1621, Reed says on the following passage, p. 197,

Methinks the murder of Constantino
 Speaks to me in the voice of 't, and the wrongs
 Of our late queen, slipt both into one organ.

"Shakespeare seems to have imitated this in the *Tempest*, A. 3. S. 3.

. . . Methought the billows, spoke, and told me of it ;
 The winds did sing it to me ; and the thunder,
 That deep and dreadful organ-pipe, pronounc'd
 The name of Prosper."

But, says Dyce, 'The date of *The Tempest* must be settled before we can determine whether Shakespeare or Middleton was the imitator.'

F. J. F.

THO. RANDOLPH, 1634 (?).

Pen. VVho would carry you up to *London*, if the VVaggon-driver should think himself as good a man as his mafter?

Dic. VVhy we would ride thither on our own Hackney-Confciences.

Pen. Nay if this were fo, the very Tailers though they damn'd you all to hell under their fhop-boards, would fcorn to come to the making up of as good a man as *Pericles Prince of Tyre*.

Tho. Randolph. *Hey for Honesty*, ed. 1651.

(R. died 1634. See *Centurie*, p. 293-4)—J. O. H.-P.

ANONYMOUS, 1635.

Huff, where is this fidle? in the ayre? I can perceave nothing.

The Lady Mother. 1635. Act II. sc. i. Bullen's *Old Plays*, vol. ii. p. 132.

Warne charity, no more inflames my brest
Than does the glowewormes ineffectual fire
The ha[n]d that touches it.

Ibid. Act IV. sc. i. p. 178.

The allusions are to *Tempest*, I. ii. 387, and *Hamlet*, I. v. 89-90. The 'file' = defile, *Macbeth* (III. i. 65), occurs later:

Send him (Death) to file thy house,
Strike with his dart thy Children and thyselfe.

Ibid. Act V. sc. ii. p. 193.

H. A. EVANS.

Till doomsday alters not complexion:

Death's the best painter then: &c. &c.

Besides the other passages referred to in the *Centurie*, pp. 51 and 60, these may be added: *A Mad World*, III. i., with *Rom. and Jul.*, I. iv. 35; *The Honest Whore*, IV. i., with *Hamlet*, I. v. 29; *Ibid.* IV. iii., with Falstaff's exclamation, 1 *Henry IV.*, V. iii. 51.

One or two of these may be coincidences of expressions used at that time. But none can doubt that Middleton was influenced by Shakspeare, and I add these references, because they bear on the question—Which was the more likely to borrow "Black spirits and white," &c. ? though for my own part, I believe it can be shown that these lines were popularly known.—B. N.

SIR H. MILDMAI, 1635.

1635. . Maij. . 6 : not farre from home all day att the
bla : fryers & a play this day Called the More of Venice.

*Sir H. Mildmay's Diary, 1533-1651. MS. Harl.
454, leaf 10, back, 5 lines from foot.*

Given mainly in Halliwell's *Folio Shakespeare* . . . where the editor says
of *Othello* :

"It was acted before the King and Queen at Hampton Court on
December 8th, 1636. . . . A year or two previously, an actress had
appeared on the English stage in the character of Desdemona."

Unluckily there is no entry in Sir H. Mildmay's accounts at the other end
of the MS., of what he paid to hear *Othello*, but I suppose it was 3s., or
that some friend paid for him. In the account for April, 1635, MS. leaf
173, back, lines 11, 12, are the entries—

	£	s	d
Expended att the bla : fryers—28	00	= 03	= 00
for wine to Supper & before	00	= 01	= 00

And on turning back to the Diary, leaf 10, back, I find under April 28,
"this after Noone, I spente att a playe wth good Company"—and so forgot
to say what the play was : probably not one of Shakspeare's, or it would
have overpowerd the recollection of the 'good company.'

Two or three other items from the account (lf. 273, back), including 1s.
for Fletcher's *Elder Brother*, may interest the reader.

	£	s	d
To Hughe Ap : Jones for the hire of : 2 : Coache horses to the Justice seate	00	= 10	= 00
To him for the haye of my horses	00	= 04	= 06
.			
To Ann Mannfeilde for Cowe heeles	00	= 01	= 06
To Henry Pinsor In full for his pickture	01	= 00	= 00
To a playe eodem Called the Elder Brother	00	= 01	= 00
To the poore of bridewell with Mr. Caldewell	00	= 00	= 06
.			
To Besse Preston In parte for a bottle of stronge waters : 2 : Maij	00	= 05	= 00
To El : Preston In full for stronge waters	00	= 06	= 00
.			
To Mr. Lea : his Man for a shagge hatt and bands	00	= 14	= 00
Expences In boates etc. this : 10 th [of May]	00	= 02	= 06

[F. J. F.]

THOMAS HEYWOOD, 1635.

C H A P. II.

*A Catalogue of sundry Helluoēs, and great quaffers amongst
the Grecians: Infamous for their vinosity.*



Come now to speake of the ancient Carowfers: I will first begin with the merry *Greekes*. From whom the Good-fellowes of this age would borrow that name, and see what frollike healthers I can find amongst them He that dranke immoderately, and above his strength, had the denomination of *Philocothonista*: Among whom *Nestor* a great * Old *Nestor*, even in his third age, was numberd; drinker. He was observed to take his rowfe freely, and more at the siege of *Troy*, then the Generall *Agamemnon*, whom *Achilles* upbraided for his immoderate drinking: Neither in the hottest of the battell, was hee ever knowne to venter further then within fight of his Bottle: To whom Sir *John Falstaffe* may not unfitly be compared, who never durft ride [p. 11] without a Pistoll, charg'd with *Sacke*, by his side.

Philocothonista, / Or, The / Drvnkard, / Opened, Dis-
sected, and Anatomized. / [woodcut: see next page]
London, / Printed by *Robert Raworth*: and are to be sold
at his house / neere the *White-Hart* Taverne in
Smithfield. 1635. /

"Curious if an allusion to old play of *Tr. & Cr.*"—J. O. Hill-P. Part sent by Dr. Ingleby. The Title to this little book has the well-known foreign cut of some old drunkards¹ at table. I got it from the Ballad Society some time ago to use elsewhere for certain swinish Shakspeareans of our own day, whose performances it represents; but as the occasion has past by, I may as well add the cut here. Falstaff's pistol, or bottle of sack, is in *1 Henry IV*, V. iii. 51-4.—F. J. F.

¹ There is an odd list of 25 euphemistic names of a Drunkard, on p. 44, 45.



WILLIAM SAMPSON, 1636.

Crof[*ſe*]. Will he bedrunke?

Bal[*l*]. Moſt ſwine-like, and then by the vertue of his good liquor hee's able to convert any Brownifticall fiſter.

Crof. An excellent quality!

Bal. Nay, in that moode, you ſhall have him, inſtead of preſenting *Pyramus*, and *Thiſbe*, perſonate *Cato Cenſorious*, and his three ſons, onely in one thing he's out, one of *Cato's* ſons hang'd himſelfe, and that he refer's to a dumbe ſhow;

The | Vow | Breaker. | or, | The Faire Maide | of Clifton. |
In Notinghamſhire as it hath benee diuers times Acted |
by | ſeverall Companies with great applauſe. | By
William Sampſon. | . . . London. | Printed by Iohn
Norton and are to be ſold by | Roger Ball at the ſigne
of the Golden | Anchor in the Strand, neere Temple- |
Barre, 1636. | Sign. I, back.

Perhaps this alludes to the ſub-play in *M. N. Dr.*—F. J. F.

JOHN TRUSSELL, 1636.

After the folemnie [Henry V.'s Coronation] past, the next day hee caused all his wonted Companions to come into his presence, to whom hee used these words; It is sufficient, that for many yeares together, I have fashioned my selfe to your unruly dispositions, and have (not without some reluctance, in the very action) followed you in your debosht and swaggering courses, I have to my sorrow and shame, I may say to thinke of it, irregularly wandered, in all rude and unseemely manuer in the vast wildernesse of ryot and unthriftinesse, whereby I was almost made an alian, to the hearts of my Father and Allyes, and in their opinions violently carried away by your meanes from grace, by keeping you company, therein I have so vilified my selfe that in the eyes of men, my presence was vulgar and stale, and like the Cuckow in Iune, heard but not regarded. One of you being convented before the Lord chiefe Iustice for misusing a sober-minded Citizen, I went to the publique Sessions house, and stroke him on the face, and being by him deservedly committed to the *Fleet*, (for which act of justice I shall ever hold him worthy the place, and my favour, and with all my Iudges to have the like undaunted courage, to punish offenders of what ranke soever) it occasioned my Father to put mee from my place in Councill, appointing it to bee supplied by my younger Brother, how often have I by your animation committed thefts, even on my Fathers and my owne Receivers, and robd them of the mony provided for publicke appointments, to maintaine your midnight revellings and noone beselings; But it is time now to

King *Henry* [V]
 taketh leave
 of his antient
 companions.

give a period to these exorbitant, and unbefitting courses, and to falue the wounds my intemperance hath made in my [p. 93] reputation, and to turne over a new leafe, and not only to decline the company of such milleaders of yours, but desert their conditions, of all therefore I straightly charge and command you, and every one of you, that from henceforth untill you haue fettled your selves in a more orderly course of life, and redeeme[d] your pawnd credits, with faire and regarded behaiour, hereafter upon paine of forfeiture of your heads, not to appeare in my presence, nor to come within the verge of my Court; For what is past I will grant you my pardon, and withall, because I know sometimes necessitie will cripple honesty, I will allow each of you a competency of maintenance, as a stocke to begin a course whereby to live orderly hereafter; But take heed of relapsing, for the least complaint of ill-behaviour of any of you hereafter, if proved, shall forfeit your pardons, and exclude my favour for ever: which resolution of mine I will never breake, and so without attending any reply hee departed.

A / Continuation / Of The Collection / Of The History of /
England, Beginning Where / Samvel Daniell / Esquire
 ended, /.— By I. T. London, / Printed by *M. D.* for
Ephraim Dawson, / and are to bee sold in Fleet-street
 at the signe of the Rainebowe / neere the inner Temple-
 gate. 1636. / p. 92-3.

The passages alluded to are (1) in the Prince's speech, as King, to Falstaff, 1 *Henry IV*, II. iv. 491, "hence forth nere looke on me, thou art violently carried awaie from grace, there is a diuell haunts thee in the likeness of an olde fat man;" and (2) in Henry IV's speech to Prince Hal in 1 *Henry IV*, III. ii. 41 and 75-6:

Had I so lauish beene,
 So common hackneid in the eyes of men,
 So stale and cheape to vulgar companie,
 Opinion that did helpe me to the crowne,

JOHN TRUSSELL, AND ANON., 1636.

127

Had still kept loyall to possession,
And left me in reputelesse banishment, 44
A fellow of no marke nor likelihoode.

* * * * *
So when he had occasion to be seene,
He was but as the Cuckoe is in Iune,
Heard, not regarded 76

That some, if not much of the speech put by Trussell into Henry V's mouth is due to the perversion of History in Shakspeare's plays, few readers will doubt. How unjustly Prince Hal's character was represented in these plays, Mr. Alex. Ewald has shown, from contemporary documents, in his late book, *Stories from the Record Office*, a collection of articles that have appeared in divers journals. Mr. Hill.-P. noted the fact of there being a *1 Hen. IV* allusion in the 1685 edition of Trussell.—F. J. F.

ANON., 1636.

One askt another whether or no hee had ever read Venus & Diogenes.

The Booke of Bulls baited with two Centuries of bold Jestes, 1636.

J. O. Hill.-P.

* THO. HEYWOOD, 1637 (?).¹

A young witty Lad playing the part of Richard the third : at the Red Bull: the Author because hee was interess'd in the Play to incourage him, wrot him this Prologue and Epilogue.

The Boy the Speaker.

If any wonder by what magick charme,
Richard the third is shrunke up like his arme :
 And where in fulnesse you expected him,
 You see me only crawling, like a limme
 Or piece of that knowne fabrick, and no more
 Let all such know :
 Hee's teamed a man that showes a dwarfish thing,
 have you never read
 Large folio Sheets which Printers over-looke,
 And cast in small, to make a pocket booke ?
 So *Richard* is transform'd :

¹ Pleasant / Dialogues / and / Drama's, / selected out of / Lucian, Erasmus, Textor, / Ovid, &c. / With sundry *Emblems* extracted from / the most elegant *Iacobus Catsius*. / As also certaine *Elegies*, *Epitaphs*, and / *Epithalamions* or *Nuptiall Songs*; *Anagrams* and / *Acrosticks*; With divers Speeches (upon severall / occasions) spoken to their most Excellent / Majesties, King Charles, and / Queene Mary. / With other *Fancies* translated from Beza, / Buchanan, and sundry Italian Poets. / By Tho. Heywood. / *Aut prodesse solent, aut delectare.* / London, / Printed by R. O. for R. H. and are to be sold by *Thomas / Slater* at the *Swan in Duck-lane*. 1637. / p. 247.

The Epilogue

Great I confesse your patience hath now beene,
 To see a little *Richard* : who can win,
 Or praise, or credit? eye, or thinke to excell,
 By doing after what was done so well?

The Dramatic Works of Thomas Heywood, London, 1874,
vol. vi. pp. 352-3. Prologues and Epilogues.

p. 248.

This is partly quoted, with the extract in *Centurie*, p. 7, in Halliwell's *Folio Shakespeare*, xi. 333, where the editor says: "It may, however, be too much to assume that the two notices last mentioned refer to Shakespeare's play," inasmuch as there were other plays on the same king—*The True Tragedie of Richard the Third*, 1594, and that of Henslowe's Company about 1599, with Banister in it, and perhaps alluded to in "A New Booke of Mistakes, or Bulls with Tales, and Bulls without Tales, but no lyes by any meanes," 1637. "As late as the year 1654, Gayton speaks of a play of Richard the Third in which the ghost of Jane Shore is introduced."—*ib.* p. 330.—F. J. F.

* SHAKERLEY MARMION, 1637.

You much difsemble, or you have forgot
His forme, and function, or you know them not.

A Morall Poem, / Intituled the Legend of / Cypid / and
Psyche. / Or Cypid and his / *Mistris.* / . . . *Written by*
Shackerley Marmion, Gent. / . . . London; / Printed
by *N. and I. Okes*, and are to be sold by / *I. Sheppard*, at his shop in *Chancery lane neere* / *Serjants*
Inne, at the Bible. 1637. / sign. E 4.

Now if this uncouth life, and folitude
Pleafe you, then follow it, and be fill stew d
In the ranke lust of a lafcivious worme :

sign. E 4, back.

[“imitates a passage in *Hamlet*, Act III. sc. iv, and bears the trace of
another (?) in Act II. sc. ii. ll. 582, 583.” *Centurie*, p. 428.]

Tears in his eyes, distraction in's aspect
A broken voice, and his whole function suiting
With forms to his conceit.

Hamlet, II. ii. 528-530.

Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty.

Hamlet, III. iv. 91-4 Camb.

C. M. I.

THOMAS CAREW, BEF. 1638.

Shep[*herd*].

See Love the blushes of the morne appeare . . .
Sweet, I must stay no longer here.

Nymph.

Those streakes of doubtfull light usher not day,
But shewe my sunne must set ; . . .
The yellow planet and the gray
Dawne shall attend thee on thy way
. Shepherd, arise,
'The sun betrayes us else to spies

Shep.

Harke! *Ny*. Aye me! stay. *Shep*. For ever? *Ny*. No, arise,
Wee must be gone.

Poems./ By / Thomas Carew / Esquire./ . . .
London . . . 1640. A Pastorall Dialogue.
p. 77 (ed. W. C. Hazlitt, Roxb. Libr. 1870,
p. 58).

“This Pastoral Dialogue seems to be entirely an Imitation of the Scene between *Romeo* and *Juliet*, Act iii. Sc. 7. The time, the persons, the sentiments, the expressions, are the same.”—T. Davies. *Carew's Poems, Songs, and Sonnets*, 1772, p. 67-8, *n*. (with 3 of the following lines):—

Rom. . . . look, love, what envious streaks
Do lace the severing clouds in yonder east
I must be gone and live, or stay and die. 11

Jul. Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua . . .

Rom. . . . I am content . . . let's talk ; it is not day.

Jul. It is, it is : hie hence, be gone, away !
O, now be gone ; more light and light it grows.

Noted in *Centurie*, p. 429. F J. F.

1638.

[Five Songs from the *Tempest* are in a little (? 12mo) paper MS., Egerton 2421 (dated 1638), in the British Museum, bought of "J. Harvey, 8 Dec. 1877." The 46 leaves of the volume contain epigrams and poems from Dr. Doune and other writers, some printed, others seemingly unprinted. On the first page are the following lines—

"To the reader of this booke.
 Kind courteous reader looke not to behold
 Here Indian iewells set in [r]inges of gold,
 Or swanlike Musicke in assorted straines,
 or the rare issue of inspiring braines ;¹
 No Orphan² aeries or Amphions laies
 Neither Orion nor yet Lucius swaies
 These rurall sonnets made for mirth & sport
 Fitting the Vulgar, not the wiser sort ;
 But yet Kind Reader, if ya please to looke [yⁿ = thou]
 Within the couert of this idle booke,
 Then turne not critique, least thy iudgment be
 By nicer wits brought into obloquie.
 This booke is like a garden in w^{ch} growes
 Herbes good and bad : he that the goodnesse knows
 May freely gather, and the bad he may
 Vse at his leasure, or else cast away.
 Be not too cruell, then, in thine election,
 But please thou thine, thou pleasest mine affection."²]

[leaf 6, Songes
back]

[out of]

Shakespeare.

&c.

—
1
—

The

Tempest

Ariel.

[beg.] Full fadome 5 thy father lies

¹ The writer's opinion of Shakspeare was evidently not a high one.

² Orphean, of Orpheus.

[ends] Scanimphes hourely ring his knell
 Burthen—ding dong &c.
 Hearke now I heare them ding, dong, bell

 2

Ibid.

Stephano.

[beg.] The mafter y^e Swabber y^e Botefwaine & I
 [ends] Then to fea boyes & let her go hange
 Then to fea &c.

 3

Ib.

Caliban.

[beg.] No more dams Ile make for fifl.
 [ends] Ban Ban Cacalyban
 Has a new mafter get a new man.

[leaf 7, headed "Songes"]

 4

Ibid.

Juno.

[beg.] Honor, riches, marriage, bleffing,
 [ends] Ceres bleffings fo bie on you.

 5

Ibid.

Ariel.

[beg.] Where y^e bee fucks there fuck I
 [ends] Vnder y^e bloffome y^t hanges on y^e bowe.

 6

[No more given. The reference to Shakspeare's songs in this MS. is in the Additional MSS' Catalogue, Brit. Mus.—F. J. Furnivall.]

HENRY ADAMSON, 1638.

Forteviot. Right over to *Forteviot* did we hy,
 And there the ruin'd castles did we spy
 K. Malcolme Of *Malcolme Kenmore*, whom *Mackduff*, then *Thane*,
 Kenmore. Of *Fife*, (so call'd) from *England* brought againe,
 And fiercelie did persue tyrant *Makbeth*,
 Usurper of the Crowne, even to the death.
 These castles ruines when we did consider,
 We saw that wasting time makes all things wither.

The Muses Threnodie, | or, | Mirthfull Mournings, on the death | of Master Gall | Containing varietie of pleasant Poeticall descriptions, historicall narra-tions and divine observations, with the | most remarkable antiquities of Scot | land, especially at Perth. | By Mr. H. Adamson | Horat. in Arte. | Omne tulit punctum, qui miscuit utile dulci. | Printed at Edinburgh in King James College, | by George Anderson, 1638. The eight Muse, p. 82.

Neere this we did perceave where proud *Makbeth*,
 Who to the furies did his foul bequeath,
 Makbeths castle on Dunnsinnen hill.
 His castle mounted on *Dunnsinnen* hill,
 Causing the mightieft peeres obey his will,
 And bow their necks to build his *Babylon*
 Who had this strange response, that none should
 catch him
 That borne was of a woman, or should match him:
 Nor any horse should overtake him there, [p. 85]
 But yet his sprite deceav'd him by a mare,
 And by a man was not of woman borne
 Makduf. For brave *Makduff* was from his mother shorne
 Up to *Dunnsinnen's* top then did we clim,
 With panting heart, weak loynes and wearied limme.

Ibid. p. 84.

Quoted,—(2) before (1), and with no dots . . . at the omissions, in
 J. O. Hill-P.'s *Cursory Memoranda on Makbeth*, pp. 7-8.

JOHN CLARKE, 1639.

Thought is free. (p. 63.)

A trout hamlet with foure legs.

*An honest man and a good
bowler.*

*Fat paunches make leane pates
and grosser bits enrich the ribs,
but bankrupt quite the wits.*

Soterichi lecti. (p. 71.)

Non licet asse mihi qui me non
asse licetur. (p. 72.)

Pinguis venter non gignit fen-
sum tennem. (p. 135.)

*Paræmiologia | Anglo-latina, | in usum Scholarum concin nata, | or |
Proverbs | English, and Latine, methodically disposed according to the
Common-place | heads, in ERASMUS his | Adages. | Very use-full and
delightfull for all sorts | of men, on all occasions. | More especially
profitable for Scholars | for the attaining Elegancie, sublimitie, and |
varietie of the best expressions. | . . . London, | Imprinted by Felix
Kyngeston for Robert | Mylbourne, and are to be sold at the signe
of | the Vnicorne neere Fleet bridge. 1639.*

'*The Epistle to the Reader*' is sign'd 'John Clarke.' He was Master of the Grammar-School at Hull, and wrote several school-books. The present one is not in the British Museum. Mr. Reynell of Forde House, Putney, the owner of the old stained glass from Charlecote House, has kindly lent me his copy. Clarke says: "I have gleaned and gathered these *Proverbs* out of all writers, I could read or meet withall, and have used herein the help of sundry *scholars*, and worthy friends: over and beside my owne observation of many golden proverbs, dropping now and then out of *vulgar* mouths *imâ de plebe*." His book, he says, "hath lien by me now these *eight* yeares, and been so long in *feri*: now 'tis thine (if thou please in *facto*; for to the Presse I manu-mise it, *nonum ut prematur in annum*)."

That Shakspeare was one of the writers from whom Clarke or his helpers had gleaned and gathered, seems clear. "*Thought is free*" may well be Stephano's, in *The Tempest*, III. ii. 132,¹ while the 'honest man and good bowler' may be Costard's "*an honest man . . . and a very good bowler*," in *Love's Labours Lost*, V. ii. 585-8, which play, in its lines 26-7 of Act I. sc. i. also gave Clarke its couplet.

"Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankrupt quite the wits."

¹ '*A moone-calf, or wind-egge.* | *Menia columna.*'—Clarke, p. 70.

Mr. J. P. Collier was the first to print the 2nd and 4th of the quotations above, in his *Farther Particulars regarding Shakespeare and his Works*, London, T. Rodd, 1839, p. 68, and on the *hamlet* one he remarks—“But there is one saying, where Hamlet is named, which I cannot understand; it is this :

“A trout, Hamlet, with four legs.”—p. 71.

Can it have any reference to the scene between Hamlet and Polonius (Act III. Sc. ii. [l. 394-9]), where the latter humours the prince by saying that a cloud is like a camel, a weasel, or a whale? Has it been some absurd interpolation of the players, substituting “trout” for “whale?” is it from the older *Hamlet*, or has it nothing whatever to do with either play?¹

Before trying to give an answer to these questions, one has first to ask, What does ‘*Soterichi lecti*’ mean?

Our member, the Rev. W. A. Harrison, of St. Ann’s Vicarage, answers, by Forcellini’s help² :—

“The phrase ‘*Soterichi lecti*’ is found in Aulus Gellius (xii. 2, § 5, Delph. Ed.). He is quoting as ‘a joke’ of Seneca’s an opinion that he expresses on some verses of the poet Ennius. ‘Qui hujuscemodi, inquit [Seneca] versus amant, liqueat tibi eosdem admirari et “*Soterichi lectos.*” Dignus sane Seneca videatur lectione se studio adolescentium : qui honorem coloremque veteris orationis Soterichi lectis compararit, quasi minime scilicet gratiæ, et relictis jam contemptisque.’

“He who can admire the verses of Ennius, is capable even of admiring the couches of Sotericus.”

The Scholiast says that Sotericus was a coarse, clumsy workman, who made and carved couches in such a rude, unfinished style, that the phrase “like Sotericus’s couches” came to be applied to anything clumsy and rough, or to bad art generally. “*Hæc locutio (i. e. Soterichi lecti) in vulgare jocum abiit de re vili.*”

As then the Latin was applied to *res vilis*, and Clarke puts his proverb into his section “*Contemptus & vilitatis*” (p. 68),³ so was the English *trout* employed, says Mr. Hessel. Maria uses the word for Malvolio (*Twelfth*

¹ Mr. H.-P. quotes this passage from Collier, in his *Mem. on Hamlet*, p. 21, and agrees with Dr. Ingleby that ‘it is in all probability taken from the older play of Hamlet.’

² “Sotericus, gen.—ci. m., artifex lignarius valde rudis, unde Soterici lectus ponitur pro impolito, et nulla arte facto.” And he quotes Seneca [as above]. Erasmus conjectures that Sotericus was some workman whose productions were very primitive and rude. Afterwards, of course, it became a proverb.—J. H. HESSELS.

³ The 2 sentences before, are, “*Goe shake your eares. I le not foule my fingers with him;*” the 2 after, “*I le not medle with him hot or cold. A rogues ward-robe is harbour for a louse.*”

Night, II. v. 25-6) coming to be foold, "here comes the *trout* that must be caught with tickling;" and Latham's Johnson follows up this quotation by two others: "This [*the trout*] is in some kinde a foolish fish, and an embleme of one who loves to be flattered: for when he is once in his hold, you may take him with your hands by tickling, rubbing, or clawing him under the bellie.—Swan, *Speculum Mundi*, 1635, ch. viii. § 1, p. 389. Leave off your tickling of young heirs like *trouts*.—Beaumont and Fletcher."¹

Granting then that there is a sneer in the words, and that they are spoken to Hamlet of some third person, I would make them, if they were used in Shakspeare's play,² a bit of gag in the mouth of the man who playd Horatio shortly before 1639, and I would apply them to Hamlet's "water-fly . . . beast . . . and chough . . . spacious in the possession of dirt" (V. ii. 84-90), even Osric, and either put them in after the words last cited, or add them to one of Horatio's like remarks on the 'beast':—"His purse is empty already; all's golden words are spent" (l. 136-7); "This lapwing runs away with the shell on his head." Or they might follow Osric's "The carriages, sir, are the hangers," l. 164. (Possibly they might have been used of the Grave-digger, in answer to Hamlet's "Has this fellow no feeling of his business, that he sings at grave making?")

Of Clarke's other saws, "All shall be well, and Jack shall have Jill," p. 63, is hardly Puck's "Jack shall have Jill: Nought shall go ill." *Mids. N. Dr.* III. ii. 461-2; and under "*Magnifica Promissa*," p. 193, "*Court holy water* / Incantatione quavis efficacius" is probably not from *Lear*, III. ii. 10; as "He must have a long spoon that will eat with the Devill," p. 127, dates from before Dromio of Syracuse, *Errors*, IV. iii. 64; and "It's merry i' th' hall when beards wag all," from before 2 *Hen. IV.*, &c., &c.³

Mr. Collier says of Clarke's book: "Farther on (p. 192) we have "Fat paunches and leane pates."⁴ In the same volume we have "Much ado about

¹ Compare too, in Fletcher's *Rule a Wife and have a Wife* (licenst Oct. 19, 1624, pr. 1640), Act II. sc. iv. (B. & F.'s Works, ed. Dyce, 1845, vol. ix, p. 419), Estefania's

What, dost thou think I fish without a bait, wench?
I bob for fools: he is mine own; I have him:
 I told thee what would tickle him like a *trout*;
 And as I cast it, so I caught him daintily;
 And all he has, I have stow'd at my devotion.

² I don't take to the notion of their being part of the old play, because of the late date at which they were used. Surely all trace of the old *Hamlet* had disappeared from the currency by 1639.

³ "Much water goes by th' milne, that the milner knowes not off," is before *Tit. Andron.* II. i. 85.

⁴ "Pinguis venter, macer intellectus."

nothing,"¹ "All's well that ends well"², and "To take your ease in your inn,"³ which were proverbial long before the time of Shakespere.

On p. 34 of the *Paræmiologia* is an illustration of Buckingham's 'Tremble and start at wagging of a straw,' *Rich. III*, III. v. 7 :—

<i>Angry at the wagging of a straw</i>	Nè move festucam, A lasso rixu quæritur.
--	---

¹ p. 51, "You make much adoë about nothing." | Quid de pusillis magna proœmia?"

² p. 117, "Finis non pugna coronat."

³ The earliest use I know is ab. 1536, and is given in my Thynne's *Animadversions*, p. 77

G. RIVERS, 1639.

“They, as frolick as youth, and wine that made them fo; unlock the treasures of their hearts, their Wives, and their beauties to the admiration of unfound eares.”

Heroine, pp. 45-46. [Shakspeare's *Lucrece*, l. 16.]

“*Tarquin* divided between astonishment & rage, that *Collatine* his fervant, should be his Sovereigne in happinesse: mounted upon the wings of lust and fury, flies to *Rome*.”

p. 46. [Sh., l. 2, and ll. 41-42.]

“shee affrighted at the sword and blasted by the light that lust gave life to, trembling like a prey with more horreur then attention, hears him thus bespeak her.”

p. 47. [cf. Sh., ll. 442—460.]

This night I must enjoy thee *Lucrecia*,

p. 48. [Sh., l. 512.]

The sin unknown is unacted,

p. 49. [Sh., l. 527.]

In *Tarquines* shape I entertain'd you; wrong not the Prince so farre, as to prostrate his fame to so inglorious an action.

p. 50. [Sh., l. 596.]

First they saw her face stand in that amazed silence, that they could read, not heare the full contents of sorrow.

p. 52-3. [Sh., ll. 590—596.]

her soule too pure for her bodie, disclogg'd it selfe of clay, and broke the vault of mortalitie.

p. 56. [?]

now when the brother of death had fummon'd to fill musick
all but foule ravifhers, theeves, and cares;

p. 61. [Sh., l. 126.]

The / Heroinæ : / Or / The lives / of / Arria, / Paulina, /
Lucrecia, / Dido, / Theutilla, / Cypriana, / Areta-
phila. / London, / Printed by R. Bishop for John
Colby, / and are to be sold at his Shop under the /
Kings head Tavern, at Chancery- / lane end in Fleet-
street. 1639. /

There may be other bits from Shakspeare in the *Heroinæ*. This interesting little book is dedicated to the *Lady Dorothy Sydney*, Waller's 'Sacharissa,' and is written by G. Rivers, almost certainly one of the brothers Rivers of whom one is addressed by Milton in his line, long a crux in the *Vacation Exercise*,

"*Rivers* arise!"

E. DOWDEN.

ANONYMOUS, 1639.

One asked another what *Shakespeares* works were worth all being bound together? he answered not a farthing; not worth a farthing said he why so? he answered that his plays were worth a great deale of mony but he never heard that his works were worth any thing at all.

Conceits, Clinches, Flashes, and Whim ies. Newly studied, with some Collections but those never published before in this kinde. London. Printed by R. Hodgkinsonne for Daniel Frere and are to be sold at the signe of the red Bull in little brittain. 1639. No. 196, sign. E 4. (Old English Jest-Books, ed. Hazlitt, 1864, iii. 49.)—E. PIPPSON.

ANON. 1640 (? 1628).

The Gluttons Speech.

A Chaire, a Chaire, fweet Mafter Jew, a Chaire : All that I fay, is this, I'me a fat man it has been a Weft-Indian voyage for me to come reeking hither ; A Kitchin-ftuffe-wench might pick up a living, by following me, for the fat which I loofe in ftradling : I doe not live by the fweat of my brows, but am almoft dead with fweating, I eate much, but can talke little ; *Sir Iohn Old-castle* was my greatgrandfathers fathers Uncle, I come of a huge kindred, And of you defire to learne, whether my Fortune be to die a yeere, or two, hence, or to grow bigger, if I continue as I doe in feeding, (for, my victuals I cannot leave :) Say, fay, mercifull Jew, what fhall become of me.

The Wandering-Jew, | Telling | Fortunes | to | English-men, | [Woodcut] London ; | Printed by Iohn Raworth, for Nathaniel Butter. 1640. 4to. (4°, A. 14. Art.), p. 38. Reprinted in Halliwell's Books of Characters, 1857, p. 42.

Sir John Old-castle was Shakspeare's first name for Falstaff (*Centurie*, p. 269, &c.), and this passage evidently alludes to him by it. The passage (now re-read with the original by Mr. Parker) is quoted by Reed (*Variorum Shakspeare*, xvi. 418) and in Mr. Halliwell's *Character of Sir John Falstaff*, 1841, p. 26-7, without reference to Reed.—F. J. F.

The Preface is signed "Thy wandring friend Gad Ben-arod, Ben Baalam Ben-Ahimuth, Ben-Baal, Ben-Gog, Ben-Magog."

The British Museum copy has a MS. note by E. Malone. "This tract

must have been written before 1630, for in p. 52 Spinola and Tilly are spoken of as living. Spinola died in 1630, and Tilly in 1632.¹

"In p. 39 'this plentiful year' is mentioned.² I believe therefore it was written in 1628, the most plentiful year between 1620 and 1640. Wheat was in that year sold in Windsor Market for 28s. a qr., and elsewhere in England probably for 22s."

Passages referred to by Malone above.

¹ p. 52. [The Banckrupts speech] "to be call'd a weathy Citizen, is my minde, as great an honour as to bee call'd *Bethlem-Gabor*, or Spinola, or Tilley, they fight for glory, (and we Citizens striue for Riches)

Bethlen Gabor, i. e. Gabriel Bethlen, Prince of Transylvania, died 15 Nov. 1629,

John Tzerclaes, Count of Tilly, died 30 Apr. 1632,

Marquis Ambrosio de Spinola died 25 Sep. 1630."

² p. 39. [The Glutton's Fortune] "Pray for a Famine, for if that Surgeon cannot worke upon your body, and eate away the proud flesh, such a plentifull yeere as this, must put you to the charge of a longer girdle."

P. A. LYONS.

* JAMES SHIRLEY, 1640.

The Arcadia.

Dame[tas]. Ime out of breath, let me walke my felfe a little.

Pam[ela]. What hafte does tire you ?

Dam. Tire me, I am no woman, keepe your tires to your felfe
Nor am I *Pericles* prince of *Tyre*.

A / Pastoral / Called / The / Arcadia. / Acted by her
Majesties Servants / at the *Phœnix* in *Drury* / Lane. /
Written by *James Shirly* Gent. / *London*, / Printed by
I. D. for *John Williams*, and *E. Eglesfield* / and are to be
sould at the signe of the *Crane* / in *Pauls* Church-yard.
1640. / sign. B 4 back.

J. O. H.-P.

ANON., 1640.

Q. *What Birds are those, that are called Prophets twice borne ?*

A. The Cocke : firft an egge from the Henne, after a Cocke
from the Egge : they foretell seasons and changes of weather,
according to the Verfe :

Some fay for ever 'gainft that season comes,
Wherein our Saviours birth is celebrated,
The Bird of dawning fingeth all Night long,
And then they fay no Spirit dares walk abroad,
So sacred and fo hallow'd is that tune. [*sic*]

W. Shakefp.

A Helpe to Discourse. 1640.

C. M. I.

(?) JAMES SHIRLEY, ab. 1640 or 1642.

Thomas, I muft thinke how to provide mee of warlike
accountrements to accomodate, which comes of Accomodo:
Shakefpeare.

Captain Underwit, a Comedy: printed in Mr. A. H. Bullen's
Collection of Old Plays, London, 1882-3, vol. ii. p. 320.

[Referring of course to *Hen. IV.*, Pt II. Act III. sc. ii. ll. 72-78. The
etymology being taken from the mouth of Mr. Shallow.]

Un. Theis things are very right, *Thomas*. Let me see now
the bookes of Martiall discipline.

Tho. I bought up all that I found have relation to warr and
fighting. . . .

Un. *Shakefpeares* Workes.—Why *Shakefpeares* Workes?

Tho. I had nothing for the pikemen before.

Un. They are plays.

Tho. Are not all your mufferings in the countrev fo, Sir?
Pray read on.

Ibid. p. 342.

The play is anonymous, but Mr. Bullen confidently attributes it to
Shirley, and supposes it to have been written about 1640 or 1642. At that
date the volume that Thomas purchased for his master would probably
have been the Folio of 1632. The jest on the title had already been made
with reference to Ben Jonson's 1616 edition of his "Workes."—H. A.
Evans.

[These extracts are given again, by oversight, more fully on p. 156-7.
They were sent earlier from the MS by Mr. S. L. Lee.—F.]

RICH. GOODRIDGE, CHR. CH., 1640.

*Were thy story of as much direfull woe,
As that, of Iuliet and Hieronymo :
Here's that would cure you : . . .*

(‘To the Authour upon his *Love-Melancholy*.’) Commendatory Verses,
sign. a 3, back, in

EPOTOMANIA / or / A Treatise / Discoursing of the
Essence, / Causes, Symptomes, Prog- / nosticks, and Cure
of / Loue, / or / *Erotique* / *Melancholy*. / *Written by* /
James Ferrand¹ / Dr of Physick / [Englisht by E. Chil-
mead] *Oxford*. / Printed by *L. Lichfield* and are to be /
sold by *Edward Forrest*. 1640.]

[Two of the other Christ Church commendators mention ‘Lucrece’ (b. kk ;
b. 5 bk), but evidently without reference to Shakspeare. (Richard West of
Christ Church, on sig. b 7, treats Ben Jonson as the great poet of the day :

“*As twere the only office of a Friend
To Rhyme, and 'gainst his Conscience to commend ;
And swear like Poets of the Post, This Play
Exceeds all Johnson's Works :*”

Noted by Mr. Hill.-P.)

The extract abuv is printed in Hunter's *Illustrations*, i.]—F. J. F.

¹ Jacques Ferrand.

GEO. LYNN, 1640.

To his Friend the Author, on his *Fancies Theatre*.

* * * * *

For, when th' inticing pleasure of thy Line,
 And teeming *Fancies* unexhausted Myne
 I view, me thinks the *Genius* of those *Three*
 Admired *Laureats* are ensphear'd in *Thee*,
 Smooth *Shakespeare*, neat *Randolph*, and wittie *Ben*,
 Flow in a mutuall sweetnesse from *Thy Pen* :

The | Fancies | Theater. | by | John Tatham | Gent. | . . .
London, | Printed by John Norton, for | Richard Best,
and are to be | sold at his Shop neere Grayes-Inne-| gate
in Holborne. | 1640. | Sign. () 8.*

W. Ling, who writes the last fore-praise poem to this play, doesn't deign
 (like so many other poetasters) to mention Shakspeare :—

“ Had I *Chapmans* Line or Learning, *Johnsons* Art,
Fletchers more accurate Fancie, or that part
 Of *Beaumont* that's divine, *Dun's* profound skill,
 Making good Verses live, and damning ill :
 I then would prayse thy Verses, which sho'd last
 Whilst *Time* ha's sands to run, or *Fame* a blast.”

F. J. F.

RICH. BRATHWAITE, 1641.

wee will now descend to such particulars, wherein these censorious *Timonists* (whose poore degenerate spirits are ever delighted most in detracting from women, or aspersing some unworthy disgrace upon their sexe;) usurpe this liberty, to lay upon their purest reputes a lasting infamy. Wee shall in every place heare calumnious tongues . . . inveighing against them in this manner: What vice is there extant, which is not in the practise of women frequent? . . . If young, they are lascivious: if old they are covetous. Their whole life a Comedy of errors: their formall feature a fardell of fashions. Alas poore Girles! Have you no *Defence* against such viperous tongues?

A / Ladies / Love-Lecture : / Composed, / and From The
Choi- / cest Flowers of / Divinitic and Humanitic / *Culled,*
and Compiled : / As it hath beene by sundry Personages
of emi- / nent qualitie, upon sight of some Copies di- /
spersed, modestly importuned: / To the memory of that
Sexes honour; for whose sweet / sakes he originally
addressed this Labour. / By Ri. Brathwait *Esquire* . . .
London, / Printed by Iohn Dawson, 1641. / *Section VII.*
p. 419 of "*The English Gentleman* . . . The third
Edition revised, corrected, and enlarged. 1641."

Reference to the book sent by Dr. Ingleby.—F. J. F.

* SHAKERLY MARMION, 1641.

Oh that I were a vail upon that face,
 To hide it from the world ; methinks I could
 Envie the very Sun, for gazing on you!

The / Antiquary. / A Comedy, / Acted by Her Maiestie's
 Servants / at / The Cock-Pit. / Written / By Shackerly
 Mermion, Gent. / London, / . . . 1641. Actus Secundus,
 sign. C 4 back

Probably referring to Romeo's

O that I were a gloue upon that hand,
 That I might touch that cheeke !

Romeo and Juliet, II. ii. 24.

J. O. HILL-P.

ABRAHAM COWLEY, 1641.

1. *Bla[de]*. Fare ye well Gentlemen. I shall see thee *Cutter* a brave Tapster shortly; it must be so i' faith, *Cutter*; thou must like *Bardolph* i' the play, the spigot weild. (D 3, col. 2)

2. *Aur[elia]* * * * I shall never hear my Virginals when I play upon 'um, for her daughter *Tabytha's* singing of Psalms. The first pious deed will be, to banish *Shakespear* and *Ben Jonson* out of the parlour, and to bring in their rooms *Marprelate*, and *Pryn's* works. You'll ne'er endure 't, Sir. You were wont to have a Sermon once a quarter at a good time; you shall have ten a day now.

The Guardian. / A Comedie / Acted before / Prince Charles
His Highness / at *Trinity-Colledge* in *Cambridge*, / upon
the twelfth of *March*, / 1641. Written by / Abraham
Cowley : / London, Printed for *John Holden*, at the Anchor
in / the New Exchange. 1650. /

But it is worth noting that in his revision of the *Guardian*, "printed in 1663, the scene London in the year 1658" and called "Cutter of Coleman Street", (1) was wholly omitted, and the *Shakespear* of (2) altered to *Fletcher*.

In 1 (Act IV. sc. iii.) the reminiscence is to the *M. Wives of W.*, I. iii., and the last words to *Pistol's*

"O base Hungarian wight ! wilt thou *the spigot wield ?*"

In 2 (Act IV. sc. vii.) we have some evidence that *Shakespeare* and *Ben Jonson* were then the most popular dramatists, more popular than *Beaumont* and *Fletcher*, so often classed with them as the excelling tri- or quadr-umvirate.—B. N.

FRESH ALLUSIONS TO SHAKSPERE

THIRD PERIOD.

1642—1659.

(From the Closing of the Theatres to the Stuart Restoration.)

JAMES SHIRLEY, 1642, 1635.

“Stand off, gentlemen,—let me see—which? Hum! this?—no; th’ other! Hum! send for a lion and turn him loose; he will not hurt the true prince.”

The Sisters (licenst in April, 1642, printed in 1652),
Act V. sc. ii. *Works*, ed. Gifford, by Dyce,
1833, v. 421.

These are Piperollo’s words when he’s in doubt whether Farnese (the Prince of Parma) or the disguised Frapolo, the chief bandit, is the true prince. Gifford says ironically, “A *sneer* at Shakspeare! unnoticed by the commentators.” A good-humour’d allusion, there no doubt is,—to Falstaff’s “but beware instinct: the lion will not touch the true prince” (1 *Henry IV*, II. iv. 300),—but no sneer.

Arcadius. Thou art jealous now;
Come, let me take the kiss I gave thee last;
I am so confident of thee, no lip
Has ravish’d it from thine.

1635. *The Coronation*, Act II. sc. i. *Works*, ed.
Gifford, & Dyce. 1833, vol. iii. p. 474.

‘This pretty thought,’ says Gifford,—without any need for the remark,—is from Shakspeare:

“this kiss
I carried from thee, dear, and my true heart
Hath virgin’d it e’er since.”—*Coriolanus*.’

The *Coronation* “was licensed in February 1634-5, as the production of Shirley; but from some cause or other it is attributed to ‘John Fletcher,’ in the title-page of the first edition, (“Written by John Fletcher, Gent.”) printed in 4to in 1640, though Fletcher had been dead ten years prior to its first appearance on the stage.”—*ib.* p. 457.

See too iv. 36, 437, 462 (Varges).—F. J. F.

JOHN MILTON, 1642.

(1). But since there is such necessity to the hear-say of a Tire, a Periwig, or a Vizard, that Playes must have bin seene, what difficulty was there in that? when in the Colleges so many of the young Divines, and those in the next aptitude to Divinity, have bin seene so oft upon the Stage, writhing and unboning their Clergie limmes to all the antick and dishonest gestures of Trinculo's, Buffons, and Bawds; prostituting the shame of that ministry, which either they had, or were nigh having, to the eyes of Courtiers and Court Ladies, with their Groomes and *Mademoiselles*.

p. 14, ed. 1642. (*Milton's Prose Works*, ed. Symonds, 1806, ii. 221.)

(2). I had said, that because the Remonstrant was so much offended with those who were tart against the Prelats, sure he lov'd toothlesse Satirs, which I look were as improper as a toothed Sleekstone. This Champion from behind the Arras cries out that those toothlesse Satyrs were of the Remonstrants making; and armes himselfe here tooth and naile, and *horne* to boot, to supply the want of teeth, or rather of gumms in the Satirs. And for an onfet tels me that the simily of a Sleekstone

*shewes I can be as bold with a Prelat as familiar with a
Laundress.*

An / Apology / Against a Pamphlet / call'd / A Modest Con-
futation / of the Animadversions upon / the Remonstrant
against / Smectymnuus. / [in MS. by m^r Milton / ex dono
Authoris /] London, / Printed by E. G. for *John Rothwell*,
and are / to be sold at the signe of the Sunne / in *Pauls*
Church-yard. 1642. / Sect. 6, p. 32. (M.'s *Prose Works*,
Bohn's Stand. Libr. iii. 140.)

In (1)—sent by H. E. S.—Milton's *Trinculo* is from Shakspeare's *Tem-
pest*; in (2) his Champion crying out from behind the Arras, is from Shak-
spere's Polonius, *Hamlet*, III. iv. 22.

"*Smectymnuus* was a pamphlet written by 5 Presbyterian divines— Stephen
Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen,
William Spurstow (of whose initials the name is a compound)—against
episcopacy." Bp. Hall answerd it. Milton answerd him. Then Hall (?)
rejoind, declaring that Milton's phrazes showd he had pikt em up in
Brothels and Playhouses. This malignant libel fired Milton, and he lasht
his traducer in the way that such sccondrelly insinuations deservd.
Milton's indignant vindication of the purity of his early manhood is very
fine.—F. J. F.

SIR THOS. BROWNE, 1642.

If their¹ be any truth in Astrology, I may outlive a Jubile, as yet I have not seene one revolution of *Saturne*, nor have my pulfe beate thirty yeares, and [yet²] excepting one, have seene the ashes, and left under ground, all the Kings of *Europe*, have been contemporary to three Emperours, foure Grand Signiours, and as many Popes; me thinkes I have out-lived my selfe, and begin to be weary of the Sunne.³

Religio Medici. Printed for Andrew Crooke. 1642. p. 78-9. (§ 40, p. 93, ed. 1643.)

Macbeth, V. v. 49: I gin to be a weary of the sun.

E. PHIPSON and F. J. F.

¹ there. ed. 1643.

² and yet. 1643.

³ same, 1st. ed. 1642 (*spurious*). The first authorized edition of 1645, reads 'Sunne,' p. 87, § 40.

JOHN CLEVELAND, ? about 1644 (died 1658).

But once more to fingle out my embofs'd Committee-man; his Fate (for I know you would fain fee an end of him) is either a whipping Audit, when he is wrung in the Withers by a Committee of Examinations, and fo the Spunge weeps out the Moisture which he had soaked before; or else he meets his Paffing-peal in the clamorous Mutiny of a Gut-foundred Garrifon: for the Hedge-sparrow will be feeding the Cuckow, till he miftake his Commons and bites off her head.

The Character of a Country-Committee-man, with the Earmark of a Sequestrator. Clievelandi Vindicix; or Clieveland's Genuine Poems, Orations, Epistles, &c. . . . London . . . 1677, p. 100.

The allusion is, I suppose, to *Lear*, I. iv. 235—

“*Foole*. For you know Nunckle, the Hedge-Sparrow fed the Cuckoo so long, that it's had it head bit off by it young, so out went the Candle, and we were left darkling.” I *Folio*, p. 288, col. 2.

For the probable date, see *Centurie*, p. 254.—F. J. F.

SIR RICHARD BAKER, 1645.

and therefore where he [Prynne, author of 'Histriomastix'] hath entituled his *Book, A Tragedie of Actours*; he should, if he had done right, have entituled it, *A Comedie of Errours*.

Theatrum Redivivum, (a posthumously published work :
Sir R. B. died in Feb. 1645). 1662. p. 96.

This book, an answer to Prynne, is singularly wanting in contemporary references or allusions of any kind, English or European.—B. N.

ANONYMOUS, ab. 1645 (?).

Act the first. [leaf 1]

Enter Captaine Vnderwit and his man Thomas.

* * * * *

Tho: and so the Land has parted you, [leaf 1, back]

Vn. thou saist right, Thomas, it lies betweene both our houses
[leaf 2] indeed, but now I am thus dignified, (I thinke that's a
good word) or intituled is better, but tis all one, since I am made
a Captaine—

Tho: by your owne desert, and vertue

Vn. thou art deceaud, it is by vertue of the Commission, the
Commision is enough to make any man an Officer without desert
Thomas, I must thinke how to provide mee of warlike accomt-
ments, to accomodate, which comes of Accomodo. Shakespeare
the first, and the first

Tho: No Sir it comes of so much money disburs'd

* * * * *

Vn: let me see now, the bookes of Martiall dis-
cipline. [leaf 18]

[/f. 18, bk.] Tho: I bought vp all, that I found haue relation to
warr, and fighting . . .

Vn: . . . Item. the sword salue, . . . the Buckler of
faith . . . A booke of mortification . . . Item the gunpowder
treason, and the Booke of Cannons Shakespeares
workes—why Shakespeares workes?

Tho: I had nothing for the pikemen before,

Vu: they are playes,

Tho: Are not all your mufferings in the Countrey, fo, fir?
pray read on.

Harleian MS. 7650 (in MS. at the end of the printed Catalog, vol. iii), formerly Sloane or Additional MS. 5,001: A Comedy without name or date, but probably soon after 1640, as it says, on leaf 2 back, "considering the league at Barwick¹, and the late expeditions wee may find some of these things [books on Tacticks] in the North, or else speake with some reform'd Captaine, though he be a Catholicke, and it may bee wee may haue them at cheaper rates."

The "accomodate, *acomodo*," is Shallow's comment on Bardolph's "a Souldier is better accommodated, then with a wife:" 2 *Henry IV*, III. i. 72: "Better accommodated, it is good, yea indeede is it: good phrases are surely, and euery where commendable. 'Accommodated', it comes of *Accomodo*: very good, a good Phrase."

The only treaty—called the Pacification—of Berwick known to me is dated June 18, 1639. When the Scotch, aided by the French, were in insurrection and had taken the Covenant, Charles advanced to the North with 23,000 men. The camp came to Berwick, and Charles himself negotiated a peace, and soon after disbanded his army.

The Scotch Parliament advanced, a few months later, other claims, and Charles had to renew the war, and in May 1640 an English army went North again to resist the Scotch advance into England.

The mention in the play of Tarleton, 'No Jokes since Tarleton died,' or something of the sort, would not be likely after 1660. —SIDNEY L. LEE.

¹ Supposed to refer to the Pacification of Berwick: Charles I's agreement with the Scotch in arms against him.

ROBERT WILD, 1646 (?).

Shakefpear.

Invent[ion]. His Quill as quick as Feather from the Bow!
 O who can such another *Falstaff* show?
 And if thy learning had been like thy Wit,
Ben would have blusht, and *Johnfon* never writ.

Fur[or Poeticus]. Pish.—I never read any of him but in Tobacco papers and the bottom of Pigeon-Pies.—But he had been a Curate to the Stage so long, that he could not choofe but get some ends and bottoms;—I, and they were his Fees too;—
 But for the fine and true Dramatick Law,
 He was a Dunce and scribled with a Straw.

The Benefice. A Comedy. By R[obert] W[ild] D.D.
Author of Iter Boreale. Written in his Younger Days:
Now made Publick for Promoting Innocent Mirth
London. MDCLXXXIX. p. 10.

Internal political allusions prove this play to have been written about 1646. It is obviously imitated from the anonymous 'Returne from Parnassus' first published in 1606. Besides the Shakspearean criticism, are passages dealing with Ben Jonson, Beaumont and Fletcher, and 'Tom Randolph's Poems.' For an account of the author see *Poems by Robert Wilde, D.D.*, one of the ejected ministers of 1662, with a historical and biographical preface and notes by the Rev. John Hunt. London, 1870.—S. L. LEE.

* SAM. SHEPPARD, 1647.

Suck[-dry]. We are in an excellent humour—lets have the tother quart.

Com[mon-curse]. Rare rogue in Buckram—thou shalt goe out a wit, and vie with *Martin Parker*,¹ or *John Tailor*.²

The | Committee-|Man Curried. A Comedy presented to the view of all Men. Written by *S. Sheppard*, Printed Anno Dom. 1647. 4to. Act. 3, p. 7.

F. J. F.

Having regard to the great popularity of *Hen. IV*, this may be an allusion to Falstaff's 'rogues in buckram': though a buckram lord, rogue, man, &c. was a common phrase. C. M. I.

¹ The Ballad-Writer.

² The Water-Poet.

J. S., 1648.

With reference to Mr. Bullen's letter printed on the next page, and issued in my *Stubbes*, Part I, 1879, a note of mine appeared in the *Athenæum* of April 3, 1880, saying that I had chanced to take up *Wits labyrinth* "in the British Museum, and opening it at p. 19, my eye caught at once a line of Petruchio's remonstrance with Kate before she touches his meat :—

The poorest service is repaid with thanks.

Taming of the Shrew, IV. iii. 45.

As this line is not in the 'Taming of a Shrew,' 1594, it negatives Mr. Bullen's supposition that J. S., the compiler of 'Wit's Labyrinth,' had access only to Shakspeare's historical plays and 'Titus.' That J. S. was Shirley the dramatist I don't for a moment believe. There are other J. S. initial books in 1639, 1643, 1660, 1664, &c."—F. J. F.

1648. J. S.

“Wit’s labyrinth. Or a briefe and compendious Abstract of most witty, ingenious, wise and learned Sentences and Phrases. Together with some hundreds of most pithy, factious and patheticall, complementall expressions. Collected, compiled, and set forth for the benefit, pleasure, or delight of all, but principally the English Nobility and Gentry. *Aut prodesse aut delectare potest.* By J. S. Gent. London, printed for M. Simmons, 1648, 4to, 53 pages.

“The quotations which [this volume] contains are strung together apparently without any order or arrangement, and without any indication of the sources from which they are derived. No name, in fact, of any author whatever is mentioned. The following, however, I have identified as being from Shakspeare, and, with the aid of Mrs. Cowden Clarke’s valuable Concordance, I have appended to them the exact positions which they occupy in the Shakspearean dramas:—

- ‘Suspicion always haunts the guilty mind.’—*Henry VI.*, Act v. sc. 3.
- ‘Discretion is the better part of valour.’—*Henry IV.*, Act v. sc. 4.
- ‘Uneasie lyes the head, that wears a Crowne.’—*Henry IV.*, Act iii. sc. 1.
- ‘Thieves are ‘Diana’s Foresters or Gentlemen of the Shade.’—*Henry IV.*, Act i. sc. 2.
- ‘No beast so fierce but knows some touch of pity.’—*Richard III.*, Act i. sc. 2.
- ‘That wrens may prey where eagles dare not perch.’—*Richard III.*, Act i. sc. 3.
- ‘O Tiger’s heart wrapped in a woman’s hide.’—*Henry VI.*, Act i. sc. 4.
- ‘Better than he have yet worn Vulcan’s badge.’—*Titus Andronicus*, Act ii. sc. 1.
- ‘Even such kin as the parish heifers are to the town-bull.’—*Henry IV.*, Act ii. sc. 2.
- ‘The Fox barks not when he would steal the lamb.’—*Henry IV.*, Act iii. sc. 1.
- ‘Did ever Raven sing so like a Lark?’—*Titus Andronicus*, Act iii. sc. 1.
- ‘The Raven doth not hatch a Lark.’—*Titus Andronicus*, Act ii. sc. 3.
- ‘Thanks, the exchequer of the Poor.’—*Richard II.*, Act ii. sc. 3.

“I have thus verified thirteen distinct quotations from Shakspeare in this little work, and I believe that there are still more. Of those which I have traced, it is singular that all except three are from the English historical plays, and that the three exceptions are from ‘Titus Andronicus.’ This would almost show that the compiler, whoever he was, had access only to those particular dramas, and not to any complete edition of Shakspeare’s plays, either the 1623 edition or the 1632 edition. Otherwise we might have expected passages from the greater dramas, ‘Hamlet,’ ‘Macbeth,’ ‘Lear,’ ‘Romeo and Juliet,’ ‘Othello,’ ‘The Tempest,’ &c.

“And now the question arises, Who was the compiler? Who was ‘J. S. Gent.’? The first name one thinks of is that of James Shirley, a dramatist himself, and the last of the glorious band in whom there survived somewhat of the genius of Shakspeare,—Marlowe, Webster, and Beaumont and Fletcher.

“Shirley, besides being a dramatist, was a clergyman of the Church of England who turned Catholic. He was also a schoolmaster, and the Latin quotation of the title-page, together with another Latin quotation in the preface, might lead one to suppose that the compilation was his. But the style and manner of the preface are altogether unworthy of him. Here is a passage from it:—

“‘And lastly although this Poem [work?] is but a collection of divers sentences, phrases, &c., as appeareth in the Title (not methodically composed or digested), it being impossible in a subject of this nature so to doe, but promiscuously intermixt with variety and delight, which many yeares since, in times of my better prosperity, I gathered out of some hundreds of Authors, never having the least thought of putting it to Presse: yet now,’ &c. Then he goes on, in the style usual then as at present, to say that he was prevailed on by the importunities of friends ‘to put it into print,’ &c.

“Perhaps some one else may be more fortunate in discovering the name of the compiler.”

HENRY TUBBE, 1648-54.

Th' Example of his Converfation
 With fuch an high, illuftrious vigour fhone,
 The blackeft Fangs of bafe Detraction
 Had nothing to traduce or faften on.
 His very Lookes did fairely edifie ;
 Not mask'd with forms of falfe Hypocrifie :
 A gracefull Aspect, a Brow fmoth'd wth Love,
 The Curls of Venus, with the Front of Jove ;
 An Eye like Mars, to threaten & command
 More than the Burnifh'd Scepter in his Hand :
 A Standing like the Herald Mercurie ;
 A Gefture humbly proud, & lowly high ;
 A Mountaine rooted deepe, that kif'd the Skie,
 A Combination and Formalitie
 Of reall Features twifed in a String
 Of rich Ingredients, fit to make a King.

*Harleian MS. 4126, leaf 50 (or 51 by the 2nd numbering),
 back. Epistles, Poems, Characters, &c., 1648-1654, by Hy.
 Tubbe of St. John's College, Cambridge: from Elcg. VI on
 "The Roiall Martyr," Charles I.*

[The Passage was first pointed out by Mr. Halliwell, and was sent by me to the first number of the new monthly, the *Antiquary*. It is somewhat odd, that though Tubbe uses Shakspeare's lines on Hamlet's Father—

See what a grace was seated on his Brow,
Hyperions curls, the front of Ioue himselfe,
 An eye like Mars, to threaten or command
 A Station, like the Herald Mercurie

New lighted on a heauen-kissing hill :
 A Combination and a forme indeed,
 Where euery God did seeme to set his Scale,
 To giue the world assurance of a man.

1st Folio, Trag., p. 271, col. 1,

yet he doesn't name Shakspeare as one of the Learned Ghosts who are to greet him and his friend in Elysium, lf. 37 (or 39), back : "the great Shadow of Renowned BEN," and "Ingenious Randolph"¹ are the only two specified for that honour.—F. J. F.]

¹ Epistles I. f. 37, 39.

Our Spirits shall intermix, & weaue their knots ;
 Free from the trouble of these earthly Grotts ;
 Thence winged flie to the Elysian groves,
 Where, whilst wee still renew our constant Loves,
 A Thousand Troops of Learned Ghosts shall meet
 Us, and our Comming thither gladly greet.

[back]

First the Great Shadow of Renowned BEN
 Shall giue us hearty, joyfull Wellcome : then
 Ingenious Randolph from his lovely Arms
 Shall entertaine us with such mighty charms
 Of Strict Embraces, that wee cannot wish
 For any comforts greater than this Blisse.

ANON. 1649.

*Here to evince that scandal has been throun
Upon a name of honour ; charactred
From a wrong person, coward and buffoon ;
Call in your easy faiths, from what you've read
To laugh at Falstaffe ; as a humour fram'd
To grace the stage, to please the age, misnam'd.*

*No longer please yourselves to injure names
Who lived to honour : if, as who dare breathe
A syllable from Harry's choice, the Fames,
Conferr'd by Princes, may redeem from death ?
Live Fastolffe then ; whose Trust and Courage once
Merited the first Government in France.*

Stanza 136. 139

*Τριναρχωδια : The several Reigns of Richard II, Henry
IV, and Henry V, MS. 8vo., 1649, in Hen. V.*

*howe'er the heaps
May crowd, in hungry expectation all,
To the sweet Nugilogues of Jack and Hal.
ib. Stanza 138.*

*Then, from his bounty, blot out what may rise,
Of comic mirth, to Falstaff's prejudice.*

Stanza 140.

The first two stanzas above are from William Oldys's *Life of Sir John Fastolf* in "A General / Dictionary, / Historical and Critical : / in which / A New and Accurate Translation / of that of the Celebrated / Mr. Boyle, /

with the Corrections and Observations printed / in the late Edition at *Paris*, is included, and interspersed / with several thousand Lives never before published. / . . . London. M D CC XXXVII. vol. 5, p. 195, note. Oldys says that as Shakspeare's trespass was poetical, we shall end with a poetical animadversion taken from an original *Historical Poem on Three of our Kings*; in the possession of the writer of this article. Herein the Poet has five stanzas of reproof for this liberty taken on the Stage in derogation of our Knight; but, for brevity, shall at present repeat only these two," those above.

In his article on Fastolff¹ in the *Biographia Britannica*, 1793, Oldys quotes the few more lines, given above, from two more of the 5 stanzas he names in his first article. Yowell, in his account of Oldys in 3 *N. & Q.* i. 85 (Feb. 1, 1852), has a note by Bolton Corney, saying that the MS. of the *Trinarchodia* passed into the hands of "J. P. Andrews: Park describes it, *Restituta*, iv. 166."

The first 2 stanzas above were quoted by Mr. Halliwell in his *Character of Falstaff*, 1841, p. 44, as from "An anonymous and inedited poet of the early part of the seventeenth century, whose MS. works were formerly in the possession of Oldys," with no other reference. This designedly vague way of referring to other men's quotations—when he refers to em at all—is Mr. Halliwell's normal one, and cannot be too strongly condemnd. It is unfair to the original quoter, and unfair to the reader, on whom is thrown the nuisance of a long search when he wants to find the original quotation, and remove Mr. H.'s later needless alterations of italics, &c. in it.—F. J. F.

¹ Said in the B. Mus. Cat. to be revised and enlarged by Nicols.

1651.

This champion from behind the arras cries out,

Milton's *Smectymnus*. Bohn's Edⁿ. of Pr. Works, p. 140.

An allusion to Polonius in *Hamlet*. Sent by H. E. S.

RICHARD WHITLOCK, 1652.

THE INDEX

Mans speculation a comedy of errours, and imployments much
ado about nothing, 319

ΖΩΤΟΜΙΑ, | Or / Observations / On The / Present
Manners / Of The / English : / *Briefly Anatomizing the
Living | by the Dead.* / With / an Usefull Detection / Of
The / Mountebanks of both Sexes. / By *Richard Whit-
lock*, M.D. Late Fellow of / *All-Souls* Colledge in
Oxford. / *London,* / Printed by *Tho. Roycroft*, and are to
be sold by / *Humphrey Moseley*, at the Princes Armes in /
St. Pauls Church-yard, 1654. / (The 4 of 1654 is crost
thru, and the day of buying, Jan. 24, 1653 [-4], written in.)

There is no allusion to Shakspeare's plays abuv-named, at p. 319, and the book is so full of classical references, tho' alluding to Lord Bacon, Ben Jonson, Rabelais, &c., that I doubt Shakspeare allusions occurring elsewhere than in its Index. Dr. Ingleby named the book to me as having an Allusion.

—F. J. F.

FRANCIS KIRKMAN, 1652.

TO

His much honored Friend

WIL. BEESTON Esq; .

Worthy Sir,

*D*ivers times (in my hearing) to the admiration of the whole Company, you have most judiciously discoursed of Poësie: which is the cause I presume to chuse you for my Patron and Protector; who are the happiest interpretor and judg of our English Stage-Playes this Nation ever produced; which the Poets and Aëtors of these times, cannot (without ingratitude) deny; for I have heard the chief, and most ingenious of them, acknowledge their Fames & Profits essentially sprung from your instructions, judgment and fancy. I am vers'd in Forraign tongues and subscribe to your opinion, that no Nation ever could glory in such Playes, as the most learned and incomparable Johnson, the copious Shakeſpear,* or the ingenious Fletcher compos'd; but I beleeve the French for amorous language, admirable invention, high atchievements, honorable Loves inimitable constancy, are not to be equalled: and that no Nation yeilds better Arguments for Romance Playes (the only Poëms now desired) then the French: Therefore, and for you have I translated the Adventures and Loves of Clerio and Lozia; and I doubt not though they fail to receive encouragement from you, your son Mr George Beeston (whom knowing men conclude a hopeful inheritor of his Fathers rare ingenuity) may receive them with a gracious allowance.

The Epistle Dedicatory to *The Loves and Adventures of Clerio & Lozia.* A Romance. Written Originally in French, and Translated into English By Fra. Kirkman, Gent. London [Aug. 3] Printed by J. M. and are to be sold by William Ley, at his shop at Pauls Chain. 1652. Sign. A 2, A 3. —F. J. F.

The Epistle Dedicatory is sign'd 'Fra. Kirkman, jun.'

* Catchword. Sheak-

RO. LOVEDAY, 1652.

Vpon BELLEY'S IPHIGENES,
better'd into *English* by the Inge-
nious Pen of His Dear Brother,
Major WRIGHT.

I Need not injure Truth to Blazon thee
(*Wer't in my pow'r*) with Wit's false Heraldrie:
*For, but to give thee all thy due, would swell
Too high, and turne the Reader Infidell.
I'le onely tell him, hee'll finde nothing here,
But what is Manly, Modest, Rich and Cleare.
No Dropfi'd Monster-words, all sweet, and cleane
As the smooth Cheeke of bashfull Iphigene;
Who, as thy Pen has made her woo'd and woee,
Might passe for Venus and Adonis too.*

J. O. HIL.-P.

NATHANIEL HOOKE, 1653.

The Heavens court thee, Princely *Oberon*
 And *Mab* his Emp'resse both expect thee you,
 They wait to see thee, sport the time away,
 And on green beds of dazies dance the hay ;
 In their small acorn pofnets, as they meet
 Quaffe off the dew, lest it should wet thy feet."

Hooke's *Amanda*, 1653, p. 47.

Possibly an allusion to Shakspeare's Fairy King and Queen.—R. ROBERTS.

" If *Owen Tudor* prais'd his Madams hue
 'Cause in her cheeks the *rose* and *lilie* grew,
 Thou'rt more praise-worthy then was *Katherine*,
 There's fresher *York* and *Lancafter* in thine :
 Had thy sweet features with thy beauty met
 In *William de-la-pool's* faire *Margaret*,
 The *Peers* surpriz'd had never giv'n consent,
 For th' *Duke of Suffolks* five years banishment,
 For the Exchange of *Mauns*, *Anjou*, and *Main*,
 T' haue giv'n a kingdom for thee had been gain :"

Hooke's *Amanda*, 1653, p. 71.

Possibly an allusion to the Shakspearean Henry VI. Plays.—R. R.

1653. RICHARD FLECKNOE, 1656.

1653.

THE HISTORY OF CARDENIO. A Play, by Mr. Fletcher and Shakspeare. Entered on the book of the Stationers' Company, Sept. 9, 1653; but we believe never printed. It has been suggested that this play may possibly be the same as *The Double Falsehood*; afterwards brought to light by Mr. Theobald. 1812. Baker's *Biogr. Dram.*, ii. 306, col. 1.

RICHARD FLECKNOE, 1656.

*On the Play of the life and death of Pyrocles, /
Prince of Tyre.*

A *Rs longa, vita brevis, as they say,*
But who inverts that saying, made this Play.

The | Diarium, | or | Journall: ¹ *| 1656 [p. 96]. Halliwell's
Folio Shakespeare, xvi. 70. See too Centurie, p. 173.*

¹ Divided into 12. *Fornadas* / in / Burlesque Rhime, / or / Drolling Verse, / With divers other pieces of the / same Author. / . . . London, / Printed for *Henry Herringman* at the sign of / the Anchor in the lower walk of the New- / Exchange, 1656 [March 28]. "I . . . take thee aside from the Title-page, & tell thee my name is *Richard Fleckno*." Sign. A 4.—F. J. F.

1660.

DAVENPORT, ROBERT . . . was also the author of the following:
9. *Henry I.* and *Henry II.*

It does not appear whether these are one or two plays. In the book of the Stationers' Company, they are said to be written by Shakspeare and Davenant.

1812. Baker's *Biogr. Dram.*, vol. I. Pt. 1, p. 176-7.

EDMUND GAYTON, 1654.

*Unà Eurufque Notufque ruunt, Creberque procellis,
Affricus, & vastos volvunt ad littora Fluctus,
Qua data porta ruunt, & terras turbine perflant.*

Which in plaine English read you thus,

Supposing *Sancho Æolus* :
*And with both hands his belly preffing,
Blow winds faith he, upon my blessing ;
When that the Port-hole opes, or his buck door,
Out goe the Winds, East East, Nore and by Nore.
These fly about, and like the Bawdy wind,
(Sweet breath'd or no) kiffè all they meet or find ;
There is no guard againft 'um, though you compasse
Your Nose, they have priviledge (as the Trump has)
To goe about :*

Pleasant / Notes / upon / Don Quixot. / By Edmund
Gayton, Esq ; / [motto from Juvenal.] London, / Printed
by *William Hunt*. MDCLIV. p. 106.

The quotation is from *Othello*, IV. ii. 78 :

“What committed ?
Heaven stoppes the Nose at it, and the Moone winks :
The budy winde that kisses all it meetes,
Is hush'd within the hollow Myne of Earth,
And will not hear 't. What committed ?”

Part sent-in by Mr. Hill.-P.

For several other Allusions in Gayton, see *Centurie*, p. 299.—F. J. F.

ALEXR. BROME, 1654.

Val[entia]. What are you fir? whence are you? what's your name?

Pro[spero]. I am your friend, should you desire to know
What my name is, alas my name's your foe.

Val. Being my friend, and court me in this kind,
You should have come and left your name behind.

Pro. I should indeed, my name is *Prospero*.

Val. Prince *Prospero*, and the Duke *Verona's* Son,
Our profest Foe?

Pro. Give me some other name,
Call me your friend and I am not the fame.

Val. Y' are not the fame, you are th' adven'trous Knight
That from the Forrest-treaſon fav'd my Father.

Pro. I was Prince *Prospero* when I reſcu'd him,
And ſo continued till I ſaw your face;
But as my heart within your eye was toſt,
At once my hatred and my name I loſt.

*The | Cunning | Lovers. | A | Comedy. | As it was Acted
with great Applauſe, | by their Majesties Servants | at
the private Houſe | in Drury Lane. | VVritten by |
Alexander Bromes, Gent. | London, Printed for Will.
Sheares, at the Bible in S. Pauls | Churchyard, neare the
little North doore, 1654. | Act II. Scene I. p. 24.*

[*ib.* Act IV. Scene I. p. 44-5]. *Clo[une]*. I have a fute to
your Grace.

Man[tua]. Thy buſineſs Groome?

Clo. That for the good news I have brought you I may have
ſome guerdon, ſome remuneration, as they ſay.

Man. This thy reward be, since by thy occasion
 My Dutcheſs of her beſt wits is depriv'd,
 Wander for ever like a baniſh'd *Caine*,
 Till of her fence ſhe be poſſeſt againe
 Dare not ſo neare our Court :

Clo. Baniſh, what's that? can any man tell me what it means?
 let me ſee; Baniſh'd . . . the meaning of it may be, give him
 a hundred Crowns . . . Baniſh'd? I will go ſeek out ſome
 wife man or other to tell me what the word meanes, and what
 ſum of money I may demand of the Duke's Treafurer; Baniſh'd—

Enter Montecelſo.

. . . my friend, what are you?

Mon. Sir I profeſſe my ſelfe to be a wife man.

Clo. Then you are the man that I deſire to meet, for I was
 ſeeking a wife man to tell me the meaning of a ſtrange word
 it was my fate to bring the news to the Court . . .
 now demanding reward for my news, the Duke out of his
 bounty ſaid, he would baniſh me the Court; now I would ſaine
 know what ſum of money the word baniſh'd ſignifies.

“The converſation between Valentia and Proſpero recalls that between
Romeo and Juliet, Act II. ſc. ii. ll. 33—61. The ſcene with the Clown and
 Mantua as to ‘guerdon’ and ‘banish’ ſeems founded on Coſtard's ‘re-
 muneratation’ in *Love's Labours Lost*, Act III.”—*Centurie*, p. 429.

—F. J. F.

J. QUARLES, 1655.

“The Rape of

L U C R E C E,

Committed by

TARQUIN the Sixth ;

AND

The remarkable judgments that befel him for it.

BY

The incomparable Master of our *English Poetry*,

WILL: SHAKESPEARE Gent.

Whereunto is annexed,

The Banishment of TARQUIN:

Or, the Reward of Lust.

By J. QUARLES.

[woodcut, wreath round I·S W G]

L O N D O N.

Printed by J. G. for *John Stafford* in George-yard
neer Fleet-bridge, and *Will: Gilbertson* at
the Bible in Giltspur-street, 1655.”

[In the Brit. Mus. Case Copy of this book, there is a Portrait of Shakspeare on the frontispiece.—F. J. F.]

SAMUEL HOLLAND¹, 1656.

They had no sooner finished their Ditty, but behold, Madam *Gylo* (apparelled in a loose vestment, her haire bound up in a carnation Cawl, which excellently became her) appeared (like another *Juliet* ready to receive her beloved *Romeo*) on the Battlements.

Don Zara Del Fogo : | A | *Mock-Romance.* | Written Originally in the *Brittish* | Tongue, and made *English* by a | person of much Honor, | *Basilios Mosophilus.* | With a Marginall Comment | Expounding the hard things of | the History|. *Si foret in terris rideret Democritus.* | *London*, Printed by *T. W.* for *Tho. Vere*, | at the sign of the Angel without / Newgate. 1656. p. 58.

A skit on Don Quixote by Samuel Holland. (Noted by Mr. HIL.-P.)

F. J. F.

¹ See *Centurie*, p. 302.

T. GOFF, 1656.

In T. Goff's *Careless Shepherdess*, a Tragi-Comedy,¹ 1656, there is "An exact and perfect Catalogue of all *Playes* that are Printed." It gives to Shakspeare, by name, only—

As you like it.	Hen[r]y 8.
Comedy of errors.	Julius Cæsar.
Coriolanus.	London Prodigall.
Cincibiline [<i>so</i>]	Leyre and his three daughters.
Edward 2.	Meafure for Meafure.
Edward 3. ²	Mackbeth.
Edward 4.	Moor of Venice.
Henry the 4. both parts.	Richard the 3.
Henry 5.	Taming of a Shrew.
Henry 6 three parts.	Tempest.

But it mentions also, without any author's name,

Alls well that ends well.	Richard the 2.
Antonio and Cleopatra.	Rome[o] and Juliet.
Gentleman of verona. ³	Titus and Andronicus.
Hamlet Prince of Denmark.	Troiles and Crefida.
Loves labor loft.	Two Gentlemen of Verona. ³
Marchant of Venice.	Two Noble Kinfmen.
Midfommer nights dream.	Twelfth night.
Much adoe about nothing.	Timon of Athens.
Pericles Prin[c]e of Tire.	Winters Tale.

¹ The / Careles Shepherdess. / A Tragic Comedy. / * * * / Written by T. G. M^r of Arts / * * * With an Alphebetically Catalogue of all such Plays / that ever were Printed. / London printed for *Richard Rogers* and *William Leg*, / and are to be sould at *Pauls Chaine* / nere Doctors commons, / 1656. / 8vo.

² So here's an assignment of this 'Pseudo-Shakspeare' play to our great dramatist, nearly a hundred years before Capel in 1760. But it is of little or no worth, as *Edward II.* is Marlowe's, and *Edward IV.* Heywood's.

³ Are these not the same?

? EDWARD ARCHER, 1656.

An Exact and perfect CATALOGUE of all the PLAIES that were ever printed; together, with all the Authors names; and what are Comedies, Histories, Interludes, Masks, Pastorels, Tragedies: And all these Plaies you may either have at the Signe of the *Adam and Eve*, in Little Britain; or, at the *Ben Johnson's Head* in Thredneedle-street, over against the Exchange.

Arraignment of Paris	T	<i>Will. Shakespeare</i>
As you like it	C	<i>Will. Shakespeare</i>
All's well that ends well	I	<i>Will. Shakespeare</i>
Antonio and Cleopatra	T	<i>Will. Shakespeare</i>
Comedy of errors	C	<i>William Shakespeare</i>
Cymbelona	T	[no name]
Coriolanus	T	<i>William Shakepear</i>
Chances [Beaumont & Fletcher. Fol. 1647.]	C	<i>Will Shakepear</i>
Cromwells historie	H	<i>William Shakepere</i>
Gentleman of Verona	C	<i>William Shakespeare</i>
Hoffman [Hy. Chettle]	T	<i>William Shakespeare</i>
Hamblet prince of den	T	} <i>Will. Shakespeare</i>
Henry Fourth, both parts	H	
— Fifth	H	
— Sixth 3 parts	H	
— Eight	H	
Hieronimo, both parts [Kyd's]	H	<i>Will. Shakespeare</i>
Julius Cæsar	T	<i>Will. Shakespeare</i>

John, K. of England, both parts ¹		<i>Will. Shakespeare</i> . . .
London prodigall	C	<i>Will. Shakespear</i>
Loves labor lost ²	C	<i>Will. Shakespeare</i>
Merry divell of Edmond [? T. Brewer]	C	<i>William Shakespeare</i> . . .
Mucidorus	C	<i>Will. Shakespeare</i>
Merchant of Venice	C	<i>William Shakespeare</i> . . .
Merry wives of windfor	C	<i>William Shakespear</i> . . .
Midfommer nights dream	C	<i>William Shakespear</i> . . .
Much a doe about nothing	C	<i>Will. Shakespear</i>
Meafure for Meafure	C	<i>Will. Shakespear</i>
Magbeth	T	<i>Will. Shakespeer</i>
Othello	T	<i>Will. Shakespeare</i>
Puritan Widow	C	<i>Will. Shakespeare</i>
Pyrocles prince of Tyre	C	<i>Will. Shakespeare</i>
Roman actor [Massinger]		<i>William Shakespere</i>
Romeo and Juliet	T	<i>William Shakespear</i> . . .
Richard 2d.	T	<i>Will. Shakespeare</i>
——— Third	T	<i>Will. Shakespeare</i>
Troilus and Creffida	T	[no name]
Twelfth-night	C	<i>William Shakespere</i>
Tempeft	C	<i>Will. Shakespeare</i>
Timon of Athens	I	[no name]
Two noble kinfmen	C	<i>Will Shakespear</i>
Titus Andronicus	T	<i>Will. Shakespeare</i>
Taming of a fhrew ³	C	<i>Will. Shakespeare</i>

¹ The old *Troublesome Raigne* which Shakespeare re-wrote for his *King John*.

² Another "Loves labor lost | C |" is put to *Will. Sampson*.

³ The foundation-play on which Shakspere and the man he helpt, workt.

Trick to catch the old one	C	<i>Will. Shakespeare</i>
[Middleton]		
Winters Tale	C	<i>Wil. Shakespear</i>
Yorkshire Tragedie	T	<i>Will. Shakespeare</i>

The | Excellent Comedy, called | *The Old Law*; | or | *A new way to please you.* By Phil. Massinger. | Tho. Middleton. | William Rowley. | Acted before the King and Queene at Salisbury House, | and at severall other places, with great Applause. | Together with an exact and perfect Catalogue of all | the Playes, with the Authors Names, and what are | Comedies, Tragedies, Histories, Pastoralls, | Masks, Interludes, more exactly Printed | than ever before. | London, | Printed for Edward Archer, at the signe of the Adam and Eve, in Little Britaine. 1656. | [The last '6' of 1656 has been crosst thro with a pen; '5' put in its place, and 'August 6' written above.]

Neither Shakspeare's *King Lear* nor the older *Leir* is in this Catalogue. Among the other entries are,

Arden of Feversham	I	<i>Rich. Bernard</i>
Edward Third	T	
* 2 Noble Kinfman [an earlier entry]	C	

The dots after Shakspeare's name mark that a line or more is left out between it and the next quotation.

—F. J. F.

In the list of 'Poems and Plays, Printed for Tho. Bennet,' at the end of Charles Burnaby's *Reform'd Wife*, 1700, are Cowley's Works, Waller's Poems, Suckling's Works, Hon. Rob. Howard's Five new Plays, T. Killigrew's Comedies and Tragedies; then 9 'Plays by Mr. Dryden,' and then, plays "By Others"—authors evidently not worth mentioning¹—"*Æsop* a Comedy . . . *Hamlet* Prince of *Denmark*, *Mackbeth*. . . *Tempest*, or the *Inchanted Island*."—F. J. F.

¹ The other unnamed authors are Vanbrugh, Etherege, Shadwell, Aphra Behn, Brady and Porter.—P. A. L.

SIR WM. DUGDALE, 1656.

Besides all this, here is Stratford, a fair Bridg of stone, over *Avon*, containing *xiiii* arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built^a in *H. 7.* time *Lel.* } h
 by the before specified *Hugh Clopton*, whereas before *1111. f.* } i
 there was¹ only a timber Bridg and no Causey, so that the passage became very perillous upon the overflowing of that River. One thing more, in reference to this antient Town is observable, that it gave birth and sepulture to our late famous Poet *Will. Shakespere*, whose Monument I have inserted in my discourse of the Church.

Antiquities / of / Warwickshire / Illustrated ; / From
 Records, Leiger-Books, Ma- / nuscripts, Charters,
 Evidences, / Tombes, and Armes : / Beautified / With
 Maps, Prospects and Portraitures / By *William Dugdale.* /
 [Latin Motto.] London, / Printed by Thomas Warren,
 in the year of our Lord / God, M,DC,LVI, p. 523, col. 2.

J. O. Hill.-P. (revized).

ANON. 1656.

To the Memory of
BEN : JOHNSON.

[Begins p. 129.] As when the vefall hearth went out, no fire
Lesse holy than the flame that did expire

[Ibid.]

Though the Priest had translated for that time
The Liturgy, and buried thee in rime ;
So that in meeter we had heard it said
Poetique dust is to Poetique laid :
And though that dust being *Shakespeare* thou might have
Not his room but the Poet for thy grave ;
So that as thou didst Prince of numbers dye
And live so now thou might in number lye ;
Twere fraile solemnity.

[Ends p. 133]

Who without Latine helps, hadst been as rare
As *Beaumont*, *Fletcher*, or as *Shakespeare* were :
And like them from thy native stock couldst say
Poets and Kings are not born every day.

Parnassus Biceps, | or | Severall Choice Pieces | of | Poetry, |
Composed by the best Wits | that were in both the | Universities |
before their | Dissolution. | With an Epistle in the behalfe of |
those now doubly secluded and sequestred | Members, by
One who himselfe is none. | London : | Printed for George
Eversden at the Signe | of the Maidenheade in St. Pauls |
Churcyard. 1656. |

The Epistle to the Ingenious Reader is signed Ab: Wright.

—PONSONBY A. LYONS.

ANON. 1658.

“To his ingenious Friend, the Author,
on his incomparable Poems.
Carmen Jocoferium.”

SW. W.C.C. Oxon.

“To thee compar'd, our English Poets all stop,
And vail their Bonnets, even *Shakespear's* ¹ *Falstop*. ¹ “It should
Chaucer the first of all wasn't worth a farthing, have been
Lidgate, and *Huntingdon*, with Gaffer *Harding*.² *Falstaff*, if the
Non-sense the *Faëry Queen*, and *Michael Drayton*, rhyme had
Like *Babel's Balm*; or Rhymes of *Edward Paiton*,³ permitted it.”
Waller, and *Turlingham*, and brave *George Sandys*,
Beaumont, and *Fletcher*, *Donne*, *Jeremy Candish*,
Herbert, and *Cleveland*, and all the train noble
Are *Saints-bells* unto thee, and thou great *Bow-*
bell.”

Naps upon Parnassus, 1658, B. v.

“*Naps upon Parnassus*” is a small book of 43 leaves. It consists mainly of “Preliminary” leaves, which are joking poems upon Austin the imputed author, in the style of the Commendatory Poems in Tom Coryat; only they are not so good. I say “imputed” author, for it is most probable that the whole thing is a joke. As to Turlingham and Jeremy Candish,—most likely they were fellow-students of Austin, and it was part of the joke to class them with Donne, Herbert, &c. They were probably something like Dr. Grosart's friend, “Mr Thomson, of Edinburgh,” whose opinion he so gravely quotes on disputed literary matters.—R. ROBERTS.

² The Chronicler.

³ ? Sir E. Peyton, author of ‘The divine Catastrophe of the Kingly Family of the House of Stuarts.’ 1652. See *Ath. Oxon.* 1692, ii. 87.

The rest of the title is "A Sleepy Muse nipt and pincht, though not awakened. Such Voluntary and Jovial Copies of Verses, as were lately receiv'd from some of the *Wits* of the Universities, in a Frolick, dedicated to *Gondibert's* Mistress by Captain Jones and others. Whereunto is added for Demonstration of the Author's prosaick Excellency's, his Epistle to one of the Universities, with the Answer, together with two Satyrical Characters of his *Own*, of a *Temporizer*, and an *Antiquary*, with Marginal Notes by a Friend to the Reader. Vide *Jones* his *Legend*, Drink Sack and Gunpowder, and so fall to 't. [A Greek Quotation.] London, Printed by express Order from the *Wits*, for N. Brook, at the Angel in *Cornhill*, 1658, 8vo." (Hazlitt's *Handbook*, p. 17.)

Antony Word, *Ath. Oxon.* (folio, 1692, ii. 232), gives the following account of the book :—

"SAMUEL AUSTIN a *Cornish* man born, was entred a Commoner of *Wadham* Coll. under the tuition of *Gilb. Stokes* Chapl. of that house in 1652, aged 16 years, took one degree in Arts, compleated it by *Determination*, and then went to *Cambridge* for a time. But such was the vanity of this Person, that he being extremely conceited of his own worth, and overvaluing his poetical fancy, more than that of *Cleveland*, who was then accounted by the Bravadoes the *Hectoring Prince of Poets*, fell into the hands of the Satyrical wits of this University, who having easily got some of his prose and poetry, served him as the wits did *Tom. Coryat* in his time, and published them under these titles,

"*Naps upon Pernassus*. A sleepy muse nipt and pincht, though not awakened, &c. *Lond.* 1658. oct.

"*Characters*—Printed with the former. Both which were usher'd into the world by more than twenty Copies of verses (advantaging the sale of the book) by such that had the name of, or at least pretended to be, Poets. Among them were *Tho. Flatman*, *Tho. Sprat*, and *Sam. Woodford*, since noted and famed for their Poeticall works, *Silvanus Taylour* and *George Castle* of All[souls] Coll. the former better at Musick, the other at lying and buffooning, than Poetry. And among others, not now to be named, must not be forgotten, *Alexander Amidei* a Jew and Florentine born, then a Teacher of Hebrew and other Tongues in the University, afterwards a converted Christian and Reader of a Hebrew Lecture in *Sion* Coll. *Lond.*" . . .

—F. J. F.

GILBERT SWINHOE, 1658.

Dæm[osthenes]. I was inseparable in life,
And will not be dif'joyn'd in death.

Oh! oh!

*He stretches himself down by
the Corps and with the
same dagger kills himself.*

All. Oh! Loyal Servant!

Dyes.

This is a Spectacle of like Woe
To that of *Juliet*, and her *Romeo*.

Exeunt omnes.

*The | Tragedy | of | The unhappy Fair | Irene. | By
Gilbert Swinhoe, Esq ; | London : | Printed by J.
Streater, for J. Place ; | at Furnifals Inn Gate, in
Holborn, | M.DC.LVIII. |¹ p. 30.*

The last two lines of Shakspeare's *Romeo and Juliet* are :—

'For neuer was a Storie of more wo
Then this of *Juliet* and her *Romeo*." First Folio. *Tragaties*, p. 79, col. 2.
F. J. F.

¹ The title-page (644, f. 63) is dated in MS. 8^{per} 29.

1658, W. LONDON.

Romances, Poems and Playes.

 Poems.

M ^r <i>Shaksper's</i> Poems	(sign. F)
	12°

Playes. (sign. F4)

M ^r . <i>Shakspear's</i> Playes.	<i>folio.</i>
— King <i>Leare</i> , and his three Daughters, with the unfortunate life of <i>Edgar</i> .	4°
— The life and death of <i>Rich.</i> the 2°.	4°
.	
The merry wines [<i>so</i>] of <i>Windfor</i> .	4°

A | Catalogue | Of | The most vendible Books in England, | Orderly and Alphabetically Digested; | Under the Heads of | Divinity, History, Physick, and Chy-|rurgery, Law, Arithmetick, Geometry, Astro-|logic, Dialling, Measuring Land and Timber, Gage-|ing, Navigation, Architecture, Horsmanship, | Faulconry, Merchandize, Limning, Military | Discipline, Heraldry, Fortification and | Fire-works, Husbandry, Garden-|ing, Romances, Poems, | Playes, &c. | With | Hebrew, Greek, and Latin Books, | for Schools and Scholars. | The like Work never yet performed by any. | Varietas Delectat. | London, | Printed in the Year 1658. |

[The Dedication is signed 'W^m. London'. The book is evidently an extension of Andrew Maunsell's Catalogue of 1595, of which unluckily only two Parts were publisht; the third, of Plays, &c., never appeard.—F.]

ANON., 1658.

[In a Memorandum endorst on a letter among the Isham Correspondence (still in MS., and belonging to Sir Chas. Isham, Bart.), dated 31 May, 1658, is this entry]

remember as to

Shakespere Ufhers Analls, &c.

WALTER RYE.

[Mr. Rye has been long engaged in abstracting and calendaring this Isham Correspondence. See under 1660, and 1677, below.—F.]

* ANON., 1659.

Oh that I were a worm to crawl on that face of thine, or a
flee.—Hee'd bite me, fure.—To flip about my neck.

The London Chaunticleres, 1659.

J. O. HILL.-P.

Possibly imitated from Romeo's

'O that I were a gloue vpon that hand,
That I might touche that checke.'

Rom. and Jul. II. ii. 23-4, Qo. 2.

"The tragedy of Romeo and Juliet is mentioned in a list of 'some of the most ancient plays that were played at Blackfriars,' a manuscript written in 1660." Hill.-P. *Outlines*, p. 106.

Till the MS. is identified and produced, this statement must be received with caution.—F.

FRESH ALLUSIONS TO SHAKSPERE.

FOURTH PERIOD.

1660—1693.

(From Charles II. to Dryden.)

1660.

I muft to *Rumford* ride (ud's nigs)
 I've rid my felf quite off my legs.
Jack Falstaffe vildly did abate,
 But never furely, at the rate
 That I have done, fince action laft
 I'me no mans length of life i' th' waffe.
 My leg is not fo big by th' half,
 Im'e but ill *Effex't* in the Calf.

From a Poem entitled "Friend," beginning
 "For guilded Pill and Pill was not," dated *March 27. 1660.*
 printed in "Choyce / Poems, / being / Songs, Sonnets,
 Satyrs and Elegies. / By the Wits of both / Universities. /
London, / Printed for Henry Brome at the Gun in Ivy-
lane. / 1661, / 8vo, p. 8."

—PONSONBY A. LYONS.

In 2 *Notes & Queries*, viii. 285, Oct. 8, 1859, Ithuriel writes:—

Amongst a collection of poems, sixteenth and seventeenth century,
 formerly in the possession of Dr. Bliss, and noted by him as collected
 by Clement Paman, we find one called "A Poetical Revenge," which
 alludes to the plays of Shakspeare:—

"But ere I farre did goe
 I flunge ye darts of wounding poetrie
 These two or three sharpe curses backe. May he
 Be by his father in his study tooke,
 At Shakspeare's Playes instead of the L^d Cooke."—F. J. F.

LADY DOLLY LONG, 1660.

Dame Quickly would faine turne mercury to commūteate
 Scotch affaires but for Sir Cautelus in the Chimney corner . . .

A Valentine from Lady Dolly Long to (?) Justinian Isham, Esq.,
 in the Isham Correspondence (still in MS.). See p. 184, above.

WALTER RYE.

ANON. AB. 1661.

Prologue to Richard the third.

Lock up your doores and bring the keys to me,
 From henceforth learn to value liberty.
 This day we A&t a Tyrant, ere you go
 I fear that to your cost you'l find it so.
 What early haft you have made to país a Fine,
 To purchase Fetters, how you cròud to joyne
 With an Ufurper, be advi'd by me
 Ne're serve Ufurpers, fix to Loyalty
 For you will find, at latter end ot'h day
 It is your noblest and the safest way.
 Who steers that course, needs fear nor wind, nor tide,
 He wants no Pilott who has such a guide.
 Tyrants (like Childrens bubbles in the Air)
 Puft up with pride, still vanish in despair.
 But lawful Monarchs are preserv'd by Heaven,
 And 'tis from thence that their Commissions given.
 Though giddy Fortune, for a time may frown,
 And seem to eclipse the lustre of a Crown,
 Yet a King can with one Majestick Raye
 Dispearfe those Clouds and make a glorious day.
 This blessed truth we to our joy have found,
 Since our great Master happily was Crown'd.
 So from the rage of *Richards* Tyranny,
Richmond himself will come and fet you free.

*Covent Garden | Drolery, | or A | Collection, | Of all the
 Choice Songs, Poems, | Prologues, and Epilogues (Sung
 and | Spoken at Courts and Theaters) never in | Print
 before. | Written by the refined'st Wits of the Age. And
 Collected by A. B. London. Printed for James Magnes
 neer the Piazza in Russel-street. 1672. p. 13-14.*

This must be a Prologue to Shakspeare's *Rich. III*, and must have been written soon after Charles II's coronation, April 23, 1661. A. B. may be Alexander Brome, as he died June 30, 1666 (Baker, i. 68).

The *Covent Garden Drollery* is ascribed to him by Lowndes and by the British Museum Catalogue. —F. J. F.

The following extract was sent me as an allusion to Shakspeare in 1654:—

“An *Inigo Jones* for scenes; a *Shakespeare* and a *Johnson* for plays, produced great improvements on the stage. The pieces these great poets wrote, had language, dependency of parts, possibility of plot, &c., and were not to be equalled: nor were they ashamed to permit their being printed, since which they are read with as much satisfaction, as they gave in the representation.—Edmund Gayton, *Festivous Notes on Don Quixote*, p. 236. Pub. 1654. Ed. 1768.”

But on comparing it with the original of 1654, the latter was found to be this:

“An *Inigo Jones* for scenes, and a *Ben Johnson* for Playes, would have wrought great cures upon the stage, and it was so well reform'd in *England*, and growne to that height of Language, and gravity of stile, dependency of parts, possibility of plot, compasse of time, and fulnesse of wit, that it was not any where to be equal'd; nor are the contrivers asham'd to permit their playes (as they were acted) to the publick censure, where they stand firme, and are read with as much satisfaction, as when presented on the stage, they were with applause and honour. Indeed their names now may very wel be chang'd & call'd the works not Playes of *Johnson, Beaumont and Fletcher, Cartwright*, and the rest, which are survivors of the stage; that having faln, not into Court-Reformers, but more severe correctors, who knowing not how to amend or repair, have pluckt all downe, and left themselves the only spectacle of their times.”—*Pleasant Notes upon Don Quixote*, by Edmund Gayton, Esq. London, 1654, fol. p. 273-4. (“Festivous Notes Upon Don Quixot” is the running title.)

So 6 or 8 Shakspeare quotations from the notes of a modern edition of Burton's *Anatomy*, seemingly of Burton's writing, and sent to me as such, proved to be the modern editor's.—F. J. F.

1661.

The / Merry conceited Humors / of / Bottom / The Weaver,
as It hath been often publikely / Acted by some of his Majesties
Co-/medians, and lately, privately, presented, / by several Appren-
tices for their / harmles recreation, / with / Great Applause./

*London / Printed, for F. Kirkman and H. Marsh, at the Io.
Fletchers Head, on the backside of St. Clements, and the
Princes Arms in Chancery Lane nere Fleetstreet. 1661. (A.)*

The Stationers to the Reader. (A 2.)

Gentlemen, the entreaty of several Persons, our friends,
hath enduced us to the publishing of this Piece,
which (when the life of action was added to it) pleased
generally well. It hath been the desire of several (who know
we have many pieces of this nature in our hands) that we should
publish them, and we considering the general mirth that is likely,
very suddainly to happen about the Kings Coronation; and
supposing that things of this Nature, will be acceptable, have
therefore begun with this which we know may be easily acted,
and may be now as fit for a private recreation as formerly it
hath been for a publike. If you please to encourage us with
Your acceptance of this, you will enduce us to bring you forth
our store, and we will assure you that we are plentifully furnished
with things of this Nature; Receive this then with good will as
we intend it, and others shall not only succeed it but you shall
continue us

Your Servants,

FRANCIS KIRKMAN,
HENRY MARSH.

The Names of the Actors. (A 2, back.)

Quince the Carpenter who speaks the Prologue.

Bottom the Weaver.

Flute the Bellowsmender.

Snout the Tinker.

Snug the Ioyner.

Starveling the Taylor.

Oberon King of the Fairies, who likewise may present the Duke.

Titania his Queen the Dutcheffe.

Pugg. a Spirit a Lord.

[The Play consists of nearly all the Rustics' and Fairies' parts, but begins with a new speech from Bottom :—]

“*Bottom*. Come Neighbours let me tell you, and in troth I have spoke like a man in my daies, and hit right too, that if this busines do but displease his Graces fancy, we are all made men for ever.

Quince. I believe so too neighbour, but is all our company here?

Bott. You had best to call them generally man by man according to the Scrip. . . .”

(When) *Enter Oberon King of the Fayries and Pugg a Spirit*,
(Oberon begins with—)

“I am resolved and I will be revenged
Of my proud Queen *Titania's* injury,
And make her yeild me up her beloved page;
My gentle *Pugg* come hither thou Rememberest
Since that I fat upon a Promontory,”

The Play is 12 leaves, and ends on D 4. Fra. Kirkman reprinted it in his *Wits*, 1673, Pt. 2, or *Droll Humours*, p. 29—57 :—in the 4^o edition of *The Wits*, part 2, 1673. 4^o British Museum, C. 12, b. 8, pp. 18—39. This volume contains only the Second Part of the Wits.—See *Centurie*, p. 354.—F. J. F.

FRANCIS KIRKMAN, 1661.

At the end of the 1661 reprint of the old Interlude of *Tom Tyler*: "Tom Tyler / and / His Wife. / An Excellent Old / Play, / as / It was Printed and Acted about a / hundred Years ago. / Together, with an exact Catalogue of all the playes / that were ever yet printed. / *The second Impression.* / London, / Printed in the Year, 1661." Francis Kirkman, the publisher of the Drolls (see p. 132, 133), has printed.

"A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques, and Interludes, that were ever yet printed and published, till this present year 1661. all which you may either buy or sell at the several shops of *Nath. Brook* at the Angel in *Cornhill*, *Francis Kirkman* at the *John Fletchers Head*, on the Back-side of *St. Clements*, *Tho Johnson* at the Golden Key in *St. Pauls Churchyard*, and *Henry Marsh* at the Princes Arms in *Chancery-lane* near *Fleetstreet*. 1661."

But as I could not find the Museum copies¹—*Tom Tyler* being as yet catalogued only in the King's Pamphlets, and its Catalogue, without the Play, being under the heading 'Catalogue,' I printed Kirkman's list from his 2nd edⁿ of 1671; and as it is hardly worth while to print the same thing twice over, I let the -71 print stand, noting only that in the -61 Catalogue, Shakspeare's name is often spelt in its full printer's form "Shakespeare" (but not under H, I, M, O (r), T, W, Y), not doct of its final *e* as in the -71 Catalogue; and that in the -61 list, *Loerine* is not set down to Shakspeare, but only to "W. S." The -61 list also puts the names of many other plays between the spurious plays—'The Arraignement of Paris,' 'Cromwells History,' 'John K. of England 1st part' and '2d. part,' 'Leir & his three daughters,' 'The London Prodigal,' 'Merry Divel of Edmonton,' 'Mucidorus,' 'Old Castles life and death,' 'The Puritan Widow,'—and Shakspeare's genuine works. Also 'Pericles Prince of Tyre,' and the 'Yorkshire Tragedy,' tho given to Shakspeare, are not put first under their respective letters, as his name and genuine plays are put. This looks as if all these plays had been first treated as anonymous, and Shakspeare's name afterwards added to them. "Titus Andronicus" is enterd as the other genuine plays are.—F. J. F.

¹ Mr. Lyons afterwards found em for me.

FRA. KIRKMAN, 1661—1671.

[Kirkman's 1671 Catalogue is printed at the end of (643. d. 75 Corneille) "Nicomede A Tragi Comedy translated out of the French, of Monsieur Corneille By John Dancer, London, 1670, 4°. As it was Acted at the Theatre-Royal in Dublin. Together with an exact catalogue of all the English Stage Plays printed till this present year 1671." See note, p. 343, below.]

A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Maſques, and Interludes, that were ever yet Printed and Published, till this present year 1671. all which you may either buy or ſell, at the Shop of *Francis Kirkman*, in *Thames-ftreet*, over-againſt the Cuſtom Houſe, *London*.

A		p. 1.
Names of the Authors.	Names of the Playes.	
<i>Will. Shakeſpear</i>	As you like it.	C
<i>Will. Shakeſpear</i>	All's well that ends well	C
<i>Will. Shakeſpear</i>	Anthony & Cleopatra.	T
<i>Will. Shakeſpear</i>	Arraignment of Paris. ¹	P

(p. 2) C

<i>Will. Shakeſpear</i>	Comedy of Errors.	C
<i>Will. Shakeſpear</i>	Coriolanus.	T
<i>Will. Shakeſpear</i>	Cymbeline.	T
<i>Will. Shakeſpear</i>	Cromwels History.	H

(p. 6) G

<i>Will. Shakeſpear</i>	Gentleman of Verona	C
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¹ 'Arden of Feversham. T.' is enterd without any author's name. It is 'too childiſh fooliſh for this world' to make it Shakspeare's.

II

<i>Will. Shakespear</i>	Henry the 4th 1st. part.	H
<i>Will. Shakespear</i>	Henry the 4th. 2d. part.	H
<i>Will. Shakespear</i>	Henry the 5th.	H
<i>Will. Shakespear</i>	Henry the 6th. 1st. part.	H
<i>Will. Shakespear</i>	Henry the 6th. 2d. part.	H
<i>Will. Shakespear</i>	Henry the 6th. 3d. part.	H
<i>Will. Shakespear</i>	Henry the 8th.	H
<i>Will. Shakespear</i>	Hamlet.	T

(p. 7) I

<i>Will. Shakespear</i>	John King of England.	H
<i>Will. Shakespear</i>	Julius Cæsar.	T
<i>Will. Shakespear</i>	¹ John K. of England, 1st. part.	H
<i>Will. Shakespear</i>	¹ John K. of England, 2d. part.	H

(p. 8) L

<i>Will. Shakespear</i>	Lochrine, Eldest Son of K. Brutus.	T
<i>Will. Shakespear</i>	Loves labour lost.	C
<i>Will. Shakespear</i>	² Leir and his three Daughters.	T
<i>Will. Shakespear</i>	London Prodigal.	C

(p. 9) M

<i>Will. Shakespear</i>	Merry Wives of Windfor.	C
<i>Will. Shakespear</i>	Measure for meafure.	C
<i>Will. Shakespear</i>	Much adoe about Nothing.	C
<i>Will. Shakespear</i>	Midfomer nights Dream.	C
<i>Will. Shakespear</i>	Merchant of Venice.	C
<i>Will. Shakespear</i>	Mackbeth.	T
<i>Will. Shakespear</i>	Merry Devil of Edmonton.	C
<i>Will. Shakespear</i>	Mucedorus.	C

¹ The old *Troublesome Raigne*, which Shakspeare rewrote.

² This does not mean the real *Lear*, but the old *Leir*, I fear.

(p. 11) O

<i>Will. Shakefpear</i>	Othello, the moor of Venice.	T
<i>Will. Shakefpear</i>	Old-Castle's Life and Death.	H

P

<i>Will. Shakefpear</i>	Pericles Prince of Tyre.	H
<i>Will. Shakefpear</i>	Puritan Widow.	C

(p. 12) R

<i>Will. Shakefpear</i>	Richard the Second.	H
<i>Will. Shakefpear</i>	Richard the 3d.	H
<i>Will. Shakefpear</i>	Romeo & Juliet.	T

(p. 14) T

<i>Will. Shakefpear</i>	Tempest.	C
<i>Will. Shakefpear</i>	Twelf night, or what you wil!.	C
<i>Will. Shakefpear</i>	Taming of the Shrew.	C
<i>Will. Shakefpear</i>	Troylus and Crefida.	T
<i>Will. Shakefpear</i>	Titus Andronicus.	T
<i>Will. Shakefpear</i>	Tymon of Athens. ¹	T

(p. 15) W

<i>Will. Shakefpear</i>	Winters tale.	C
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(p. 16) Y

<i>Will. Shakefpear</i>	Yorkshire Tragedy.	T
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[See next page, and the extract under F. Kirkman, 1673.]

¹ 'John Fletcher | Two Noble Kinsmen | T C.' is the entry for that play.

An Advertifement to the Reader (p. 16).

IT is now juft ten years ſince I Collected, Printed, and Publiſhed, a Catalogue of all the *English* Stage-Playes that were ever till then Printed; I then took ſo great care about it, that now, after a ten years diligent ſearch and enquiry I find no great miſtake; I only omitted the Maſques and Entertainments in *Ben. Johnſons* firſt Volume. There was then in all, 690. ſeveral Playes; and there hath been, ſince that time, juſt an hundred more Printed; ſo, in all, the Catalogue now amounts to (thoſe formerly omitted now added) 806. I really believe there are no more, for I have been theſe twenty years a Collector of them, and have converſed with, and enquired of thoſe that have been Collecting theſe fifty years. Theſe, I can aſſure you, are all in Print, for I have ſeen all them within ten, and now have them all by me within thirty. Although I took care and pains in my laſt Catalogue to place the Names in ſome methodical manner, yet I have now proceeded further in a better method, having thus placed them. [*No break in original.*]

Fiſt, I begin with *Shakeſpear*, who hath in all written forty-eight.¹ Then *Beaumont* and *Fletcher* fifty-two, *Johnſon* fifty, *Shirley* thirty-eight, *Heywood* twenty-five, *Middleton* and *Rowley* twenty-seven, *Maſſenger* ſixteen, *Chapman* ſeventeen, *Brome* ſeventeen, and *D'Avenant* fourteen; ſo that theſe ten have written in all, 304. The reſt have every one written under ten in num-

¹ This includes the 11 ſpurious ones: *Arraignment of Paris*; *Thomas, Lord Cromwell*; 2 Parts of *The Troublesome Raigne of K. John*; *Lochrine*; *London Prodigal*; *Merry Devil of Edmonton*; *Mucadorus*; *Old-Caſtle's Life and Death*; *Puritan Widow*; *Yorkſhire Tragedy*.

ber, and therefore I pass them as they were in the old Catalogue, and I place all the new ones last. I have not only seen, but also read all these Playes, and can give some account of every one ; but I shall not be so presumptuous, as to give my Opinion, much less, to determine or judge of every, or any mans Writing, and who writ best ; . . . (643, d. 75. Brit. Mus.)

In "*A Catalogue of some plays Printed for R. Bentley, in Russel-street in Covent Garden,*" at the end of George Powell's version of Fletcher's *Bonduca*, 1696, is "*Beaumont and Fletcher's Plays : In all 51. in large Fol. Mr. Shakespear's Plays : in one large Fol. Volume, containing 43 Plays.*" The 36 of Folios 1 & 2, plus *Pericles* and the 6 spurious plays put into the 1664 issue of the 3rd Folio (1663), 4th. edition, 1685.—F. J. F.

"The first Catalogue that was printed of any worth was that Collected by *Kirkman*, a *London* Bookseller, whose chief dealing was in Plays ; which was published 1671, at the end of *Nicomede* a Tragi-comedy, Translated from the *French* of Monsieur *Cornelle*. This Catalogue was printed *Alphabetically*, as to the Names of the *Plays*, but *promiscuously* as to those of the authors (*Shakspeare, Fletcher, Johnson*, and some others of the most volunânous Authors excepted) each Authors Name being placed over against each Play that he writ, and still repeated with every several Play, till a new Author came on. About *Nine* years after, the Publisher of this Catalogue, Reprinted *Kirkman's* with emendations, but in the same Form. Notwithstanding the *Anonimous* Plays, one would think easily distinguishable by the want of an Author's Name before them ; yet have both these charitable kind Gentlemen found Fathers for them, by ranking each under the Authors Name that preceded them in the former Catalogues. (*Langbaine, Momus Triumphalis*, London, Sam. Holford, 1688, 4°. Preface, sig. A3.)"

PONSONBY A. LYONS.

ROBT. DAVENPORT, 1661.

I throw the pawn
 Of my afflicted honour, and on that
 I openly affirm your absent Lady
 Chastitie's well-knit abstract, snow in the fall,
 Purely refin'd by the bleak Northern blast,
 Not freer from a foyl, the thoughts of Infants;
 But little neerer heaven.

The / City-Night-Cap : / Or, / *Crede quod habes & habes.* /
 A / Tragi-Comedy. / By *Robert Davenport*. As it was
 Acted with great Applause, / by Her Majesties Servants,
 at / the Phoenix in *Drury Lane.* / London : / Printed by
Ja : Cottrel, for *Samuel Speal*, at the Signe of the / Print-
 ing-Press in *St. Paul's Church-yard*, 1661. / p. 27.

Davenport's snow metaphor is from Shakspeare's simile in *Winter's Tale*,
 IV. iv. 375,

I take thy hand, this hand,
 As soft as dove's down, and as white as it,
 Or Ethiopian's tooth, or the fann'd snow that's bolted
 By the northern blast twice o'er.

It was first noted in I *Notes & Queries*, i. 330.—EMMA PHIPSON.

* THOMAS FULLER, 1661.

MARGARET PLANTAGENET Daughter to *George* Duke of *Clarence*, and *Isabel Nevile* Eldest Daughter and Co-heir of *Richard Nevile* Earl of *Warwick*, was born *August 14. 1473.** at *Farrley-Castle* in this County. Reader, I pray thee, let her pass for a Princessse, because Daughter to a Duke, Neece to two Kings, (*Edward* the fourth, and *Richard* the third,) Mother to Cardinal *Reginale Pole*.

The / History / of the / Worthies / of / England. / Endeavoured by / Thomas Fuller, D.D. / London, / Printed by *J. G. W. L.* and *W. G.* MDCLXII. [Part III]. sign. T t t back, p. 146.

* Mr. *Dugdale* in his ¹ *Allustration of Warwickshire*, page 335.

I suppose the "pass for a Princessse" is a recollection of *Portia's* "God made him, and therefore let him passe for a man," in *The Merchant*, I. ii. 60. Compare the Duke in *Mids. N. Dr.*, V. i. 219. "If we imagine no worse of them, then they of themselves, they may passe for excellent men."

The *Worthies* was brought out after Fuller's death on Aug. 15, 1661, by his son.—F. J. F.

¹ So in the original side-note.

ANONYMOUS, 1662.

Nor need you doubt, in this our *Comick* Age,
 Welcome acceptance for them from the *Stage* :
 For, if 'tis true the *Proverb* doth exprefs,
 That . . . *He's beſt Prophet, who doth neareſt gueſs,*
 This I'll dare to foretell, although no Seer,
 That *Thorny-Abbey* will out-dare King *LEAR*.

∴ Μάντις ἄριστος, ὅστις εἰκάζει καλῶς. †

Theatro-Philos. To his worthy Friend Mr. R. F. upon his publishing his *Ternary of English Plays* . . . sign. * 4, back, of *Gratiae Theatrales*, | or | *A choice Ternary of English Plays*,* | (1. *Thorny Abbey*, 2. *The Marriage-Broker*, and 3. *Grim the Collier of Croydon*.) 1662. Sig * 4, back.—F. J. F.

* The full title is : "GRATIÆ THEATRALES, | or | A choice Ternary of / ENGLISH PLAYS, | Composed upon especial occasions | by several ingenious persons ; | viz. | *THORNY-Abbey*, or *The LON-|DON-Maid* ; a Tragedy, by T. W. | *The Marriage-Broker*, or *The Pan-|der* ; a Comedy, by M. W. M. A. | *GRIM the Collier of CROYDON*, | or *The Devil and his Dame* ; with | the *Devil* and *St. Dunstan* : a Co|medy, by I. T. | Never before published : but now printed | at the request of sundry inge-|nious friends. | LONDON, | Printed by R. D. and are to be sold at | the sign of the *Black Bear* in *S. Paul's* | Church-yard, 1662 | "

† The Greek quotation is a line from a lost play of Euripides, the name of which is unknown. It is quoted by Plutarch, *De defectu oraculorum*, c. 40, and by Cicero in his letters to Atticus (vii, 13, 4). Cicero translates it (*De Divinatione*, II, 5, 12), "Bene qui conjiciet, Vatem hanc perhibeto optimum" (Wagner, *Fragmenta Euripidis*, p. 844).

EDMUND GAYTON, 1662.

Thereupon calling a Court at home, and to the best of my understanding having acted *Pyramus* and *Thi/be*, the Lion and the Moon-shine (with lesse partiality perhaps one way, then would have appeared the other in the Votes on your side the water) I stood clearly acquitted upon the whole matter

Coll. Henry Marten's / Familiar / Letters / to / His Lady / of / Delight. / Also / Her kinde Returnes, / With / His Rivall R. Pettingalls Heroicall / Epistles. / Printed by *Edmundus De Speciosa Villâ.* / Bellositi Dobunorum. / Printed for *Richard Davis*, 1662. / p. 2.

F. J. F.

WM. HEMINGS, before 1662.

Enter *Eleazer*.

Elea. To be, or not to be, I there's the doubt
For to be Sovereign by unlawful means,
Is but to be a slave to base desire,
And where's my honour then ?

The / Jewes / Tragedy, / Or, / Their Fatal and Final /
Overthrow / By / Vespasian and Titus his Son. /
Agreeable / To the Authentick and Famous History /
of Iosephus. / Never before Published, / By William
Hemings, *Master of Arts of Oxon.* / London, / Printed
for *Matthew Inman*, and are to be sold by *Richard
Gam- / mon*, over-against *Excester-House* in the *Strand*,
1662. / *Actus tertius, Scena secunda.* p. 37.

Ib. p. 40.

Enter the *Watch*.

(p. 41.) 1 *W.* Well, come let us take our stand here, we
thall see some vacant fellow, rambling this way anon, I warrant
you.

2 What must we do then neighbour ?

1 Marry we must remit um to prison, and then ask um
whither they were going.

3 But what if they run away neighbour ?

1 Why then we must knock um down, and bid um stand.
Nay I warrant ye neighbour, I have all ye r points of law
Barbatim.

[The whole scene is imitated from *Much Ado*, III. iii. (or iv, in Spedding's
arrangement); and "The Mechanicks bit" in *The Jewes Tragedy*, I. ii.
p. 9-10, is also from Dogberry.]

ib. Actus Quartus, p. 51.

Enter Peter

Call ye this Honour? a pox of honor,
 Giue me honesty, down-right honesty:
 Souns, break ones head, and give him no warning!
 I woo'd not have Honor come so fast upon me neither.

Looks who comes

I'me pepperd with a vengeance: Farewel Honor,
 Ile to my Lady agen.

Exit

On other pages are seeming recollections of Shaksperc, as on p. 7, "See where's the prologue to the bloody Scène"¹; on p. 9:

"How my distemper'd doubts disturb my brain,
 Puzzle my will,² excruciate my soul."

on p. 38, the dispute between Jehochanan and Eleazer—probably that pointed out by Mr. Collier as founded on the quarrel between Brutus and Cassius. *J. Caesar*, IV. iii; and on p. 56.

Dr. Ingleby sent me the information that Mr. J. P. Collier* notes the abuv quotations of "A pox of honour," &c., and "To be or not to be," and also 'a sort of copy of the quarrel scene between Brutus and Cassius'.

The play was printed some years after the death of its writer, the son of Wm. Heminge, Shaksperc's fellow-player.—F. J. F.

* In his "Trilogy-Conversations between three friends on the Emendations of Shakespeare's Text contained in Mr. Collier's Corrected Folio, 1632, and employed by recent Editors of the Poet's Works," London. T. Richards, 37 Great Queen Street (*no date*), p. 21.

T. S. (GENT,) * 1662.

K. Hen. 8.

A Company of little Boyes were by their Schoolmaster not many yeares since appointed to Act the play of King *Henry* the eight, and one who had the presence (or the absence rather) as being of a whining voice, puling spirit, consumptive body, was appointed to personate King *Henry* himselfe, only because he had the richest cloaths, and his Parents the best people of the parish, but when he had spoke his speech rather like a Mouse than a Man, one of his fellow Actors told him; If you speak not *HOH* with a better spirit and voyce, your Parliament will not grant you a Farthing.

Fragmenta Aulica, | or, Court | and | State Jestes | in | Noble
Drollery. | True and Reall. | Ascertained to their Times, |
Places and Persons. By T. S. Gent. | London, | Printed for
H. Marsh at the | Princes Armes in Chancery-lane near |
Fleetstreet; and Jos. Coniers at | the Black-Raven in the
long | Walk near Christ Church, | 1662. | p. 1.

The same story is told also in Fuller's *Worthies*.—Halliwell's *Folio Shakespeare*, xii. 59.

THO. FULLER, 1672.

HENRY the Eighth . . . Indeed he was a Man of an Uncontrollable spirit, carrying a MANDAMUS in his mouth, sufficiently sealed when he put his hand to his Hilt. He awed all into *Obedience*, which some impute to his skilfulnesse to Rule, others ascribe to his *Subjects* ignorance to resist.

Let one pleasant passage (for Recreation) have its Pass amongst much serious Matter. A company of little boyes were by their School-Master not many years since appointed to act the Play of *King Henry the Eighth*, and one who had no presence but (an absence rather) as of a *whyning voice, pailing spirit, Consumptionish body* was appointed to personate *K. Henry* himself, only because he had the richest Cloaths, and his parents the best people of the parish: but when he had spoke his speech rather like a *Mouse* than a *Man*, one of his fellow Actors told him; *If you speak not HOH with a better spirit your Parliament will not grant you a penny of Money.*

*The | History | of the | Worthies | of | England. | Endeavoured
by | Thomas Fuller, D.D. | London, | Printed by J. G.
W. L. and W. G. MDCLXII. | Part II., Kent, p. 66.*

The *Ha!* is markedly Henry's word in Shakspeare and Fletcher's play—see III. iii. 61, 62; I. ii. 186; II. ii. 64, 73; V. i. 66, 81, 87; V. ii. 25—while Cranmer says *Ho!* V. ii. 3, and tho in the same play Henry asks no Parliament for a penny, yet as I know no other *Henry VIII.* of the time, I give these extracts for what they are worth.—F. J. F.

J. KELYNGE, 1663.

On the Incomparable LOVE à la MODE.

Criticks approach, view what a streame of Wit
 Through this one Poem runs; examine it:
 I dare engage, each Act, each *Scène*, each line,
 Of purest Wit and Mirth's the richest mine
 Ere sprung from *English* Pen
 Were *Shakespeare*, *Fletcher*, or renowned *Ben*¹
 Alive, they'd yield to this more happie pen
 Those lawrells that bedeckt their brows; and say,
Love à la mode's the best-accomplish'd Play.

J. Kelynge Esquire.

*A fore-praise Poem to "Love à la Mode." A
 Comedy. | As it was lately Acted with great |
 Applause at Middlesex-House. | Written | By
 a Person of Honour. | . . . London, | Printed
 by J. C. for John Daniel, at the three Hearts |
 in St. Paul's Church-yard, near the | West-
 end. 1663. | 4to.*

F. J. F.

¹ *W. K.*, in the next fore-praise poem '*On the Composure of LOVE à la MODE*,' also says—

"all just Wits agree

In commendation of this Comedie,
 And for its worth, I thus far dare ingage,
 Since the revival of the English Stage;
 No modern Muse hath yet produced such:
 Were *Johnson* living, he would swear as much."

THOS. JORDAN, 1663 (?).

*We have been so perplext with Gun and Drum,
 Look to your Hats and Clokes, the Red-coats come,
 D'amboys is routed, Hotspur quits the field,
 Falstaff's out-filch'd, all in Confusion yield,
 Even Auditor and Actor, what before
 Did make the Red Bull laugh, now makes him roar.*

A Prologue to the King, in "Tricks / of Youth, / or, / The Walks
 of / Islington / and / Hogsdon, / with / The Humours of
 Woodstreet-Compter." A Comedy, / As it was pu[b]lickly
 Acted nineteen dayes together / with Extraordinary Applause. /
 Never printed before. / Written by *Tho. Jordan*, Gent. / . . .
London, Printed by Authority for the use of the Author. /
 (?) 1663.

This Prologue is not in the earlier edition of 1657. At the end of the play, the Comedy is said to have been licenst by Henry Herbert on Aug. 2, 1641. The extract above is printed in the *Centurie*, p. 330, from Mr. Collier's reprint, with 'Cloaks' for 'Clokes' (G. Chapman's), 'D'Ambois' for 'D'amboys,' 'it' for 'him.'

To explain line 2, Mr. Ponsonby Lyons gives me the following interesting bit: "Thus were these Compositions [the Drolls] liked and approved by all, and they were the fittest for the Actors to Represent, there being little Cost in Cloaths, which often were in great danger to be seized by the then Souldiers; who, as the Poet sayes, *Enter the Red Coat, Exit Hat and Cloak*, was very true, not only in the Audience, but the Actors too, were commonly, not only strip'd, but many times imprisoned, till they paid such Ransom as the Souldiers would impose upon them; so that it was hazardous to Act any thing that required any good Cloaths, instead of which painted Cloath many times served the turn to represent Rich Habits."—FRANCIS KIRKMAN, *The Wits*, 1673, 4to, Preface. Sign. A 3.—F. J. F.

HENRY BOLD, 1664.

- (1) Well! hear fam'd *Ancient Pistol* tel ye once
 What falls on *those*, confront, the *Helicons*!
 He sayes that *Gaping*, *ghastly wounds* and *Blisters*,
 (Look to it) shall *untwine* the *fatal-blisters*.

Poems, 1664, p. 169

- (2) But thou muft put me to the *purchase*
 Of fuch a *pipe*, which used in *Churches*,
 Hath brought to *pulpit*, *Roger Korum*,
 (As Bumkin fwears) who long before um
 Knew not (*Jack Falstafwise*) fince ever born
 Church infide more, then does a *peppercorn*.

Poems / Lyrique / Macaronique / Heroique, &c. / By
 Henry Bold / *Olim* à N. C. *Oxon.* / (quotation from
 Horace, 2. l. 2. Ep. 11.) *London*, / Printed for *Henry
 Brome*, at the Gun in / *Ivy-lane*, 1664. / To my Friend,
V. O. &c. p. 169, p. 170. See p. 281, below.

The allusion in (1) is to Pistol's mouthing in 2 *Henry IV*, II. iv. 211-213,

"Then Death rocke me asleepe, abridge my dolefull dayes!
 Why then let grieuous, gastly, gaping Wounds,
 Vntwine the Sisters three! Come *Atropos*, I say!"

in (2) to 1 *Henry IV*, III. iii. 8-12, Falstaff's

"An I haue not forgotten what the in-side of a Church is made of, I am
 a Pepper-Corne, a Brewers horse! the inside of a Church! Company,
 villanous Company hath bene the spoyle of me!"

Quotations and one reference sent by J. O. Hill.-P.: revized by F. J. F.

ANONYMOUS, 1666.

Great *MONK* so *thundered*, that 'twas hard to fay
Whether 'twas *He*, or *Fate*, that got the Day.

Smith sent such *Thunderbolts* as ne'r were made
By *Vulcan*, since he first wrought of his Trade;
Who gaz'd, but durst not come within a Shot,
For fear his other *Legg* had gone to *Pott*.

Had *Goffe*,¹ *Ben. Johnson*, or had *Shakefpear* been . }
Speclators there, such *Acts* they should have seen, . . }
As they ne'r *acted* in an *English Scean* : }
These fought with Blows, they only clash'd in Words;
They fought with Foysls, but these with naked Swords.
Here should they've seen an angry Sea their *Stage*,
Cover'd with rolling Billows, Foam and Rage;
Now sunk to Hell, anon with Pride so high,
As if it gave defiance to the Skie.
There should they've seen *retiring Rooms* of *VVar*,
Such *Rooms* as farr excells *Romes Theater* :
A *Ghaftfull Scean*, not *Thebes*, but *Thetis VVomb*,
VVherein the *Actors* did themselves intomb.

The Dutch Gazette :/ or, / The Sheet of Wild-Fire, that
Fired the / Dutch Fleet./ Licensed Aug. 20 Roger
L'Estrange. London, Printed by *T. Leach*, in *Shoo-
Lane*, 1666. A Broadside. Brit. Mus. 831. l. 9,
(now marked C. 20. f.) art. 70.—F. J. F.

¹ See p. 175 above.

W. DAVENANT, BEF. 1668.

Before April 17, 1668, when Sir William Davenant died, he mixt *Measure for Measure* and *Much Ado* up into his *Law against Lovers*, first printed in his Works, 1673, ii. 273. (See *Centurie*, p. 408.)

“ Act I. Scene I.

Enter Duke, Angelo, and Attendants.

Duke. I M fare in this your science does exceed
The measures of advice; and to your skill,
By deputation, I resolve to leave a while
My place and strength.”

Baker's entry of the play (*Biogr. Dram.* ii. 364, col. 2) is “THE LAW AGAINST LOVERS, Tragi-Com. by Sir W. Davenant. Fol. 1673. This play, which met with great success, is a mixture of the two plots of Shakspeare's *Measure for Measure*, and *Much Ado about Nothing*. The characters, and almost the language of the piece, are borrowed from that divine author,—all that Sir William has done, being to blend the circumstances together, so as to form some connexion between the plots, and to soften and modernize those passages of the language which appeared rough or obsolete. The scene, Turin.”

— F. J. F.

THO. SHADWELL, 1668.

I have endeavour'd to represent variety of Humours (most of the persons of the *Play* differing in their Characters from one another) which was the Practise of *Ben Johnson*, whom I think all Dramatick *Poets* ought to imitate, though none are like to come near; he being the onely person, that appears to me to have made perfect Representations of Humane Life: most other Authors, that I ever read, either have wilde Romantick *Tales*, wherein they strein Love and Honour to that Ridiculous height, that it becomes Burlesque: or in their lower Comœdies content themselves with one or two Humours at most, and those not near so perfect Characters as the admirable *Johnson* always made, who never wrote Comedy without seven or eight considerable¹ Humours. I never saw one except that of *Falstaffe*, that was in my judgment comparable to any of *Johnson's* considerable Humours: You will pardon this digression when I tell you he is the man, of all the World, I most passionately admire for his Excellency in Drammatick-Poetry.

The Preface to 'The | Sullen Lovers: | or, the | Impertinents. | A | Comedy | Acted² by his Highness the Duke of | Yorkes Servants. | Written by | Tho. Shadwell. | . . . In the Savoy, | Printed for Henry Herringman at the Sign of the Anchor in the Lower-Walk of the New-Exchange. 1668. 4to.

For further praise of Ben Jonson by Shadwell, see his Preface to his *Humourists*, Works, G 3, back, and his Epilogue to it; his Epistle Dedicatory to his *Virtuoso* (Mr. J. 'was incomparably the best Dramatick Poet that ever was, or, I believe, ever will be'); his Prefaces to his *Royal Shepherdess* ('the incomparable Johnson'), and *Psyche*; his Prologue to his *Squire of Alsatia*, to his *Lancashire Witches* ('the most admirable Johnson'), &c.—F. J. F.

¹ Excellent, in *Works*, 1720.

² at the / Theatre Royal / by / Their Majesties Servants.—*Works*, 1720, vol. i.

SIR W. DAVENANT, 1668.

In this year was published a play founded, more or less, on *The Two Noble Kinsmen* by Shakspeare and Fletcher. Its title is "The / Rivals, / A / Comedy, / Acted by His Highnes the / Duke of York's Servants, / Licensed September 19. 1668. / Roger L'Estrange. / London, / Printed for William Cademan, at the *Pope's Head* in / the Lower Walk of the *New Exchange*, 1668."

"The Actors Names" are		[2 N. K.]
"Arcon	<i>The Prince of Arcadia.</i>	[for Theseus
Polynices	<i>His General.</i>	Pirithous
Provost	<i>Mr. and keeper of the Cittadel.</i>	Gaoler
Theocles	} <i>Rivals to the Princess Heraclia</i>	{ Palamon
Philander		
Cunopes	<i>The Provost's Man</i>	
Heraclia	<i>Neece to the Prince</i>	Emilia
[Cleone,	her waiting-woman]	Her waitingwoman
Celania	<i>Daughter to the Provost</i>	Gaoler's Daughter]
Leucippe	<i>Celania's Maid.</i>	
Attendants and Guards."		

The parts of the play uz'd are mainly Fletcher's. Theocles and Philander are kinsmen of the tyrant Harpacus, and have been taken prisoners in the battle in which Arcon has killd Harpacus.

In this part, *The Rivals* borrows a bit from Shakspeare's Act I. sc. iv. of the 2 *Noble Kinsmen*.

<i>Rivals</i> , I. ii. p. 3.	2 <i>N. K.</i> I. iv. : ed. Littledale.
<i>Arcon</i> . They are not wounded much?	<i>Theseus</i> They are not dead? 24
<i>Provost</i> . Not mortally;	<i>Herald</i> . Nor in a state of life : . . .
But yet their wounds are not Con- temptible.	yet they breathe,
<i>Arcon</i> . Let 'em have Noble usage :	And have the name of men, 28
Summon all	<i>Theseus</i> . Then like men, use 'em
Our Surgeons to their Cure ; Their Lives concern us	. . . all our surgions 30
Much more then Millions do of Com- mon rank.	Convent in their behoofe . . . their lives concerne us 32
I value pris'ners of their quality	Much more than Thebs is worth : rather then have 'em
	. . . Sound and at liberty, I would 'em dead ; 35

Too much to let 'em Captives be to death.	But, forty thousand fold, we had rather have 'em
Yet <i>Provoſt</i> let their persons be ſecur'd	Prisoners to us then death. Beare 'em ſpeedily
I' th' Cittadel, till we give further order.	From our kinde aire,—to them unkinde,—and miniſter What man to man may doe. 39

Theocles and Philander are confin'd in the Citadel, and while walking on the Tarras (terrace), talk Fletcher (among other things) :

<i>The Rivals</i> , Act I. p. 6, 7.	2 <i>N. K.</i> II. ii. 1—55 : ed. Littledale.
<i>Theo.</i> Coſin, How d'you? . . .	<i>Palamon.</i> How doe you, noble coſen? . . .
<i>Phi.</i> I'm ſtrong enough I hope for Miſery,	Why, ſtrong inough to laugh at miſery.
Although I fear, we are for ever priſ'ners. We are priſoners 3
<i>Theo.</i> My thoughts are of the ſame complexion too. . .	I feare for ever coſen. <i>Arcite.</i> I believe it. . . .
<i>Philan.</i> O, Coſin <i>Theocles</i> , How are we loſt?	<i>Pal.</i> Oh coſen <i>Arcite</i> ,
Where are our kindred, friends and Country now,	Where is Thebs now? where is our noble country?
Thoſe comforts we ſhall never meet agen.	Where are our friends and kindreds? Never more 8
No more ſhall we behold the games of Honour	Must we behold thoſe comforts, never ſee
Where Youths (with painted favours hung	The hardy youthes ſtrive for the games of honour,
Like tall Ships under Sail) ſtriving for fame, [p. 7.]	Hung with the painted favours of their ladies,
Rival each others glory. We no more	Like tall ſhips under ſaile ; . . . whiſt <i>Palamon</i> and <i>Arcite</i>
Like twins of honour e're ſhall exerciſe	Out-ſtrip the people's praiſes . . .
Our arms agen. Our Swords which Lightn'd in	O, never 16, 17
The peoples Eyes, muſt now, like Trophy's, hang	Shall we two exerciſe, like twyns of honour,
To deck the Temples of the Gods that hate us,	Our armes againe . . . Our good ſwords now—
And ſignify our ruine and defeat. like age, muſt run to ruſt, And decke the temples of thoſe gods that hate us. . . .

<p><i>Theo.</i> Our hopes are pris'ners with us, we review Our former happiness in vain. Our Youth Too soon will wither into age, and prove Like a too timely Spring, abortive. Here (Which more afflict us) we shall both expire Unmarried; No imbraces of a Wife, Loaden with Kisses and a thousand <i>Cupids</i>, Shall ever clasp our necks, no issue know us, No figures of our selves shall we e're see To glad our age, and like (young Eagles) teach 'em To look against bright arms.</p> <p><i>Phila.</i> No more shall we e're hollow to our Hounds Which shook the aged Forrest with their Eccho, All pleasures here shall perish, and at last (Which is the Curse of Honour,) We shall dye Children of grief and ignorance.</p>	<p><i>Arcite.</i> No, Palamon, 26 Those hopes are prisoners with us : here we are, And here the graces of our youthes must wither, Like a too-timely spring; here age must finde us, And, which is heaviest, Palamon, unmarried; The sweete embraces of a loving wife, 30 Loden with kisses, armd with thousand cupids, Shall never claspe our neckes; no issue know us, No figures of our selves shall we e're see, 33 To glad our age, and like young eagles teach 'em Boldly to gaze against bright armes . . . 35</p> <p><i>Pal.</i> 'Tis too true, <i>Arcite.</i> To our Theban houndes 46 That shooke the aged forest with their ecchoes, No more now must we halloa; . . all valiant uses . . . In us two here shall perish: we shall die— 52 Which is the curse of honour—lastly, Children of greife and ignorance. 55</p>
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In the rest of the scene, and in Act II, more of Fletcher is borrowd. Heraclia and Celia overhear the prisoners' talk, and Celia evidently falls in love with Philander. The latter, in Act II, first sees Heraclia in the garden, and shows her to Theocles, who preclaims his love to her, and is reproacht by Philander, and they quarrel. Theocles is set free (tho' banisht) at the asking of Polynices, whose life he had saved in the battle. But he disguises himself, and in Act III, sc. i, (p. 24,) which is from Fletcher's II. v. of 2 *N. K.**, is, as victor in the country games, assignd to

* *Arcou.* May I demand wherein?
Theocles. In somewhat of all Noble qualities;

Theocles. . . . What proves you? 9
Arcite. A little of all noble qualities:

Heraclia as her attendant. Meantime Philander has been set free by Celania, who gets the prison-keys from her father's man Cunopes, who loves her. In Act III. sc. ii, modelld on 2 *N. K.* III. i.—Shakspere, toucht by Fletcher,—the rivals meet. As in 2 *N. K.*, Theocles loses the King and his niece in the wood, and thus apostrophises her (p. 27) :

O <i>Heraclia</i> !	O queene Emilia, 4
Sweeter than Spring and all the golden buttons	Fresher then May, sweeter
On her fresh boughs ;	Then hir gold buttons on the bowes . . .
How fortunate am I in such a Mis- tress ?	. . . thrice blessed chance To drop on such a mistress. . . (14) . . . Alas, alas 22
Alas, poor pris'ner ! poor <i>Philander</i> !	Poore cosen Palamon, poore pri- soner ! thou
Thou little dream'st of my success : thou think'st	So little dream'st upon my fortune, that 24
Thy self more bless'd to be near <i>Heraclia</i> .	Thou think'st thy selfe the happier thing, to be
Me thou presum'st most wretched, though I'm free ;	So neare Emilia ; me thou deem'st at Thebs,
Because thou think'st me in my Country, but	And therein wretched, although free ; but if
Wer't thou acquainted with my hap- piness,	Thou knew'st my mistress breathd on me, and that 28
How I enjoy the lustre of her Eyes, What passion, Cosin, wou'd possess thee ?	I ear'd her language, livde in her eye, O coz, What passion would enclose thee !
<i>Enter Philander out of a bush.</i>	<i>Enter Palamon as out of a bush . . .</i>
<i>Phila.</i> Traitor Kinsman ! thou shoud'st perceive my	<i>Pal.</i> Traytor kinsman ! Thou shouldst perceive my passion, if these signes
Passion, were this hand but owner of a Sword ;	Of prisonment were off me, and this hand 32

I could have kept a Hawk and hol- low'd well	I could have kept a hawke, and well have holloa'd
To a deep Cry of doggs. I dare not praise	To a deepe crie of dogges ; I dare not praise 12
My Horse-man-ship, yet those who know me well	My feat in horsemanship, yet they that knew me
Gave me a Character I blush to own. But I am most ambitious to be thought a Soldier.	Would say it was my best pece ; last and greatest, I would be thought a souldier. 15

And were my strength a little re-	But owner of a sword	give
infor'd with one	me a sword,	72
Meals - meat, Thy wounds shou'd	Though it be rustie, and the charity	
shew the justice of my Love, &c.	Of one meale lend me ; come before	
	me then	

Theocles agrees to bring him food and a sword, and fight him. The next scene, Celia's Soliloquy, is adapted from that of the Gaoler's daughter, 2 *N. K.* III. ii. : Shakspeare, toucht by Fletcher (Littledale). Then Fletcher's scenes iii.—vi. of the 2 *N. K.*¹ are more or less taken for the rest of Act IV. of the *Rivals*, in Theocles feeding Philander, the country sports, the two rivals' fight, the discovery of them by Arcon, and his judgment that he will reverse his sentence of death on both, for that one of them whom Heraclia will marry. After Celia's mad scene in Act V. sc. i., which is taken from Fletcher's V. ii. of the 2 *N. K.*, the writer of the *Rivals* devises a new ending to his Play. He makes Arcon try, by offering first to save Theocles, and then Philander, to find out which of the two Heraclia likes best. This failing, he tries which of the doomed men will say the most generous things of his rival when that rival is accused of unworthy acts. But in this trial of generosity, the rivals are equal, each defending his former friend most warmly. Then the crazed Celia comes in, mourning Philander's supposed death. He is brought to her alive ; she proclaims her love for him ; and on this, Heraclia givz him up ; Arcon bestows Heraclia on Theocles ; and Philander, as he has lost Heraclia, out of gratitude to Celia for saving his life, takes her. It is obvious that all this end of Act V. has nothing to do with Shakspeare.

Langbaine, in his *Monus Triumphans* or "Catalogue of Plays with their Known or Supposed Authors, &c." of 1688, put *The Rivals* among the plays by "Unknown Authors," p. 32, line 1. In his recast of this book, his "Account of the English Dramatick Poets," 1691, he still kept *The Rivals*, at p. 547, under the head of "Unknown Authors," p. 524, entering it thus : "*Rivals*, a Tragi-Comedy in quarto, which at present I have not ; but have heard Mr. *Cademan*,² for whom (as I think) it was printed, say it was writ by Sir *Will. D'Avenant*."

C. Gildon, who revizd Langbaine in 1699, and profest to correct his mistakes, cut out the attribution of the play to Davenant, and merely enterd it in the 'Unknown Authors' class ; but Downes, who was, from 1662 to 1706, Davenant's 'Book-keeper'³ and Prompter, says in his

¹ With help from Ben Jonson's *Sad Shepherd*, says T. Davies.

² Waldron's note on p. 40 of his *Downes* suggests that Wm. Cademan the publisher might have been the same man as Cademan the actor.

³ Thos. Davies's note to Downes : *Book-Keeper* means here, not one who keeps accounts, but the person who is entrusted with, and holds a book of the

Roscius Anglicanus (1708, p. 23-4), ed. 1789, p. 32-3: "*The Rivals* *, a Play; wrote by *Sir William Davenant*; having a very fine interlude in it, of vocal and instrumental music, mixt with very diverting dances; Mr *Price* introduced the dancing by a short comical prologue, gain'd him an universal applause of the town . . . all the Women's Parts admirably acted; chiefly *Ce[lan]jia*, a Shepherdess, being mad for Love; especially in singing several wild and mad songs; *My Lodging is on the Cold Ground*, &c. She performed that so charmingly, that not long after, it rais'd her from her bed on the cold ground, to a Bed Royal. † The Play, by the excellent Performance, lasted uninterruptedly Nine Days, with a full audience."

Oldys adds, in his MS. note in Utterson's interleavd copy of Langbaine's *Engl. Dram. Poets* in the Brit. Mus. (p. 547, C. 45. d.), "The Song she sings in her phrenzy, *My lodging is on the cold ground*, &c, became very famous from her charming the King [Charles II.] in it." On Downes's authority, then, I put *The Rivals* down to his master Davenant.

Play, in order to furnish the Performers with written parts, and to prompt them when necessary. In "*The Spanish Tragedy: or Hieronimo is mad again*," a play is introduced, as in *Hamlet*, and this is spoken relative to it,

"Here, brother, you shall be the *book-keeper*,
This is the argument of that they show."

Old Plays, 1780, Vol. 3, Page 224.

Ben Jonson, in his Induction to *Cynthia's Revels*, calls this retainer to the stage, the *Book-holder*.—p. iii. ed. 1789.

* I know not on what authority this Play of *The Rivals* is ascribed to *Davenant*; it is not in the Folio collection of his works, nor does the 4to edition of it, 1668, bear his name. It is a very indifferent alteration of *Shakespeare* and *Fletcher's TWO NOBLE KINSMEN*, and contains several Songs, &c. not in the Original; particularly a hunting-dialogue sung by Forresters, Hunters, and Huntresses: the ideas and hunting-terms in which are entirely borrowed from *Ben Jonson's Pastoral of The Sad Shepherd*. [T. Davies.]

An alteration of *The Two Noble Kinsmen*, by the Editor of this Tract, was performed at the Theatre-Royal, Richmond, 1779.—F. G. Waldron's 1789 ed. of Downes, with T. Davies's Notes, p. 32, 33.

† Charles II. had by this Mrs. Davis or Moll Davis a daughter, * who was named *Mary Tudor*, and was married to *Francis Lord Radcliffe*, afterwards Earl of *Derwentwater*.—Evans's *Ballads*, 1784, iii. 285.—*ib.* p. 33.

Nell Gwyn got rid of Moll Davis by giving her some sweetmeats made up with aperients one night before she went to the King.—*Lives of the most celebrated Beauties*, &c., 1715, quoted by Davies, *ib.* p. 33. Nell Gwyn's son was made Duke of St. Albans, and his issue are among our hereditary legislators, I suppose.

JOHN DRYDEN, 1668.

The Master-piece of *Seneca* I hold to be that Scene in the Troades, where *Ulyffes* is seeking for *Aflyanax* to kill him; There you see the tenderness of a Mother, so represented in *Andromache*, that it raises compassion to a high degree in the Reader, and bears the nearest resemblance of any thing in their Tragedies to the excellent Scenes of Passion in *Shakespeare*, or in *Fletcher*:—*Of Dram. Poefie*, p. 44.

The unity of Action in all their [the French] Plays is yet more conspicuous, for they do not burden them with under-plots as the English do; * * * * From hence likewise it arises that the one half of our Actors are not known to the other. They keep their distances as if they were *Mountagues* and *Capulets*, and seldom begin an acquaintance till the last Scene of the Fifth Act, when they are all to meet upon the Stage.—(p. 28.)

On the other side, if you consider the Historical Playes of *Shakespeare*, they are rather so many Chronicles of Kings, or the business many times of thirty or forty years, cramp't into a representation of two hours and a half, which is not to imitate or paint Nature, but rather to draw her in miniature, to take her in little; to look upon her through the wrong end of a Perspective, and receive her Images not onely much less, but infinitely more imperfect than the life: this instead of making a Play delightful, renders it ridiculous.

—
Quodcunque ostendis mihi sic, incredulus odi.

For the Spirit of man cannot be satisfied but with truth, or a least verisimilitude; and a Poem is to contain, if not τὰ ἔρουμα, yet ἐρύμοισιν ὁμοῖα, as one of the Greek Poets has expressed it.

(p. 29, 30.)

Hence the reason is perspicuous, why no French Playes, when translated, have, or ever can succeed upon the English Stage. For, if you consider the Plots, our own are fuller of variety, if the writing ours are more quick and fuller of spirit: and therefore 'tis a strange mistake in those who decry the way of writing Playes in Verse, as if the English therein imitated the French. We have borrow'd nothing from them; our Plots are weav'd in English Loomes: we endeavour therein to follow the variety and greatness of characters which are deriv'd to us from *Shakespeare* and *Fletcher*: the copiousness and well-knitting of the intrigues we have from *Johnson*, and for the Verse it self we have English Presidents of elder date than any of *Corneille's* Playes: (not to name our old Comedies before *Shakespeare*, which were all writ in verse of six feet, or *Alexandrin's*, such as the French now use) I can show in *Shakespeare*, many Scenes of rhyme together, and the like in *Ben. Johnson's* Tragedies:—(p. 46.)

But to return from whence I have digress'd, I dare boldly affirm these two things of the English Drama: First, That we have many Playes of ours as regular as any of theirs; and which, besides, have more variety of Plot and Characters: And secondly, that in most of the irregular Playes of *Shakespeare* or *Fletcher* (for *Ben. Johnson's* are for the most part regular) there is a more masculine fancy and greater spirit in all the writing, than there is in any of the French. I could produce even in *Shakespeare's* and *Fletcher's* Works, some Playes which are almost exactly form'd, as the *Merry Wives of Windsor*, and the *Scornful Lady*:

but because (generally speaking) *Shakespeare*, who writ first, did not perfectly observe the Laws of Comedy, and Fletcher, who came nearer to perfection, yet through carelessness made many faults; I will take the pattern of a perfect Play from *Ben. Johnson*, who was a careful and learned observer of the Dramatique Lawes, and from all his Comedies I shall select *The Silent Woman*; of which I will make a short Examen, according to those Rules which the French observe.

As *Neander* was beginning to examine the *Silent Woman*, *Eugenius*, looking earnestly upon him; I beseech you *Neander*, said he, gratify the company and me in particular so far, as before you speak of the Play, to give us a character of the Authour; and tell us frankly your opinion, whether you do not think all Writers, both French and English, ought to give place to him?

I fear, replied *Neander*, That in obeying your commands I shall draw a little envy upon my self. Besides, in performing them, it will be first necessary to speak somewhat of *Shakespeare* and *Fletcher*, his Rivalls in Poésie; and one of them, in my opinion, at least his equal, perhaps his superiour.—(p. 46, 47.)

[Then follows p. 47, 48, the passage "To begin then with *Shakespeare*," etc. printed in the *Centurie*, p. 341.]

Their Plots [i. e. Beaumont and Fletcher's] were generally more regular than *Shakespeare's*, especially those which were made before *Beaumont's* death; and they understood and imitated the conversation of Gentlemen much better; whose wilde debaucheries, and quickness of wit in repartees, no Poet can ever paint as they have done. * * * * Their Playes are now the most pleasant and frequent entertainments of the Stage; two of theirs being acted through the year for one of *Shakespeare's* or *Johnsons*: the reason is, because there is a certain gayety in their Comedies, and Pathos in their more serious Playes, which suits

generally with all mens humours. *Shakespeares* language is likewise a little obsolete, and *Ben. Johnson's* wit comes short of theirs.—(p. 48, 49.)

If I would compare him [Ben Johnson] with *Shakespeare*, I must acknowledge him the more correct Poet, but *Shakespeare* the greater wit. *Shakespeare* was the Homer, or Father of our Dramatick Poets; *Johnson* was the *Virgil*, the pattern of elaborate writing; I admire him, but I love *Shakespeare*.

(p. 50.)

I am assur'd from diverse persons, that *Ben. Johnson* was actually acquainted with such a man, one altogether as ridiculous as he¹ is here represented. Others say it is not enough to find one man of such an humour; it must be common to more, and the more common the more natural. To prove this they instance in the best of Comical Characters, Falstaff: There are many men resembling him; Old, Fat, Merry, Cowardly, Drunken, Amorous, Vain, and Lying: But to convince these people I need but tell them, that humour is the ridiculous extravagance of conversation, wherein one man differs from all others. If then it be common or communicated to many, how differs it from other mens? or what indeed causes it to be ridiculous so much as the singularity of it? As for Falstaffe, he is not properly one humour, but a Miscellany of Humours or Images, drawn from so many several men; that wherein he is singular in his wit, or those things he says, *præter expectatum*, unexpected by the Audience; his quick evasions when you imagine him surpriz'd, which as they are extremely diverting of themselves, so receive a great addition from his person; for the very sight of such an unwieldy old debauch'd fellow is a Comedy alone.—(p. 51, 52.)

¹ Morose in *The Silent Woman*.

You [Litideus and Neander] have concluded, without any reason given for it, that Rhyme is proper for the Stage. I [Crites] will not dispute how ancient it hath been among us to write this way; perhaps our Ancestours knew no better till *Shakespeare's* time. I will grant it was not altogether left by him, and that *Fletcher* and *Ben. Johnson* us'd it frequently in their Pastorals, and sometimes in other Playes * * * To prove this [that Rhyme is not allowable in serious Playes], I might satisfie myself to tell you, how much in vain it is for you to strive against the stream of the peoples inclination; the greatest part of which are prepossess'd so much with those excellent Playes of *Shakespeare*, *Fletcher*, and *Ben. Johnson*, (which have been written out of Rhyme) that except you could bring them such as were written better in it, and those too by persons of equal reputation with them, it will be impossible for you to gain your cause with them, who will still be judges.—(p. 57.)

And this, Sir, calls to my remembrance the beginning of your discourse [p. 56, 57], where you [Crites] told us we should never find the Audience favourable to this kind of writing, till, we could produce as good Playes in Rhyme, as *Ben. Johnson*, *Fletcher*, and *Shakespeare*, had writ out of it. But it is to raise envy to the living, to compare them with the dead. They are honor'd and almost ador'd by us, as they deserve; neither do I [Neander] know any so presumptuous of themselves as to contend with them. Yet give me leave to say thus much, without injury to their Ashes, that not onely we shall never equal them, but they could never equal themselves, were they to rise and write again. We acknowledge them our Fathers in wit, but they have ruin'd their Estates themselves before they came to their childrens hands. There is scarce an Humour, a Character, or any kind of Plot, which they have not blown upon: all comes fullied or waisted to us: and were they to entertain this Age, they could

not make so plenteous treatments out of such decay'd Fortunes. This therefore will be a good Argument to us either not to write at all, or to attempt some other way. There is no bayes to be expected in their Walks; *Tentanda via est quæ me quoque possum tollere humo.*—(p. 64, 65.)

Of / Dramatick Poesie, / an / Essay, / By John Dryden
Esq; / * * * * London, / Printed for *Henry Herring-*
man, at the Sign of the / *Anchor*, on the Lower-walk of
the New-*Exchange*. 1668. / 4to.

1669.

But I fear least defending the receiv'd words, I shall be accus'd for following the New way, I mean, of writing Scenes in Verse: though to speak properly, 'tis not so much a new way amongst us, as an old way new reviv'd; For many Years before *Shakepears* Plays, was the Tragedy of Queen *Gorboduc*¹ in *English* Verse, written by that famous Lord *Buckhurst*, afterwards Earl of Dorset, * * * * *Shakespeare* (who with some Errors not to be avoyded in that Age, had, undoubtedly a larger Soul of Poesie than ever any of our Nation) was the first, who to shun the pains of continuall Rhyming, invented that kind of Writing, which we call blank Verse, but the *French* more properly, *Prose Mesurée*: into which the *English* Tongue so naturally Slides, that in writing *Prose* 'tis hardly to be avoyded.

Dedication "To the Right Honorable Roger Earl of Orrery."

Sig. A3 back.

The / Rival / Ladies / A / Tragi-Comedy / As it was Acted
at the *Theatre-Royal*. / *Nos hæc Novimus esse nihil.*
Written by / *John Dryden*, Esquire. / London, / Printed
for *H. Herringman*, and are to be sold at his shop in / the
Lower walk in the *New Exchange*. 1669. / 4to.

¹ *Ferrex and Porrex*, by Thomas Norton and Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset, was sometimes called the tragedy of *Gorboduc* (Halliwell, Dict. of Old Eng. Plays). Gorbogudo, king of Britain, had two sons, Ferrex and Porrex. Their mother's name was Widen (Geoffrey of Monmouth, *British History*, Book II. chap. 16).

JOHN DRYDEN, 1669.

It [the play] was originally *Shakeſpear's*: a Poet for whom he [Sir W. Davenant] had a particularly high veneration, and whom he firſt taught me to admire. The Play it ſelf had formerly been acted with ſucceſs in the *Black-Friers*: and our excellent *Fletcher* had ſo great a value for it, that he thought fit to make uſe of the ſame deſign, not much varied, a ſecond time. Thoſe who have ſeen his *Sea-Voyage*, may eaſily diſcern that it was a Copy of *Shakeſpear's Tempeſt*: the Storm, the Deſert Iſland, and the Woman who had never ſeen a Man, are all ſufficient Teſtimonies of it. But *Fletcher* was not the onely Poet who made uſe of *Shakeſpear's* Plot: &c. &c. [See *C. of P.* p. 211.]

* * * * *

I am ſatiſfi'd I could never have receiv'd ſo much honour, in being thought the Author of any Poem, how excellent ſoever, as I ſhall from the joyning my imperfections with the merit and name of *Shakeſpear* and Sir *William Davenant*.

Preface to "The | Tempeſt, | or the | Enchanted Iſland. | A | Comedy | As it is now Acted | At his | Highneſs | the | Duke of York's Theatre, | London, | Printed by J. Macock, for Henry Herringman at the Sign of the | Blew Anchor in the Lower Walk of the New Exchange. | M.DC.LXXVI. (by Sir William Davenant and John Dryden), 4to. [ſigned J. Driden. Decem. 6. 1669].

[B. N.]

1671.

I would have the characters well chosen, and kept distant from interfering with each other; which is more than Fletcher or Shakespear did:—(Preface, Sig. a 1 back.)

Yet, as Mr. Cowley, (who had a greater portion of it than any man I know) tells us in his Character of Wit, rather than all wit let there be none; I think there's no folly so great in any Poet of our Age as the superfluity and wast of wit was in some of our predecessors: particularly we may say of Fletcher and of Shakespear, what was said of Ovid, In omni ejus ingenio, facilius quod rejici, quàm quod adjici potest, invenies. The contrary of which was true in Virgil and our incomparable Johnson¹.—(Preface, Sig. a 2.)

Some enemies of Repartie have observ'd to us, that there is a great latitude in their Characters, which are made to speak it: And that it is easier to write wit than humour; because in the characters of humour, the Poet is confin'd to make the person speak what is only proper to it. Whereas all kind of wit is proper in the Character of a witty person. But, by their favour, there are as different characters in wit as in folly. Neither is all kind of wit proper in the mouth of every ingenious person. A witty Coward and a witty Brave must speak differently. Falstaffe and the Lyar, speak not like Don John in the Chances, and Valentine in Wit without Money. And Johnson's Truewit in the Silent Woman, is a character different from all of them . . . (Pref. sign. a 2.—F. J. F.)

Most of Shakespear's Playes, I mean the Stories of them, are to be found in the Hecatommuthi, or hundred Novels of Cinthio. I

¹ *Johnson* was the only man of all Ages and Nations w[h]o has perform'd it [humour] well. . . . *Ben Johnson* is to be admir'd for many excellencies; and can be tax'd with fewer failings than any *English* Poet. sign. a.

haue, my self, read in his Italian, that of Romeo and Juliet, the Moor of Venice, and many others of them.—(Preface, Sig. a 4.)

An / Evening's Love. / or the / Mock-Astrologer. / Acted at the Theatre-Royal / By His / Majesties Servants. / Written By / *John Dryden* / Servant to His Majesty. / *Malleu Convivis quàm placuisse Cocis.* Mart. / In the *Savoy*, / Printed by *T. N.* for *Henry Herringman*, and are / to be sold at the *Anchor* in the Lower / walk of the *New Exchange*, 1671. / 4to.

1672.

You have lost that which you call natural, and have not acquir'd the last perfection of Art. But it was onely custome which cozen'd us so long : we thought, because Shakespear and Fletcher went no farther, that there the Pillars of Poetry were to be erected. That, because they excellently describ'd Passion without Rhyme, therefore Rhyme was not capable of describing it. but time has now convinced most men of that Error.

“Of Heroick Playes. An Essay” prefixed to the First Part of *The Conquest of Granada.* 1672, Sign. a 2 and a 2 back.

There will be Praise enough : yet not so much,
As if the world had never any such :
Ben Johnson, Beaumont, Fletcher, Shakespear, are
As well as you, to have a Poets share.
You who write after, have besides, this Curse,
You must write, better, or, you else write worse :

“*On Mr. Dryden's Play, The Conquest of GRANADA.*” signed “*Vaughan*” prefixed to the First Part (Sig. b 3) of—

The Conquest / of / *Granada* / by the / Spaniards : In Two Parts. / Acted at the *Theater-Royall.* / Written by *John Dryden* Servant / to His Majesty. / * * * / In the *Savoy*, / Printed by *T. N.* for *Henry Herringman*, and are to / be sold at the *Anchor* in the Lower Walk / of the *New Exchange.* 1672. /

1673.

If in the feaver of his writing he [Dryden] has discovered any passion, the impertinency of the age is to be blam'd for troubling him, otherwise he is more to be esteem'd for his judgment than censur'd for his heat. If he tells us that *Johnfon* writ by art, *Shakespeare* by nature; that *Beaumont* had judgment, *Fletcher* wit, that *Cowley* was copious, *Denham* lofty, *Waller* smooth, he cannot be thought malicious, since he admires them, but rather skilful that he knows how to value them.—(p. 32.)

A / Description of the Academy / of the / Athenian Virtuosi :
with A Discours held there in Vindication of / Mr. Dryden's
Conquest of Grenada ; / Against the Author of the Censure /
of the Rota. / * * * London. / Printed for *Maurice*
Atkins. 1673. / 4to, 36 pages.

1677.

And Poets may be allow'd the like liberty, for describing things which really exist not, if they are founded on popular belief: of this nature are Fairies, Pigmies, and the extraordinary effects of Magick; and thus are Shakespeare's *Tempest*, his *Midsummers nights Dream*, and Ben. Johnsons *Masque of Witches to be defended*.—(The Preface, Sign. C.)

The / State of Innocence, / and / Fall of Man : / an / Opera. /
Written in Heroique Verse, / And Dedicated to Her Royal
Highness, The Dutchess. / By *John Dryden*, Servant to His
Majesty. / * * * / London: Printed by *T. N.* for *Henry*
Herringman, at the / Anchor in the Lower-Walk of the
New Exchange, 1677. / 4to.

1683.

Am I tyed in *Poetry* to the strict rules of *Hiflory*? I haue follow'd it in this Play more closely, than suited with the Laws of the *Drama*, and a great Victory they will haue, who shall

discover to the World this wonderful Secret, that I haue not observ'd the Unities of *place* and *time*; but are they better kept in the *Farce* of the *Libertine destroy'd*? 'Twas our common buſineſs here to draw the *Parallel* of the Times, and not to make an *Exact Tragedy*: For this once we were reſolv'd to erre with honeſt *Shakeſpear*.—(p. 12.)

But *theſe Lyes* (as Prince *Harry* ſaid to *Falſtaffe*) are as groſſe as he that made them. More I need not ſay, for I am accuſed without witneſs.—(p. 21.)

For your Love and Loyalty to the King, they who mean him beſt amongſt you, are no better Subjects than *Duke Trinculo*: They wou'd be content he ſhou'd be *Viceroy*, ſo they may be *Viceroy*s over him.—(p. 42.)

The / Vindication: / or the / Parallel / of the / French Holy-League, / and the / English League and Covenant, / Turned into a Seditious Libell againſt the / King and his Royal Highneſs, / by / *Thomas Hunt* and the Authors of the *Reflections* upon / the Pretended Parallel in the Play called / *The Duke of Guiſe*. / Written by Mr. Dryden. / * * * London, / Printed for *Jacob Tonſon* at the *Judges Head* in *Chancery-Lane*; / near *Fleetſtreet*, MDCLXXXIII. / 4to, 60 pages.

1685.

It was Originally intended only for a Prologue to a Play, Of the Nature of the *Tempeſt*; which is, a Tragedy mix'd with *Opera*; or a *Drama* Written in blank Verſe, adorned with Scenes, Machines, Songs and Dances.—(*The Preface*, Sig. b 2.)

Albion / and / *Albanius*: / an / *Opera*. / Perform'd at the Queens Theatre, / in *Dorſet Garden*. / Written by Mr. Dryden. / *Discite juſtitiã moniti, & non temnere Divos*. Virg. / London, / Printed for *Jacob Tonſon*, at the *Judge's Head* in / *Chancery-lane*, near *Fleet-ſtreet*. 1685: / fol.

[This alludes to the recast of Shakspeare's play.—P. A. LYONS.]

1693.

The Subject of this Book confines me to Satire : And in that, an Author of your own Quality, (whose Ashes I will not disturb,) has given you all the Commendation, which his self-sufficiency cou'd afford to any Man: *The best Good Man, with the worst-Natur'd Muse.*¹ In that Character, methinks I am reading *Johnson's* Verses to the Memory of *Shakespear*: An Insolent, Sparing, and Invidious Panegyrick: Where good Nature, the most God-like Commendation of a Man, is only attributed to your Person, and deny'd to your Writings :

The / Satires of / Decimus Junius Juvenalis. / Translated into / English Verse, / By / Mr. Dryden, / And / Several other Eminent Hands. / Together with the / Satires / of / Aulus Persius Flaccus, / Made English by Mr. Dryden. / With Explanatory Notes at the end of each Satire. / To which is Prefix'd a Discourse concerning the Original and Progress / of SATIRE. Dedicated to the Right Honorable *Charles* Earl of / *Dorset*, &c. By Mr. Dryden. / *Quicquid agunt homines, votum, timor, Ira, voluptas, / Gaudia, discursus, nostri est farrago libelli.* / London, / Printed for *Jacob Tonsen*, at the *Judge's Head* in *Chancery Lane*, near / *Fleetstreet*. MDCXCIII. / Where you may have Compleat Sets of Mr. Dryden's Works, in Four Volumes / in Quarto, the Plays being put in the order they were written. / folio xxxix, 407 pages. Dedication, p. iii.

PONSONBY A. LYONS.

But suppose that *Homer* and *Virgil* were the only of their Species, and that Nature was so much worn out in producing them, that she is never able to bear the like again; yet the

¹ Alluding to Rochester's well-known couplet :

For pointed satire I would Buckhurst chuse ;
The best good man, with the worst natured muse.

Allusion to Horace's 10th Satire, Book I. (Dryden's Works, ed. Sir Walter Scott, xiii. 7).

Lord Rochester died 16 July 1680.

Example only holds in Heroick Poetry: In Tragedy and Satire I offer my self to maintain against some of our Modern Criticks, that this Age and the last, particularly in *England*, have excell'd the Ancients in both those kinds; and I wou'd instance in *Shakespear* of the former, of your Lordship in the latter sort.—

Ib. (Dryden's *Juvenal*, 1693), *The Dedication*, p. vii.

J. O. HILL.-P.

What then would he [Homer] appear in the Harmonius Version, of one of the best Writers, Living in a much better Age than was the last? I mean for verification and the Art of Numbers; for in the *Drama* we have not arriv'd to the pitch of *Shakespear* and *Ben Johnson*.

The Dedication to "The Third Part of Miscellany Poems," London, 1693, 8vo. Sig. B 6.

The following extract may be a year after our limit, 1693:—

"After I have confess'd thus much of our modern heroick poetry, I cannot but conclude with Mr. Rymer, that our English comedy is far beyond anything of the Ancients: and notwithstanding our irregularities, so is our tragedy. Shakspeare had a genius for it; and we know, in spite of Mr. Rymer, that genius alone is a greater virtue (if I may so call it) than all other qualifications put together. You see what success the learned critick has found in the world, after his blaspheming Shakspeare. Almost all the faults which he has discover'd are truly there; yet who will read Mr. Rymer, or not read Shakspeare? For my own part I reverence Mr. Rymer's learning, but I detest his ill-nature and his arrogance. I indeed, and such as I, have reason to be afraid of him, but Shakspeare has not."

John Dryden to John Dennis [probably Mar. 1693-4, in answer to John Dennis's letter dated Mar. 3.] Printed among Dryden's Letters in Malone's *Critical and Miscellaneous Prose Works of John Dryden*, Vol. I, part ii, p. 34, 35.

PONSONBY A. LYONS.

1694.

Prologue to his last play.

*He leaves his Manners to the Roaring Boys,
 Who come in Drunk, and fill the House with noise.
 He leaves to the dire Critiques of his Wit,
 His Silence and Contempt of all they Writ.
 To Shakespear's Critique, he bequeaths the Curse,
 To find his faults; and yet himself make worse.*

“Prologue. Spoken by Mr. Betterton :” sig. A back.
 Love Triumphant; / or, / Nature will Prevail. / A / Tragi-
 Comedy. / As it is Acted at the / Theatre Royal, / By
 Their Majesties Servants, / * * * * Written by Mr.
 Dryden. / London, Printed for Jacob Tonsen, at the
 Judges Head near / the Inner-Temple-Gate in Fleet-
 street. 1694. / 4to.

? — WATSON, 1670.

An Elegy on S^r W Davenant [p 57, leaf 33]
& his Buriall amongst the Ancient
Poetes.

[verse 9]

First in the broad Elyfian streets, [p. 58, lf. 33, bk.]
Him his old father Iohnson greets;
Next him his Cousen Shakespear meets;
And his friend Sucklin lends him sheets.

(10)

Cowley a fair apartment keeps; [p. 59, lf. 34]
Receiving him with joy he weeps;
Into his bed S^r William creeps;
And now in Abraham's bofome sleeps.

* * * * *

Communicatum a fratre Tho : Watson
Januar : 20 : 1670

Addit. MS. Brit. Mus. 18,220, lf. 33-4.

The compiler had at least one other 'frater'—Ben Whiting (leaf 102, back), and another, Ben Watson (leaf 60), but as Sir Frederic Madden's note on a fly-leaf says, the little volume was "Apparently compiled by one Watson."

—F. J. F.

W. RAMESEY, 1672.

(p. 127) But the Nobleſt exerciſe of the mind within doors, and moſt befitting a Perſon of Quality, is *Study*, Study commended. ſometimes one, and ſometimes another, for Diverſion, were not amiſs. Which are moſt commendable, and becoming a *Gentleman*, you have been taught before.* And, as I hinted there; *A few good Books is better than a Library, and a main part of Learning*. I ſhall here contract his Study into theſe few Books following; in which he may indeed read all that is requiſite, and of Subſtance

(p. 129) . . . *Homer, Horace, Virgil, Ovid, Buchanan the Scot*, not inferiour to any Poet. And among our ſelves, old Sr. *Jeffery Chaucer, Ben Johnson, Shakeſpeare, Spencer, Beaumont and Fletcher, Dryden*,† and what other Playes from time to time you find beſt Penn'd; And for a Diverſion you may read *Hudebras*, and *Don Quixot*, and *Quevado* for proſe; As alſo for General Readings, *Burton's Melancholy*, and our famous *Selden* his works.

The | *Gentlemans* | Companion : | Or, A | *Character* | of
True Nobility, and Gentility. | In the way of Essay |
 [By Wm. Rameſey (in MS.)] *By A Perſon of Quality.* |
 Written at firſt for his own Private Uſe, | and now
 Published for the Benefit of all. | London, | Printed by
E. Okes, for *Rowland Reynolds*, at | the Sun and Bible
 in the Poultry, 1672. | Division IV. p. 129. (The
 Title is black and red : the red is in italic here.)

* Chap. 1. Memb. 1, Part 1.

† A ſidenote in MS. adds 'Cleveland, Howel,' but who is *inſtar omnium* our Cowley of Cambridge.

The Alluſion to Shakspeare, Spenser, &c. was noted by Mr. W. C. Hazlitt in the ſecond Series of his valuable *Bibliographical Collections and Notes*, 1882, under the *Gentleman's Companion*.—F. J. F.

ANONYMOUS, 1672.

In Country Beauties as we often see
 Something that takes in their simplicity
 Yet while they charm, they know not they are fair,
 And take without their spreading of the snare;
 Such Artless beauty lies in *Shakespears* wit,
 'Twas well in spight of him what ere he writ.
 His excellencies came and were not sought,
 His words like casual Atoms made a thought:
 Drew up themselves in Rank and File, and writ,
 He wondring how the Devil it were such wit.
 Thus like the drunken *Tinker*, in his Play,
 He grew a Prince, and never knew which way.
 He did not know what trope or Figure meant,
 But to persuade is to be eloquent,
 So in this *Cæsar* which this day you see,
Tully ne'r spoke as he makes *Anthony*.
 Those then that tax his Learning are too blame [*sic*]
 He knew the thing, but did not know the Name:
 Great *Johnson* did that Ignorance adore,
 And though he envi'd much, admir'd him more,
 The faultless *Johnson* equally writ well.
Shakepear made faults; but then did more excel.
 One clofe at Guard like some old Fencer lay,
 Tother more open, but he shew'd more play.
 In Imitation *Johnsons* wit was shown,
 Heaven made his men but *Shakepear* made his own.

Wife *Johnsons* talent in observing lay,
 But others follies still made up his play.
 He drew the like in each elaborate line,
 But *Shakefpear* like a Master did design.
Johnson with skill diflected humane kind,
 And show'd their faults that they their faults might find
 But then as all Anatomists must do,
 He to the meanest of mankind did go.
 And took from Gibbets such as he would show.
 Both are so great that he must boldly dare,
 Who both of 'em does judge and both compare.
 If amongst Poets one more bold there be,
 The man that dare attempt in either way, is he.

Covent Garden Drollery, or a Collection, Of all the
 Choice Songs, Poems, Prologues, and Epilogues,
 (Sung and spoken at *Courts* and *Theaters*) never in
 Print before. *Written by the refined'st Wits of the*
Age And Collected by A. B. . . 1672.

Line 15 and its context show that the play was Shakspeare's *Julius Caesar*.
 The bold poet alluded to in the last couplet is no doubt Dryden, whose
 judgment and comparisons of Shakspeare and Ben Jonson (1668-72) may be
 seen on pages 216-224 above. In the British Museum Catalogue A. B. is
 marked A[lex] B[rome].—B. N.

ANONYMOUS, 1673.

To all these Reasons, our Farce-monger might have added another, which is a *non pareillo*, namely, that which Mr. Bayes returned when it was demanded of him, Why in his grand Show (grander than that in *Harry the VIII.*¹) two of the Cardinals were in Hats, and two in Caps, *because*. . . . *By gad I won't tell you*, which after a pause, is a reason beyond all exception.

*The | Transproser | Rehears'd : | or the | Fifth Act | of Mr. Bayes's Play.*² 12mo. Oxford, 1673 [p. 7]. Halliwell's *Folio Shakespeare*, xii. 61

¹ See Downes below, p. 353.

² Being a Postscript to the | *Animadversions on the | Preface to Bishop Bramhall's | Vindication, &c. | shewing | What Grounds there are of Fears and Jealousies of Popery.* | Oxford, Printed for the Assignes of *Hugo Grotius*, and *Jacob Van Harmine*, on the North-side of the Lake *Lemane*. 1673. (Mr. Bayes was Samuel Parker, Bp. of Oxford.)

See Dryden's "*S'too him Bayes*:"³ | *On Some | Observations | Upon the | Humour of Writing | Rehearsal's Transpros'd | . . . Oxon :* | Printed in the year 1673. |

³ ? Here Bayes = Jn. Dryden.

F. J. F.

SIR W. DAVENANT, 1673.

S O N G.

O *Thou that sleep'st like Pigg in Straw,*
Thou Lady dear, arise;
Open (to keep the Sun in awe)
Thy pretty pinking eyes.

News from Plimouth, Act III. Additions to *Works*, 1673, p. 14,
 col. 1, B bbb 3 back. J. O. Hill.-P.

The / Works / of / S^r William Davenant K^t / Consisting
 of / *Those which were formerly Printed,* / And / *Those*
which he design'd for the Press : / Now Published / Out of
 the Authors / Originall Copies. / London : / Printed by
T. N. for Henry Herringman, at the Sign of the / *Blew*
Anchor in the Lower Walk of the *New* / *Exchange*,
 1673. /—F.

The reference is to Cloten's serenade to Imogen, in *Cymbeline*, II. iii. 27.

MR. ARROWSMITH, 1673.

Pif[auro]. Come Sir you are a judge, what opinion have you of the laſt new Play?

Tut[or to Pacheco]. Faith - - - well for an eſſay, I gueſs the Gentlemans but a beginner. I my ſelf - - -

Pis. Now he's in. (*Aſide*.)

Tut. Writ with the ſame much ſucceſs at firſt, 'twas induſtry and much converſe that made me ripe; I tell you Gentlemen, when I firſt attempted this way I underſtood no more of Poetry than one of you.

Ped[ro]. This is ſtrange impudence. } *Aside*.
Ant[onio]. 'Tis nothing yet.

Tut. There are many pretenders but you ſee how few ſucceed; and bating two or three of this nation as *Taſſò*, *Ariosto* and *Guarini*, that write indifferently well, the reſt muſt not be named for Poefy: we have ſome three or four, as *Fletcher*, *Johnſon*, *Shakeſpear*, *Davenant*, that have ſcribbled themſelves into the bulk of follies and are admired to, but ne're knew the laws of heroick or dramatiſk poefy, nor faith to write true Engliſh neither.

*The | Reformation. | A | Comedy. | Acted | At the | Dukes
 Theater. | . . . London, | Printed for William Cade-
 man, at the Popes-Head, in the | Lower Walk of the
 New Exchange in the Strand. MDCLXXIII. | 4to.
 Act IV. Scene i. p. 46-47.*

“This Play is aſcribed to Mr. *Arrowsmith* and is a very good comedy.”
 —*Langbaine*, 1691, p. 546.

“But being too free with the Laws of Morality & Vertue, was ſoon laid aſide.” (MS. note by W^m Oldys in the Brit. Mus. copy, C. 28. g 1.)

“This Play is accounted to be written by Mr. *Arrowsmith*.” *Gildon's Langbaine*, 1699, p. 167.—F. J. F.

ANON., 1673.

A Critick continuing on the discourse, said, he was sorry that Mr *Dryden* when he charged every page of *Shakespeare* and *Fletcher* with some *Solecism* of Speech or some notorious *flaw* in sense, did not read their writings and his own with the same spectacles, for had he, he would never have left so incorrect a line as this in that *Epilogue*, where he taxes the Antients to superciliously;

There Comedy was faultless, but 'twas course.

[Epilogue to the Second Part of the Conquest of Grenada.]

'tis a favour to call this but a *flaw*; (p. 7.)

In another place in *Maximin*, he seems fully to have answer'd his *Prologue*, in not *servilely stooping so low as Sence*;

To bind Porphyrius firmly to the State,

I will this day my Cæsar him create,

And, Daughter, I will give him you for wife,

here, in making *Porphyrius* a Bride, he has *reacht an excellence*, and justify'd his representation of *big-belly'd Men* in the *Wild Gallant*, a greater impossibility, then any *Shakespeare* can be censur'd for (for impossibility's in Mr *Drydens* charge are sense, but in another's nonsense) though he wants not these smaller *indecorum's* neither; (p. 9.)

He was the man Nature seem'd to make choice of to enlarge the Poets Empire, & to compleat those Discovery's others had begun to *shadow*: that SHAKESPEAR and *Fletcher* (as some think) erected the *Pillars* of Poetry is a grosse error; (p. 13.)

The / Censvre / of the / Rota. / On M. Driden's Conquest
of / Granada. / Oxford, / Printed by H. H. for Fran.
Oxlad junior. / An. Dom. 1673. / 4to. 21 pages.

PONSONBY A. LYONS.

RICHARD WARD, 1673.

(p. 207) ¶ Some *Words* are contrary to *Prudence, Discretion* and *Wisdom*: as

First, foolish and undiscreeet *Words*

(p. 208.) Secondly, there are Ignorant *Words*.

Thirdly, there are unprofitable, and ineffectual *Words*; as one faith,

*You may as well go stand upon the beach,
And bid the main flood bate his usual height,
Or even as well use question with the Wolf.
Or the poor Ewe bleat for the simple Lamb.
You may as well forbid the Mountain Fines
To wag their high tops, and to make no noise,*

When they are fretted with the gusts of heaven; As
to perswade such or such an one, to such or such a thing, &c.

*Two very Usefull and | Compendious | Theological Treatises: |
The First shewing | The Nature of Wit, | Wisdom and
Folly. | The Second describing | The Nature, Use, and
Abuse | of the | Tongue | and | Speech, | Whereby princi-
pally Wisdom and | Folly are express'd. | Wherein also
are divers Texts of Scripture | touching the respective Heads
explained. | By Richard Ward, Preacher of the | Gospel
at Bushey in Hartford-shire. . . . London, | Printed
for William Miller at the Gilded Acorn in St. Pauls
Church-yard, near the little North Door, 1673. |
(p. 147) The Second | Treatise, | of the | Nature, Use, and
Abuse | of the | Tongue | and | Speech. | London, |
Printed by E. T. and R. H. for Will. Miller | at the
gilded Acorn in St. Pauls Church-yard, | over against the
little North Door. 1673. | p. 208.*

Noted in *Centurie*, p. 429, no. 16.—F. J. F.
(*Merchant of Venice*, IV. i. 71-7.)

FRANCIS KIRKMAN, 1673.

In "The Wits or Sport upon Sport. 4^{to}. 1673." Another edition of the second part. The Preface [A.2. second paragraph] is:—"The most part of these Pieces were written by such Penmen as were known to be the ablest Artifts that ever this Nation produced, by Name, *Shake-spear, Fletcher, Johnson, Shirley,* and others; and these Collections are the very Souls of their writings, if the witty part thereof may be so termed: And the other small Pieces composed by several other Authors are such as have been of great fame in this last Age. When the publique Theatres were shut up, and the Actors forbidden to present us with any of their Tragedies, because we had enough of that in earnest; and Comedies, because the Vices of the Age were too lively and smartly represented; then all that we could divert our selves with were these humours and pieces of Plays, which passing under the Name of a merry conceited Fellow, called *Bottom the Weaver, Simpleton the Smith, John Swabber,* or some such Title, were only allowed us, and that but by stealth too, and under pretence of Rope-dancing, or the like; and these being all that was permitted us, great was the confluence of the Auditors; and these small things were as profitable, and as great get-pennies to the Actors as any of our late famed Plays. I have seen the *Red Bull* Playhouse, which was a large one, so full, that as many went back for want of room as had entred; and as meanly as you may now think of these Drols, they were then Acted by the best Comedians then and now in being;"

[A List of "*Books Printed for Francis Kirkman*" following the Preface says], "The exact price of this Book stich'd is 1s."

[The Wits or Sport upon Sport, is said to be] in Quarto: price stich 1s. Or more at large, in Octavo; price bound 2s. 6d.

PONSONBY A. LYONS.

[As the Title-page of Kirkman's book also bears witness to the great popularity of *Bottom*, &c., and is very curious, it is added here from the 4to copy.—P. A. L.]

THE
WITS
 OR,
 SPORT upon SPORT.
 BEING A
 Curious Collection of several
 DROLS and FARCES,
 Prefented and Shewn
 For the
 MERRIMENT and DELIGHT
 OF
 Wife Men, and the Ignorant:
 As they have been fundry times Acted
 In Publique, and Private,
 In *LONDON* at *BARTHOLOMEW* } FAIRES.
 In the Countrey at other }
 In *HALLS* and *TAVERNS*,
 On several *MOUNTEBANCKS STAGES*,
 At *Charing Crofs*, *Lincolns-Inn-Fields*, and other places,
 BY
 Several Stroleing *PLAYERS*,
FOOLS, and *FIDLERS*.
 And the *Mountebancks ZANIES*.
 With Laughter, and great Applause.
 [in *MS*, Rob^t Cox]

Written I know not when, by several Persons, I know not who ;
 But now newly Collected by your Old Friend to please you,
FRANCIS KIRKMAN.

London, Printed for *Fran. Kirkman*, and are to be Sold by
 most Book-Sellers. 1673.

ANON, 1674.

On the World.

**The World's a City,
furnisht with spacious streets,
And Death's the market place,
Whereat all creatures meet.**

*Loves | Garland : | or, | Posies for Rings, Hand-
ker-|chers, & Gloves : And such pretty To-|
kens that Lovers send their Loves. | London,
Printed by Andrew Clark, and are | to be sold
by Tho. Passenger at the Three | Bibles upon
London-Bridge, 1674. | sign. B 3 back, the last
page but one.*

This is a variation of two lines in Act I. sc. v. of "*The | Two | Noble |
Kinsmen* : / Presented at the Blackfriars / by the Kings Maiesties servants, /
with great applause : / Written by the memorable Worthies / of their time ; /
{ Mr. *John Fletcher*, and } Gent. / Printed at London by Tho. | Cotes, for
{ Mr. *William Shakspeare* } *John Waterson* : / and are to be sold at the signe of the *Crowne* / in *Pauls*
Church-yard. 1634. /" sign. D. p. 17 :—

3 *Qu[scene]*.] This world's a City full of straying Streetes,
And Death's the market place, where each one meetes.

(Part II. p. 22, l. 15—16, ed. Littledale, N. Sh. Soc. 1876.
Mr. L. unluckily turns the capitals into 'lower case.')

Spalding assignd this scene to Shakspeare. Hickson doubted about it. Littledale inclines to make it Fletcher's. The scene is only 16 lines, and surely Shakspeare never wrote the 9 lines of Dirge in it. But as his name is on the title of the 2 *N. K.*, the Posy must be here, till it has been shown to be an old saw before Shakspeare's time.

The quotation, and the title of the book suit well Jaques's sneer at Orlando : "You are ful of prety answers : haue you not bin acquainted with goldsmiths wiues, & cond them out of rings." (Fol. p. 196, col. 2.)

F. J. F.

THOMAS DUFFETT, 1674.

[To this writer's "The / Emprefs / of / Morocco." A Farce. / Acted / By His Majesties Servants. / London, / Printed for / Simon Neal, at the Sign of / the three Pidgeons in *Bedford-street* / in *Covent-Garden*. 1674. / 4to is]

"An Epilogue spoken by Witches, / after the mode of *Macbeth*" [half-title, p. 25. The full title, p. 27, is]

"Epilogue. / Being a new Fancy after the old, / and most urprising way / of / *M A C B E T H*, / Perform'd with new and costly / Machines, / Which were invented and managed / by the most ingenious Operator / Mr. *Henry VVright*. P. G. Q. / *London*, Printed in the Year 1674."/

[After 'the Actors Names' (6), p. 28, comes, on p. 29]

"An / Epilogue / Spoken by / *Hecate* and the three Witches, / According / To the Famous Mode of / *M A C B E T H*."/

[In the text of the Epilogue, some of Shakspeare's words are us'd with slight change, and burlesqued. *Hecate's* 2nd and 3rd lines are]

"What have you been at Hot-Cockles I fee,
Beldames! how dare you traffick thus, and not call me?
'Tis I muft bear the brunt."

[from *Macbeth*, III, v. 2—8, "beldames . . . How did you dare To trade and traffic with *Macbeth* . . . And I . . . was never call'd to bear my part. . . ."]

On the next page, the 2nd Witch, after Shakspeare's first in *Macbeth*, I, iii, says]

" I pick't Shop-keeper up, and went to th' Sun.
 He Houncht . . . and Houncht . . . and Houncht ;
 And when h' had done,
 Pay me, quoth I,

Be damn'd you VVhore ! did fierce Mechanick cry, . . .

Hec. His shop is in *Fleetstreet*—

2. *Witch.* In *Hackney* Coach, I'le thither fail,
 Like wanton VVife with sweeping Tail ;
 I'le do ! I'le do ! and I'le do ! "

(p. 34) 1 *Witch.* *Fih ! Fah ! Fum !*

*By the itching of my Bum,
 Some wicked Luck shou'd that way come.*

{ pointing to the
 { Audience."

[At the end, p. 41, is]

" An

Epilogue.

" **T**His Farce—
 Not like your Country Girl made proud at Court,
 Because she there first learn'd the naughty sport,
 She'd now take place of all, and's grown so haughty,
 Those that debauch't her, dare not say she's faulty,
 Altham'd to own she jilted them with low drefs,
 As stroling Punk did once in Somers progrefs :
 No, this like Sutler's Doxie, came from *Black-heath*,
 Long'd but to be as fine as Witch in *Mackbeth*."

Lock's music to *Macbeth* was written before 1672, as it was playd in that year. I cannot find any print of it then. See note to *Lock*, 1675, below.

—F. J. F.

THOMAS DUFFETT, 1675.¹

[As pearls before swine, so were Shakspeare's plays in the eyes of the hog Duffett. Not content with degrading *Macheth*, he went on to turn *The Tempest*—thro its Davenant-adaptation—into a bawdy burlesque,]

"The / Mock-Tempest : / or the / Enchanted Castle./ acted at the / Theatre Royal./ Written by T. Duffett./ *Hic totus volo rideat libellus.* Mart./ London./ Printed for *William Cademan* at the *Popes-Head* in the lower / Walk of the *New Exchange* in the *Strand.* 1675./"

[The Prologue in its "You see our Study is to please you all:" evidently aims at Prospero's Epilogue, "my project . . . was to please." The "Persons Represented" are]

¹ "Thomas Duffett. He was, before he became a Poet, a Milliner in the New Exchange: he has writ four Plays, two of them in a Burlesque Stile. . .

The Mock Tempest, or, *The Enchanted Castle*, a Farce, 4to. 1675. Acted at the Theatre Royal by his Majesty's Servants. Writ on purpose to draw Company from the other Theatre, where was great resort about that time, to see that reviv'd Comedy, call'd, *The Tempest*, then much in vogue." (1699) Gildon's *Langbaine*, p. 48. See Downes, below, p. 353.

Langbaine, 1691, p. 177-8. *Mock Tempest*, or *The Enchanted Castle*, a Farce acted at the Theatre-Royal, printed in quarto, *Lond.* 1675. The Design of this Play was to draw the Town from the Duke's Theatre, who for a considerable time had frequented that admirable reviv'd comedy call'd *The Tempest*. What success it had may be learnt from the following lines,

The dull Burlesque appeared with Impudence,
And pleased by Novelty for want of Sence. I° 85

Boylean's *Art of Poetry*, p. 5 [see p. 245, below].

A Burlesque piece of Ribaldry designed to ridicule Dryden's 'Tempest.' MS. note by Oldys in C. 28. g. 1.

" Prospero—a Duke, Head-keeper of the Enchanted Castle.

Alonzo—a Duke, his mortal Enemy.

Quakero—Son of Alonzo.

Gonzalo—a subject of Alonzos.

Antonio—his Friend.

Hypolito—Infant Duke of Mantua, Innocent and ignorant.

Hectorio—a Pimp.

Miranda—
Dorinda— } the harmless daughters of Prospero.

Stephania— a Baud.

Beantoffer
Moustrappa
Drinkallup } Wenches.

Ariel— a spirit waiting on Prospero.

A Plenipotentiary.

Wenches, Bridewell - Keepers, Spirits, Devils, Masquers, and Prifuers.

The Scene in LONDON."

[The first scene opens with "a great noyse" of men breaking into a brothel, and with occasional use of Shakspeare's words, "What care these Roarers for the worshipful Pin-makers?" (p. 2) &c. Scene ii. burlesques Shakspeare's:]

(p. 10) "Pros. . . Thy Father, *Miranda*, was 50 years ago a man of great power, Duke of my Lord Mayors Dogg-kennel. . . Thy Mother was all mettle. . . canst thou remember when thou wert Born, sure thou canst not, for then thou wert but three days old.

Mir. I' fads, I do remember it Father, as well as 'twere but yesterday.

Pros. Then scratch thy tenacious Poll, and tell me what thou findest backward in the misty black and bottomless Pit of time.

Mir. Pray Father had I not Four, or Five Women waiting upon top of me, at my Mother's groaning, pray?

Pros. Thou hadst, and more, *Miranda*, for then I had a Tub of humming stuff would make a Cat speak.

Mir. O Gemine! Father how came we hither?

Pros. While I, despising mean, and worldly buf'ness, as misbecoming my grave Place, Quality, did for the bett'ring of my mind, apply myself, to the secret and laudable study of Ninepins, Shovel-board and Pigeon-holes—do'st thou give ear Infant?

(p. 11) *Mir.* I do, most Prudent Sir. . . ."

[In Act II. sc. ii. Devils,¹ and then Fraud and Rapine, frighten Alonzo and Gonzalo. On p. 18 "Enter *Murther*," (from *Macbeth*).—]

"A man drest all in Red, with two Bloody Daggers in his hands, and his Face and Hands stain'd with blood.

Sings.

Murther. *Wake Duncan! would thou couldst.*

Disguis'd with blood, I lead them on,

Until to Murther they arrive." (p. 18.)

[In Act III, sc. ii, Ariel's songs are parodied, and Act IV, sc. i. (p. 31) opens with]

"*Pros.* **N**OW does the charm'd impostume of my Plot Swell to a head, and begin to suppurate, If I can make *Mantua's* Infant Duke, Switchel my young giglet *Dorinda*." (p. 31.)

[In Act V, Sc. ii. Shakspeare's beautiful "Advance the fringed curtains of thine eyes," &c., appears thus (p. 41) :—]

¹ In his Epilogue to *the Armenian Queen*, Duffett alludes to these Devils: "When Tempests and Enchantments fly the Town, When *Prospero's* Devils dare not stand your frown; They to the Country strole with painted ware, Where mighty sums of precious time they share;"

New | Poems, | Songs, | Prologues and Epilogues. Never before printed. | Written by | THOMAS DUFFETT, | And Set by | The most Eminent Musicians about | the Town. | *Qui fugit Molam fugit Farinam.* | London: | Printed for Nicholas Woolfe at the End of | Breadstreet, next to the Red Lion in | Cheap-side. 1676, | p. 86.

"*Pros.* Advance the frizled frouzes of thine Eyes, and glout
on yon fair thing.

Mir. O dear sweet Father, is that a ho ho ho a Horse-man,
Hutband?

Pros. It is my Girle, and a yerker too; . . .

Mir. 'Tis a most crumptious thing; i' vads if you'l let me
have it, I'll make no more dirt Pies, nor eat the Chalk you score
with." . . . (p. 44) [and so on, the vulgar beast*!—F. J. F.]

The dull Burlesque appear'd with impudence,
And pleased by Novelty in Spite of Sence,
All, except trivial points, grew out of date;
Parnassus spoke the Cant of *Bellingsgate*;
Boundless and Mad, disorder'd Rhyme was seen:
Disguis'd *Apollo* changed to *Harlequin*.
This Plague, which first in Country Towns began,
Cities and Kingdoms quickly over-ran;
The dullest Scriblers some Admirers found,
And the *Mock Tempest* was a while renown'd:
But this low stuff the Town at last despis'd,
And scorned the Folly that they once had pris'd;
Distinguish'd Dull, from Natural and Plain,
And left the Villages to Fleckno's Reign.

The / Art / of / Poetry, Written in *French* by The *Sieur de Boileau*, / Made English. / London, / Printed for *R. Bentley*, and *S. Magnes*, in *Russel-Street* in *Covent-Garden*, 1683, † p. 5-6. Canto I, ll. 81—94. The Works of John Dryden, ed. Sir Walter Scott. Vol. xv. p. 233. (The Art of Poetry.)—P. A. L.

* He was a Milliner in the New Exchange before he set up for a Poet (MS. note by Oldys in C. 28-9, 1). He has written three Plays: "Two of which were purposely design'd in a Burlesque Stile: but are intermixed with so much Scurrility, that instead of Diverting, they offend the modest Mind. And I have heard that when one of his Plays, *viz. The Mock Tempest*, was acted in *Dublin*, Several Ladies, and Persons of the best Quality left the House: such Ribaldry pleasing none but the Rabble" (Langbaine, *Ibid.*).

† Republished as The / Art / of / Poetry, / Written in *French* by / The *Sieur de Boileau*. / In Four Canto's. / Made *English*, / By Sir *William Soames*. / Since Revis'd by John Dryden, Esq. ; / London: / Printed and Sold by *H. Hills*, in *Black-fryars* near / the Water-side. 1710, / (Price three Pence) / in which edition this passage occurs (p. 5-6) word for word except that line 91 has "at least" instead of "at last."

W. WYCHERLEY, 1675.

*Next you Fallstuffs of fifty, who beset
 Your Buckram Maidenheads, which your friends get ;
 And whilst to them, you of Achievements boast,
 They shure the booty, and laugh at your cost.*

*Epilogue spoken by Mr. Hart, to 'The | Country-Wife, | A |
 Comedy, | Acted at the | Theatre Royal. | Written by Mr.
 Wycherley | . . . London, | Printed for Thomas Dring, at
 the Harrow, at the | Corner of Chancery-Lane in Fleet-street.
 1675.' | 4°.*

[B. N. and F. J. F.]

SIR FRANCIS FANE, *junior*, 1675.

Players turn Puppets now at your desire,
In their Mouth's Nonsense, in their Tails a Wire,
They fly through Clouds of Clouts, and Showers of Fire. }
A kind of loassing Loadum is their Game,
Where the worst Writer has the greatest Fame.
To get vile Plays like theirs, shall be our care ;
But of such awkward Actors we despair.
False taught at first —————
Like Bowls ill byass'd, still the more they run,
They 're further off, then when they first begun.
In Comedy their unweigh'd Action mark,
There's one is such a dear familiar spark,
He yawns, as if he were but half awake ;
And fribling for free speaking, does mistake.
False accent and neglectful Action too
They have both so nigh good, yet neither true,
That both together, like an Ape's mock face
By near resembling Man, do Man disgrace.
Through pac'd ill Actors, may perhaps be cur'd,
Half Players like half Wits, can't be endur'd.
Yet these are they, who durst expose the Age
Of the great Wonder of our English Stage.
Whom Nature seem'd to form for your delight,
And bid him speak, as she bid Shakespeare write.
Those Blades indeed are Cripples in their Art
Mimmick his Foot, but not his speaking part.

Let them the Traitor or Volpone try,
 Could they —————
 Rage like Cethegus, or like Caffius die,
 They ne'er had sent to Paris for such Fancies,
 As Monster's heads, and Merry Andrew's Dances.¹

Love in the Dark, / or / *The Man of Bus'ness.* / A Comedy :/
 Acted at the Theatre Royal / By His Majesties Servants. /
 Written By / Sir *Francis Fane, junior* ; Knight of the *Bath.* /
 Naturam expellas furcâ, licet, usque recurret. Hor. / In the
Savoy. / Printed by *T. N.* for *Henry Herringman*, and are to
 be sold / at the Anchor in the Lower Walk of / the *New*
Exchange. 1675 / 4°. Epilogue, as it was spoken by Mr.
Haines, p. 95-6.

F. J. F.

¹ Cp. Mrs. Mary Pix's Prologue to her *Double Distress*, 1701 :—

Nor Wit nor Nature now can please alone,
 When French *Jack-pudding* so delight the Town :
 Instruction on the Stage is thrown away,
 And *Jegg* does more then charming *Dryden* say :
 Our ancestors without Ragou's or Dance,
 Fed on plain Beef, and bravely conquer'd *France* :
 And *Ben* and *Shakespear* lasting Laurels made
 With Wit alone, and scorn'd their wretched Aid :

Nicholas Rowe has a like complaint in the Epilogue to his *Ambitious Stepmother*, 1701 :—

Show but a mimick Ape, or *French Buffoon*, }
 You to the other House in shoals are gone, }
 And leave us here to Tune our Crowds alone. }
 Must *Shakespear*, *Fletcher*, and laborious *Ben*,
 Be left for *Scaramouch* and *Harlequin* ?
 Allow you are unconstant, yet 'tis strange,
 For sense is still the same, and ne'er can change ;

MATTHEW LOCK, 1675.

The / *English Opera*; / or / The Vocal Musick / in / *Psyche*, /
 With the / Instrumental / Therein Intermix'd. / To which is
 Adjoynd / The Instrumental Musick / in the / *Tempest*. / By /
 Matthew Lock, Composer in Ordinary / to His Majesty, and
 Organist to the Queen. / Licensed 1675. ROGER L'ESTRANGE. /
 London, / Printed by T. Ratcliff, and N. Thompson for the /
 Author, and are to be Sold by John Carr at his Shop at / the
 Middle Temple Gate in Fleet-Street. MDCLXXV. /

(A 4.) *The Instrumental Musick before and between the Aëts, and the Entries in the Aëts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draght. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.*

[p. 62.] *The Instrumental Musick used in the Tempest.*

[Introduction, p. 62. Second Galliard, p. 63. Gavot, p. 64. The Second Musick, p. 65. Lilk . . . The end of the Second Musick, p. 67.]

[p. 68.] *Curtain Tune in the Tempest.*

[The First Act Tune, p. 71. The Second Act Tune. The Third Act Tune, p. 72. The Fourth Act Tune, p. 73. The Conclusion, p. 71.]

Lock's Music to *Macbeth* was not published till 1770 by Dr. Boyce, tho the play was acted with the Music in 1672. See the articles on *Lock* by Mr. W. H. Husk and on *Macbeth Music* by Mr. Wm. Chappell¹ in Grove's *Dict. of M. II.* 157, 183.—F. J. F.

¹ Music for witches was not well suited for private use, and the *Macbeth* music remained in manuscript until after his death in [Aug]. 1677 (art. *Macbeth Music*, p. 183).

R. BENTLEY, 1675.

The Bookseller to the Reader.

*T*His Play was left in Mr. Dryden's hands many years since :
 The Author of it was unknown to him, and return'd not to
 claim it ; 'Tis therefore to be presum'd that he is dead. After
 Twelve years expectation, Mr. Dryden gave it to the Players,
 having upon perusal of it, found that it deserv'd a better Fate than
 to be buried in obscurity¹ : I have heard him say, that finding
 a Scene wanting, he supply'd it² ; and many have affirm'd,
 that the stile of it³ is proper to the Subject, which is that the
 French call Basse Comedy. The turns of it are natural, and the
 resemblance of one man to another, has not only been the foundation
 of this, but of many other Plays. Plautus his Amphitruon ; was
 the Original of all, and Shakespear and Moliere have copied him
 with success. Nevertheless, if this Play in it self should be a trifle,
 which you have no reason to suspect, because that incomparable
 Person would not from his Ingenious labours lose so much time as
 to write a whole Scene in it, which in it self sufficiently makes you
 amends, for Poetry being like Painting, where, if a great Master
 have but touch'd upon an ordinary Piece, he makes it of Value to
 all understanding Men ; as I doubt not but this will be by his
 Additions : As it is, I am resolv'd to detain you no longer from it,
 but subscribe my self,

Your very Humble Servant,

R. BENTLEY.

The / Mistaken Husband. / A / Comedie, / as it is Acted
 by / His Majesties Servants / At the / Theatre-Royall. /
 By a Person of Quality. —Hæc placuit semel.—[Hor.] /
 London, / Printed for J. Magnes and R. Bentley / in
 Russel-street in Coven⁴-Garden near / the Piazza's,
 Anno Domini, MDCLXXXV. /

Quoted by Mr. Algernon C. Swinburne in "A Relic
 of Dryden" in the *Gentleman's Magazine*, Oct. 1880, p.
 417.—F. J. F.

¹ *Obscurity*, orig.—F.

² Act IV. sc. v.—A. C. P.

³ Of the play, that is, in general ; not by any means of the additional
 scene.—A. C. P.

⁴ So.—F.

ANON., about 1675.

My *Nedde* (quoth she) since I have thee here,
 I will be a Port for to please my Dear : [read Park.]
 And in the soft Circuit of my Pale
 feed either upon the high Hill or Dale ;
 Graze on my soft Lypis, if those Hills be dry
 stray [lower] down where Fountains lye :

Ballad of *The New Married Couple*; Or, A Friendly
 Debate between the Country Farmer and his Buxome
 Wife. *Roxburghe Ballads*, vol. iv. p. 17. (Ballad Society,
 1881.) Douce Collection, ii. 165, verso.

These lines, all but the first, are l. 230-4 of *Venus and Adonis*, slightly altered for the sake of the metre and rhyme. Hence the change of the evident misprint 'Port' into 'Park,' and the insertion of [lower] in the last line, instead of the previous insertion [further]. 'Dear' also should be 'Deer,' with the double meaning.

The words 'circuit' and 'Pale' (l. 3) show that 'Port' must have been 'Park,' and 'Dear' 'Deer.'—B. N.

RICHARD HEAD, 1675.

[1] Inculcate frequently the Proverb, and comment upon it, *That one pair of legs is worth two pair of hands*; That to fly is better than to die, commending *Falstaff* in the Play, deriding Sir *Henry Blunt* that was slain; there lies grinning Honour, &c. In short, let safety and security be above all things applauded. p. 75.

[2] Would it not be ridiculous * * to talk of nothing for an hour together to a *Quaker*, but what rare sport there was the other day at the *Bear-Garden*, or, to tell him what excellent Scenes there are in *Macbeth*, and the late rectified inimitable *Tempest*? p. 147.

Proteus Redivivus: | or the | Art of Wheedling, | or |
Insinuation, obtain'd by General Conversation, | and | Ex-
tracted from the several Humours, | Inclinations, and
Passions of both Sexes, | reflecting their several Ages, and
suit- | ing each Profession or Occupation. | Collected and
Methodized by the Author of the First Part of the English
Rogue . . . London, Printed by W. D. and are to be sold
at the | Sign of the Ship in St. Mary Axe, and by | most
Booksellers, 1675.

The version of the *Tempest* was Dryden's and Davenant's; the *Macbeth* was probably that now called Davenant's, though I incline to think wrongly.

B. N.

ANON. 1676.

And above all the rest, the poet, with a ring of admirers about him of the chiefest wits of the town, was tearing his throat with telling them he had seen *Shakefpear, B. Johnson, Fletcher, Corneille*, had drunk many a quart with *Saint Amant, Davenant, Shirley*, and *Beys*; and loft good friends by the death of *Rotrou, Denham*, and *Cowly*.

Scarron's Comical Romance: or a facetious History of a Company of Strolling Stage-players interwoven with divers choice novels, rare Adventures, and amorous Intrigues, written originally in French, by the famous and witty poet Scarron, and now turn'd into English. London: 1676, fol. chap. viii. p. 17.

The translator, who has added to his original many allusions to London, to "the famous Mr. Hobbes," etc., inserts the passage above. In Scarron's text, of course, only Frenchmen, such as *Corneille, Rotrou, etc.*, are named.—J. J. JUSSERAND.

WILLIAM CAVENDISH, DUKE OF
NEWCASTLE, 1676-7.

Codsh[ead]. Good Sir, try some English Poets, as *Shakefpear*.

Doct[or]. You had as good give him preserv'd Apricocks, he has too much Wit for him, and then *Fletcher* and *Beaumont* have so much of the Spanish Perfume of Romances and Novels

The last Remedy, like Pigeons to the soles of the feet, must be to apply my dear Friend Mr. *Johnson's* Works, but they must be apply'd to his head.

Codsh. Oh, have a care, Doctor, he hates *Ben. Johnson*, he has an Antipathy to him.

Cramb[o]. Oh, I hate *Johnson*, oh oh, dull dull, oh oh no Wit

Doct. 'Tis you are dull dull! he was the Honour of his Nation, and the Poet of Poets

*The | Triumphant Widow, | or the | Medley of Humours. |
A | Comedy, | Acted by His | Royal Highnes's | Servants. |
Written by | His Grace the Duke of Newcastle. | London, |
Printed by J. M. for H. Herringman, at the Sign of | the
Blew Anchor in the Lower-Walk of the | New-Exchange,
1677¹ | p. 60, 61.*

[F. J. F.]

¹ 'Licensed Nov. 27. 1676.' MS. note on title-page.

OCTAVIAN PULLEYN, 1677.

I believe Puckle and y^e other witches in Mackbeth haue had a meeting here in thunder lightning and Raine.

Letter from Octavian Pulleyn, dated 'Siena' 30 June 1677, to Sir Thos. Isham. Among the Isham Correspondence. See p. 184, above.

WALTER RYE.

THO. SHADWELL, 1678.

Prologue to Timon.

* * * * *

*In the Art of Judging you as wise are grown,
As in their choice some Ladies of the Town.
Your neat shap't Barbary Wits you will despise,
And none but lusty Sinewy Writers prize.
Old English Shakespear-stomachs you have still,
And judge as our Fore-fathers writ with Skill.
You Coin the Wit, the Willings of the Town
Retailers are, that spread it up and down ; [Sign. A. 4.]*

Epilogue. (sign. M4.)

I*F there were hopes that ancient solid Wit
Might please within our new fantastick Pit ;
This Play might then support the Criticks shock,
The Scien grafted upon Shakespears Stock ;
For join'd with his our Poet's part might thrive,
Kept by the vertue of his Sap alive. . . .*

* * * * *

*Though Sparks to imitate the French think fit
In want of Learning, Affectation, Wit,
And which is most, in Cloaths wee'l ne'er submit. }
Their Ships or Plays o're ours shall ne're advance,
For our Third Rates shall match the First of France,*

*With English Judges this may bear the Test,
Who wilt for Shakespear's part forgive the rest.*

*The | History; | of | Timon of Athens, | the | Man-Hater. | As
it is Acted at the | Duke's Theatre. | Made into a | Play. |
By Tho. Shadwell. | Licensed, Feb. 18, 1678. R. L'Estrange. |
London, | Printed by J. M. for Henry Herringman, at the
Blue Anchor, | in the Lower Walk of the New-Exchange,
1678. | 4to. (The later edition has for 'at the Blue
Anchor,' "and are to be sold | by Richard Bentley at the
Post-House in Russel-street | Covent-Garden, 1688. |")*

Had this edition been consulted before, the extracts above would no doubt have come on p. 365 of the *Centurie*.—F. J. F.

THOMAS OTWAY, 1678.

Go bid the Coachman haften, and get all things ready; I
am uneafy till I am gone. 'Tis time we were fet out.

*The Wolves have prey'd, and look the gentle Day,
Before the Wheels of Phœbus, all about
Dapples the drowsy East with spots of gray.*

Friendship in Fashion, Act V. sc. i. Works, ed. 1768,
vol. ii. p. 101.

[The quotation is from *Much Ado*, V. iii. 25-27.—H. A. EVANS.]

Why, you sweet perfum'd Jessamine knaves! you Rogues in
Buckram! were there a Dozen of you, I'd beat you out of your
artificial Sweetness into your own natural Rankness.—*Ibid.* p. 111.

[Another Falstaff reminiscence, 1 *Hen. IV.*, II. iv. 213.—H. A. E.]

JOHN OLDHAM, 1678.

Words new and foreign may be best brought in,
 If borrow'd from a Language near akin :
 Why should the peevish Criticks now forbid
 To *Lee* and *Dryden*, what was not deny'd
 To *Shakespear*, *Ben*, and *Fletcher*, heretofore,
 For which they Praise, and commendation bore.

“ Upon the Works of Ben Johnson. Written in 1678.
 Ode,” in ‘Poems, / and / Translations, / By / *John*
Oldham. / London : / Printed for *Jos* : Hindmarsh,
 Bookseller to his Royal / Highness, at the Black Bull
 in Cornhil, 1683.’ pp. 69 to 89.¹

The triumvirate of the last line are also mentioned by others as seemingly the three poets of the preceding age. But it is right to remark that elsewhere Oldham praises Ben supremely, especially in a very long Ode to him, addressing him as “Great Thou! whom 'tis a Crime almost to dare to praise,” and—

Hail mighty Founder of our Stage! (p. 69)

and—

Never till thee the Theater possess
 A Prince with equal Pow'r, and Greatness blest. (p. 71)
 B. N.

¹ The Ode is also printed in “Poems / and / Translations. / By / *John*
Oldham. / London : / Printed for *Joseph Hindmarsh*, at the *Golden Ball*, /
 in Cornhil. MDCLXXXIV.” 8vo, p. 6. Horace his Art of Poetry
 Imitated in English; and in “Some New / Pieces / Never before Publish'd. /
 By the Author of the / *Satyrs upon the Jesuites*, * * * * * London :
 Printed by *M. C.* for *Jo. Hindmarsh*, Bookseller to his Royal Highness, at
 the Black Bull in *Cornhil*, 1684, 8°. p. 6;”—a different and probably
 earlier edition of the *Poems & Transl.* of 1684;—and in ‘The Works
 of Mr. John Oldham; together with his Remains,’ 8vo. 1698, p. 6.

ELIAS TRAVERS, 1678-83.

This Nonconformist Minister was for many years chaplain and tutor in the family of Sir Thomas Barnardiston of Ketton Hall, Suffolk. He kept a Latin diary of how he spent his time, and this was described in an article in the *British Quarterly Review* for January 1872, entitled "An English Interior in the Seventeenth Century." The writer says that in the ordinary life of the chaplain, came 'after dinner, conversation and a reading in Shakspeare till about three.' Also that Travers's reading was "so strangely alternated that from a long reading of the Psalms he falls back on Shakspeare's comedies; nay, once even confesses, 'prius Shak[s]peare quam sacras literas legi.' (*B. Q. Rev.*, lv. 63.)

"But Shakspeare gives our chaplain his highest intellectual treat, and hours are spent over his historical plays and comedies, including those which he describes 'ominosorum titulorum,' *Multum laboris circa nihil* [Much Ado about Nothing] et 'Amoris labor perditus' [Loves Labours lost]. The course of reading was not a little grotesque. Three or four Psalms are immediately succeeded by *King Lear*, that again by the meditations of M. de Brieux, '*On the Vanity of Human Wishes.*'" (*B. Q. Rev.*, lv. 64.)

Noted by 'Bibliothecary' in 6 *N. & Q.*, i. 453, col. 1, June 5, 1880.

—F. J. F.

THO. SHADWELL, 1679.

Nor are your Writings unequal to any Man's of this Age, (not to speak of abundance of excellent Copies of Verses) you have in the Mulberry-Garden¹ shown the true Wit, Humour, and Satyr of a Comedy; and in Antony and Cleopatra,² the true Spirit of a Tragedy, the only one (except two of Johnson's and one of Shakespear's) wherein Romans are made to speak and do like Romans.³

A | True Widow, | A | Comedy, | Acted by the Duke's Servants. | Written by | Tho. Shadwell. | Odi profanum Vulgus & arceo. | London, | Printed for Benjamin Tooke, at the Ship in St. Paul's Church-| yard 1679. 4^{to} | The Epistle Dedicatory to Sir Charles Sedley, signed 'Tho. Shadwell, London, Feb. 16, 1679.'

(Works, 1720, ii. 110.)

¹ *The | Mulberry-Garden, | A | Comedy. | As it is Acted by | His Majestie's Servants | at the | Theatre-Royal. | Written by the Honourable/ Sir Charles Sidley. | London, | Printed for H. Herringman, at the Sign of the Blew Anchor in the | Lower Walk of the New Exchange, 1668. | 4^{to}., 76 pages.*

² *Antony | and | Cleopatra : | A Tragedy. | As it is Acted at the Dukes | Theatre. | Written by the Honourable | Sir Charles Sedley, Baronet. | Licensed Apr. 24, 1677. Roger L'Estrange. | London, | Printed for Richard Tonson at his Shop under Grayes Inne-Gate next Grayes-Inne-lane. MDCLXXVII. A Play after Shakspeare : a very long way.*

³ *Nicholas Rowe, in the Prologue to his *Ambitious Stepmother*, 1701, notes how little of classic antiquity Shakspeare has dealt with :*

Majestick Tragedy shou'd once agen
 In purple pomp adorn the swelling Scene
 Her search shou'd ransack all the Ancient's store,
 The fortunes of their loves and arms explore,
 Such as might grieve you, but shou'd please you more. }
 What *Shakespear* durst not, this bold Age shou'd do,
 And famous *Greek* and *Latian* Beauties show.

On Dryden's *Antony and Cleopatra*, just after his death, I find these lines written :—

“ Ah ! see the Place where thy *Ventidius* stood,
 Bending with Years, and most profusely good,
 Unmov'd by Fate, and of unshaken Truth,
 His Counsels those of Age, His Courage that of Youth ;
 Where mourning *Anthony* contesting strove
 Which to relinquish, *Honour*, or his *Love*,
 As ev'ry Hearer's Sorrows took his Part,
 And truly wept for him who griev'd with Art.”

The / Patentee : / or, / Some Reflections in Verse on Mr. R- -.'s forgetting the Design of his / Majesty's *Bear-Garden* at *Hockly in the Hole*, and Letting out the Theatre in *Dorset-Garden* to the same Use, on the Day when / Mr. *Dryden's* Obsequies were perform'd ; And both Play-houses / forbore Acting in Honour to his Memory. / A folio Broadside. Printed in the year, 1700.

F. J. F.

ANON., 1679.

3

But lo! amidst this furious Train
Of matchless Wights, appeared one
With Courage and with Prowess main
As ever yet was shown.

4.

Of Vifage dark as day of Doom,
Most pittifully rent and tore,
Shews him a Warrior in the Womb
That Wounds receiv'd e're he was bore,

5.

His Breast all Steel, of Temper tuff,
And *Falsta*'s Belly deckt with Charms,
VVith *Brandon's* Head, all clad in Buff,
Secure from Scottish Arms.

A New Scotch Ballad : / call'd / Bothwel-Bridge : / or, /
Hamilton's Hero. / To the Tune of *Fortune my Foe.* /
London, Printed for T. B. 1679, (Brit. Mus. 839. m. 22.
art. 4.)

PONSONBY. A. LYONS.

T. DURFEY, 1680.

The following can hardly allude, I suppose, to Shakspeare's 'Sir Pandarus
of Troy' (*My. Wives*, I. iii) and drunken 'Sir Toby' (*Much Ado*).

Nokes. Ye lye.
And you're a Pimp, a Pandarus of *Troy*
A Gripe, a Fumble.

Lee. Nay, and you 'gin to quarrel,
Gad ye're a Swash, a Toby in a Barrel.
Would you were here.

Prologue to *The Virtuous Wife*. A 2, back.

JOHN CROWNE, 1680.

Prologue.

For by his feeble Skill 'tis built alone,
The Divine *Shakespeare* did not lay one Stone.

[This—placed after eight other lines from the prologue to *Henry the Sixth, the First Part*, at p. 389 of the *Centurie of Prayse*, and wrongly dated—is from the Prologue to *Henry the Sixth, the Second Part*, which, under the title *The Misery of Civil War*¹, was published before the First Part, from the Prologue to which, the other lines are taken. Langbaine, p. 96, is right when he says, “Part of this play likewise is borrowed from *Shakespeare*.” Cade’s part is somewhat amplified and sometimes slightly altered; further I have not looked.

On the Prologue to the First Part, Langbaine also says that Crowne has borrowed; “tho’ Mr. Crown, with a little too much assurance, affirms that he [Sh.] has no Title to the Fortieth part of it.” 1691, p. 96. Whence [from Epis. Dedic. to Part i. See the extract, p. 306] Langbaine got this assertion I do not know; it is not so said in the printed copy.—B. N.]

Oldys’s MS. note (C. 288. 1. p. 96) runs: “Oldmixon, in one of his histories, sais, Crown the poet told him that K. Cha. 2^d gave him two Spanish Plays, and bad him joyn them together to form one, which he did, & showd his Majesty the Plan for his Comedy of Sir Courtly Nice,” &c. (*a long MS. note*).

¹ The / Misery / of Civil - War. / A / Tragedy, / As it Acted at the / Duke’s Theatre by His Royal Highnesses Servants, / written by Mr Crown / London, / Printed for R. Bentley and M. Magnes in Russel-Street in Covent-Garden, 1680, / 4^o.

Henry the Sixth, / The Second Part. / or the / Misery / of / Civil War, / As it was Acted at the / Dukes Theatre. / written by Mr Crown. / London, / Printed for R. Bentley, and M. Magnes, in Russel-Street, in Covent Garden, 1681. / 4^o.

Henry the Sixth, The First Part. With the / Murder / of Humphrey / Duke of Gloucester. / As it was Acted at the / Dukes Theatre / Written by Mr. Crown. / London, / Printed for R. Bentley, and M. Magnes, in Russel-Street, / in Covent-Garden. 1681 / 4^o.

THOMAS DURFEY, 1680.

Sir Lub. Madam, for ever I'll inclose you here, with the
Circuit of this Ivory pale—What's next Sirra?

Boy. You'll be the Park—

Sir Lub. I'll be the Park, and you shall be the Deer:
Feed where you will, on Mountain, or in Dale,
Graze on my lips, and when those Hills are dry—
When those—Hills are dry—hum—are dry,
What's next you Dog?

Boy. Stray rather where the pleafant Fountains lie—

Sir Lub. Stray further where the pleafant Fountains lie.

L[ady] Beard[ly]. Very well . . . I vow there's a great
deal of pleafure in being Courted . . .

The / Virtuous / Wife; / Or, / Good Luck at last. / A /
Comedy. / As it is Acted at the / Dukes Theater, / By
his *Royal Highness* / His Servants. / Written / by
Thomas Durfey, Gent. / In the *Savoy*: / Printed by
T. N. for *R. Bentley*, and *M. Magnes*, in *Russel-Street*,
near the *Piazza*, / at the *Post-house*. / *Anno Dom.*
1680. /

The first 3 lines were sent in by Mr. Hill.-P. as from *Good Luck at Last*.
The passage is from *Venus and Adonis*, l. 230-2:

'Fondling', she saith, 'since I have hemm'd thee here
Within the circuit of this ivory pale, 230
I'll be a park, and thou shalt be my deer;
Feed where thou wilt, on mountain or in dale;
Graze on my lips, and if those hills be dry,
Stray lower, where the pleasant fountains lie.'

—F. J. F.

NATHANIEL LEE, 1680—1685.

He [Sir Philip Sidney] was at once a *Cæsar* and a *Virgil*, the leading Souldier, and the foremost Poet, all after this must fail: I have paid just Veneration to his Name, and methinks the Spirit of *Shakespear* pull'd the commendation.

Cæsar Borgia, 1680, 4to. *Dedication to Philip Earl of Pembroke and Montgomery.* Sign. A 2 back.

There are some Subjects that require but half the strength of a great Poet, but when *Greece* or Old *Rome* come in play, the Nature Wit and Vigour of foremost *Shakespear*, the Judgment and Force of *Johnson*, with all his borrowed Mastery from the Ancients, will scarce suffice for so terrible a Grapple. * * * but *Johnson's Catiline* met no better fate * * * Nay *Shakespear's Brutus* with much adoe beat himself into the heads of a blockish Age, so knotty were the Oaks he had to deal with.

Lucius Junius Brutus, 1681, 4to. *Dedication to Charles, Earl of Dorset and Middlesex.*

I have endeavour'd in this Tragedy to mix *Shakespear* with *Fletcher*; the thoughts of the former, for Majesty and true *Roman* Greatness, and the softness and passionate expressions of the latter, which makes up half the Beauties, are never to be match'd: How then have I endeavour'd to be like 'em? O faint Resemblance! (Sign. A 2 back.)

For I have many times found fault with an Expression, as I pretended was in a Play of my own, and had it dam'd by no indifferent Criticks, tho the immortal *Shakespear* will not blush to own it. (Sign. A 3.)

Mithridates King of Pontus, 4to, 1685. *London.*
Licensed, March 28, 1678. Epistle Dedicatory to the same.

[It must be remembered that Lee is here addressing a Sidney in the adulatory strains of the day.—B. N.]

JOHN CROWNE, 1681.

Now some fine things perhaps you think to hear,
 But he who did reform this Play does swear
 He'll not bestow rich Trappings on a Horfe,
 That will want Breath to run a Three-days Courfe;
 And be turn'd off by Gallants of the Town,
 For Citizens and their Wives to Hackney on.
 Not that a Barb that's come of *Shackfpear's* breed,
 Can e'er want Mettle, Courage, Shape, or Speed;
 But you have Poetry so long rides Post,
 That your delight in Riding now is lost.

Epilogue to Henry the Sixth, Part I., 4to. (See the full title on p. 3 above.)

[The age was so desirous of novelty that many plays, even if successful, did not run more than the third or author's day. Twelve representations was an acme of success seldom attained.¹ This may in part account for the remodelling of Shakespeare's plays.—B. N.]

¹ See Downes's numbers below, p. 349, 354.—F.

(*The Epistle Dedicatory*)—In short, Sense is so great a stranger to the most, that it is never welcome to Company for its own sake, but the sake of the Introducer. For this reason I use your Name [Sir Charles Sidley] to guide that share of it is in this Play through the Prefs, as I did *Shakespeare's* to support it on the Stage, I called it in the Prologue *Shakespeare's* Play, though he has no

Title to the 40th part of it. The Text I took out of his Second Part of *Henry the Sixth*, but as most Texts are serv'd, I left it as soon as I could. For though *Shakespeare* be generally very delightful, he is not so always. His Volumn is all up-hill and down; *Paradise* was never more pleasant than some parts of it, nor *Ireland* and *Greenland* colder, and more uninhabitable than others. And I have undertaken to cultivate one of the most barren Places in it. The Trees are all Shrubs, and the Men Pigmies, nothing has any Spirit or shape; the Cardinal is duller then ever Priest was. And he has hudled up the Murder of Duke *Humphry*, as if he had been guilty of himself, and was afraid to shew how it was done: But I haue been more bold, to the great displeasure of some, who are it seems ashamed of their own mysteries,— (Sign. A 3 back.)

PONSONBY A. LYONS.

NAHUM TATE, 1681.

[The notice in *The Centurie*, p. 380, note, of Tate's recast of Shakspeare's *Rich. II.* as *The Sicilian Usurper*, 1681, is insufficient. The 2 short extracts are therefore reprinted here, with additions.]

I fell upon the new-modelling of this Tragedy (as I had just before done on the History of King Lear) charm'd with the many Beauties I discover'd in it, which I knew wou'd become the Stage; with as little design of Satyr on present Transactions, as Shakspeare himself that wrote this Story before this Age began.

[From the Epistle Dedicatory "To my esteemed Friend George Raynsford, Esq;," (Sign. A.) On A, back, is]

Our Shakspeare in this Tragedy, bated none of his characters an Ace of the Chronicle; he took care to shew'em no worse Men than They were, but represents them never a jot better. His Duke of York after all his buisny pretended Loyalty, is found false to his Kinsman and Sovereign, and joyn'd with the Conspirators. His King Richard Himself is painted in the worst colours of History. Diffolute, Unadvisable, devoted to Ease and Luxury. You find old Gaunt speaking of him in this Language—

—Then there are found
Lascivious Meeters to whose Venom sound
The open Ear of Youth do's always Listen.
Where doth the World thrust forth a Vanity,
(So it be New, there's no respect how Vile)
That is not quickly buzz'd into his Ear?
That all too late comes Counsel to be heard.

[Rich. II. ii. 1.]

without the least palliating of his Miscarriages, which I have done in the new Draft with such words as These.

Your Sycophants bred from your Childhood with you,
Have such Advantage had to work upon you,
That scarce your Failings can be called your Faults.

[II. i., p. 14.]

His Reply in Shakespear to the blunt honest Adviser runs thus—

And thou a Lunatick Lean-witted-fool, &c.
Now by my Scat's right Royal Majesty,
Wer't Thou not Brother to great *Edward's* Son,
The Tongue that runs thus roundly in thy Head
Shou'd run thy Head from thy unreverent Shoulders.

On the contrary (though I have made him exprefs some Repentment) yet he is neither enrag'd with the good Advice, nor deaf to it. He answers Thus—

Gentle Unkle;
Excuse the Sally's of my Youthfull Blood, &c. [p. 13.]
(Sign. A. back. On A 2 is)

Nor cou'd it suffice me to make him speak like a King (who as Mr. Rhymer says in his Tragedies of the last Age considered, are always in Poëtry presum'd Heroes) but to Act so too, viz. with Resolution and Justice. Resolute enough our Shakespear (copying the History) has made him, for concerning his seizing old Gaunt's Revenues, he tells the wife Diswadars,

Say what ye will, we seize into our Hands
His Plate, his Goods, his Money, and his Lands.

But where was the Justice of this Action? This Passage I confess was so material a part of the Chronicle (being the very Basis of Bullingbrook's Usurpation) that I cou'd not in this new Model so far transgress Truth as to make no mention of it; yet for the honour of my Heroe I suppose the foresaid Revenues to be Borrow'd onely for the present Exigence, not Extorted.

Be Heav'n our Judge, we mean him fair,¹
And shortly will with Interest restore
The Loan our suddain Streights make necessary.

¹ Tate here misquotes himself.

King. Be Heav'n our Judge, we mean him nothing foul.

[Act II. Sc. i., p. 15.]

It is not surprising then that he should misquote Shakspeare.

My Design was to engage the pity of the Audience for him in his Distress, which I cou'd never have compass'd had I not before shewn him a Wise, Active and Just Prince. Detracting Language (if any where) had been excusable in the Mouths of the Conspirators: part of whose Dialogue runs thus in Shakespear:

*North. Now afore Heav'n 'tis shame such wrongs are born
In him a Royal Prince [etc. Act II. Sc. i.]*

with much more villifying talk; but I wou'd not allow even Traytors and Conspirators thus to bespatter the Person whom I design'd to place in the Love and Compassion of the Audience. Ev'n this very Scene (as I have manag'd it) though it shew the Confederates to be Villains, yet it flings no Asperson on my Prince.

(Sign. A 2 and A 2 back.)

Take ev'n the Richard of Shakespear and History, you will find him Dissolute, Careless and Unadvisable: peruse my Picture of him and you will say, as Æneas did of Hector, (though the Figure there was alter'd for the Worse and there for the Better) Quantum mutatus ab illo!—[Sign. A 2 back.]

Once more, Sir, I beg your Pardon for digressing, and dismiss you to the following Poem, in which you will find some Master Touches of our Shakespear, that will Vie with the best Roman Poets that have so deservedly your Veneration. (Sign. A 3 back.)

Nahum Tate's alteration of one of the first lines of the play may be useful as an illustration of one of the changes which had taken place in the language since Shakespear's time. He alters Shakespear's

“Th' accuser and th' accused freely speak:”

to,

“Th' Accuser and the Accuf'd both freely speak:”

PONSONBY A. LYONS.

*NAHUM TATE, 1681.

*Now we expect to hear our rare Blades say
 Dam' me, I see no Sense in this dull Play ;
 Tho' much of it, our older Judges know,
 Was famous Sense 'bove Forty Years ago.*

Epilogue to *The | History | of | King Richard | The
 Second | Acted at the Theatre Royal | Under the Name
 of the | Sicilian Usurper.* With a Prefatory *Epistle* in
 Vindication of the / Author. / Occasion'd by the Pro-
 hibition of this / Play on the Stage. / By *N. Tate.* /
Inultus ut Flebo Puer ? Hor.

London, | printed for *Richard Tonson*, and *Jacob Ton-
 son*, | at *Grays-Inn Gate*, and at the *Judges-Head* / in
Chancery-Lane near *Fleet-street*, 1681. / 4^{to}

[B. N.]

NAHUM TATE, 1681.

*Well—since y'are All for blustering in the Pit, }
 This Play's Reviver humbly do's admit }
 Your absolute Pow'r to damn his Part of it ; }
 But still so many Master-Touches shine
 Of that vast Hand that first laid this Design,
 That in great Shakespear's Right, He's bold to say }
 If you like nothing you have seen to Day }
 The Play your Judgment damns, not you the Play. }*

Epilogue, Spoken by *Mrs. Barry*, p. 68, of '*The | History |
 of | King | Lear.*' Acted at the / *Duke's Theatre.* / Reviv'd
 with Alterations. / By *N. Tate.* / London, / Printed for *E.
 Flesher*, and are to be sold by *R. Bent-ley*, and *M. Magnes*
 in *Russel-street* near *Covent-Garden*, 1681. / 4^{to}

[Had the maker or verifier of the extracts on pages 390-1 of *Centurie*
 turn'd to the last page of Tate's book, the above lines would have followed
Centurie, p. 391. (P.S. Furness of course has this passage on p. 477 of his
 admirable new *Variorum Lear.*)—F. J. F.]

THOMAS OTWAY, 1681, 1685.

1. But your true Jilt is a Creature that can extract Bawdy out of the chafteft fence, as easily as a Spider can Poifon out of a Rose : They know true Bawdy, let it be never fo much conceal'd, as perfectly as *Falftaff* did the true Prince by instinct : They will feparate the true Metal from the Allay let us temper it as well as we can ; fome Women are the Touch-ftones of filthinefs.

(*Dedication to The Soldiers Fortune*, 1681. 4to.¹)

Enter Sir Davy.

2. (p. 59). *Sir Da.* Hah ! what art thou ? approach thou like the rugged *Bank-side Bear*, the *Eaftcheap-bull*, or Monster shewn in Fair, take any fhape but that, and I'll confront thee.

(A parody of *Macbeth*, III. iv. 102.—H. A. EVANS.)

3. (p. 62). *Lady.* Alas, alas, we are ruin'd, shift for your felf, counterfeit the dead Corps once more, or any thing.

Sir Da. Hah ! whatfoe're thou art, thou canst not eat me, fpeak to me, who has done this ? thou canst not fay I did it.

(After *Macbeth*, III. iv. 50.—H. A. EVANS.)

4. *O Poets, have a care of one another,*

There's hardly one amongst ye true to to'ther :

Like Trincalo's and Stephano's ye Play

The lewdeft tricks, each other to betray.

Like Foes detract, yet flatt'ring friendlike fmile, }

And all is one another to beguile

Of Praise, the Monster of your Barren Isle: }

(*Epilogue to The Soldiers Fortune*, 1681.)

¹ The | Souldiers Fortune : | A | Comedy.] Acted by their | Royal Highnesses | Servants | At the | Duke's Theatre.] Written by *Thomas Otway.* | *Quem recitas meus est O Fidentine libellus, | Sed male cum recitas incipit esse tuus.* | London Printed for *R. Bentley* and *M. Magnes*, at the Post-House in | Russel-Street in *Covent-Garden*, 1681.] 4^{to}.

5. Mercy's indeed the Attribute of Heav'n,
For Gods have Pow'r to keep the balance ev'n.

(*Windsor Castle, a poem, 1685, p. 3.*¹)

[In 1. he is defending his Play against the imputation of that vice; 5. is a reminiscence of *Merchant of Venice*, IV. i. 190.—B. N.]

¹ Windsor Castle, / In / A Monument / To our Late Sovereign / K.
Charles II. / Of ever Blessed Memory./ A Poem./ By Tho. / Otway, /
* * * * London, Printed for Charles Brome, at the Gun, | at the West-
end of St. Paul's, 1685./ 4°.

THO. DURFEY, 1682.¹

[His version of Shakspeare's *Cymbeline* is entitled]

The / Injured Princeſs, / or the / Fatal Wager: / As it was
Acted at the / Theater-Royal, / By His Majeſties Servants./ By
Tho. Durfey, Gent. / London: / Printed for *R. Bentley* and *M.
Magnes* in *Ruffel-ſtreet* in / *Covent-Garden*, near the *Piazza*.
1682./ 4to.

The Prologue.

*O*ld Plays like Miſtreſſes, long ſince enjoy'd,
Long after pleaſe, whom they before had droy'd;
For Fancy chews the Cudd on paſt delight,
And cheats it ſelf to a new Appetite.
But then this ſecond Fit comes not ſo ſtrong,
Like ſecond Agues, neither fierce nor long:
What you have known before, grows ſooner ſtale,
And leſs provokes you, than an untold Tale.
That but reſreſhes what before you knew,
But this diſcovers ſomething that is new;
Hence 'tis, that at new Plays you come ſo ſoon,
Like Bride-grooms, hot to go to Bed ere noon!
Or, if you are detain'd ſome little ſpace,
The ſtinking Footman's ſent to keep your place.
But, when a Play's reviv'd, you ſtay and dine,

¹ Durfey doesn't condeſcend to mention Shakspeare in his performance. A later adapter of another play had more modeſty. See the extract from *John Sheffield*, Duke of Buckingham, 1692, p. 334, below.

*And drink till three, and then come dropping in ;
As Husband after absence, wait all day,
And decently for Spouse, till Bed-time stay !*

Scene *Luds Town*, alias *London*.

The "Drammatis [Personæ]" are '*Cymbeline*, King of Britain. *Vrfaces* (= Posthumus,) A noble Gentleman married to the Princess *Eugenia*' (= Imogen). '*Pifanio*, Confident and Friend to *Vrfaces*.' *Cloten*, A Fool, Son to the Queen by a former Husband. *Jachimo*, A roaring drunken Lord, his Companion; *Silvio*, Another Companion. *Shattillion* [for Shakspeare's *Iachimo*] An opinionated Frenchman.

Beaupre, }
Don Michael, } His Friends.

Bellarius, An old Courtier banish'd by *Cymbeline*.

Palladour [for Shakspeare's] } Two young Princes, Sons to
Guiderius, } *Cymbeline*, bred up by *Bel-*
Arviragus, } *larius* in a Cave as his own.

Lucius, General to *Augustus Cæsar*. *Women*. *The Queen*, *Eugenia* [for Shakspeare's Imogen], the Princess. *Clarina*, Her Confident.

Sophronia, } *Women*, one to the Queen, the other to the
Aurelia, } *Princesses*.'

[Tho the Play is much alterd and thortend from *Shakspeare's*, much being new, it follows his main lines; but *Shattillion* (= *Iachimo*) is killd by *Ursaces* (= *Posthumus*). As a sample of the Shakspeare part revisd by *Durfey*, take the latter's version of *Iachimo* in *Imogen's* bedroom—all its fervour and beauty gone—Act II. Sc. iv. p. 20: the italics in [] mark *Durfey's* work.]

"Enter *Shattillion* from the Chest; a Table-book.

[*Shatt. All's still as Death, and hush'd as Midnight silence:
Now the Crickets sing, and mortal wearied Sense*

Repairs it self by rest. *Lewd*] *Tarquin* thus
 Did softly [*tread and tremble,*] ere he wak'ned
 The Chastity he wounded. [*Oh Soul of Beauty!*
Sure none but I cou'd see thee thus, and leave thee
Thus in this lovely posture, But no more;
I've other business. Chill all my Blood,
Ye Powers, and make me cold to her Allurements:
This is no loving minute; Come, to] my design:
 To note the Chamber: [*Here*] I'll write all down;
 Such and such Pictures; there the Window; such
 The adornment of her Bed; the Arras Figures:
 Why such, and such, and the Contents o' th' Story.
 Ay but some natural Notes about her Body,
 Above ten thousand meaner [*Witnesses.*] } *She stirs and*
 Wou'd testify to enrich my Inventory. } *he starts back.*
 [*What's there, a Bracelet on her Arm?* 'Tis so,
Now] sleep thou Ape of Death, lye dull upon her;
 And be her Sense but as a Monument,
 Thus in a Chappel lying. [*Fortune befriend me;*]
 'Tis mine, and this will witness outwardly,
 As strongly as the Conscience does within,
 To th' [*torture*] of her Lord: On her left Breast,
 A Mole Cinque, spotted like the Crimfon drops
 In the bottom of a Cowslip: Here's a Voucher
 Stronger than ever Law cou'd make; this secret
 Will force him think I've pick'd the Lock and stoll'n
 The Treasure of her Honour. No, [*now*] I have enough:
 To th' [*Chest*] agen.
 Swift, swift, [*ye*] Dragons of the Night; [*lov'd Phosphor,*
Return the welcome day,] I lodge in fear,
 Tho' [*there's*] a heavenly Angel, Hell is here. [*Gets into the*
Chest."

[All the beautiful lamentation over Fidele, after IV. iii. 216 ('Anfwer'd my steps too loud') in Shakspeare is doubled up by Durfey into $3\frac{1}{2}$ lines, p. 43.

"*Bellar.* Well, 'tis in vain to mourn, what's past recovery:
Come Sons, let's lay him in our Tomb.

Arvir. Rest there sweet Body of a sweeter Soul, [*They lay him
in the Grave.*
Whilst we lament thy Fate.

*Enter Caius Lucius, Captains and Souldiers, with Drum
and Colours."*]

See our friend Harold Littledale's interesting account of the acting of *Tara*, the Marathi version of Shakspeare's *Cymbeline*, in Baroda, province of Bombay.—*Macmillan's Mag.*, May, 1880.

F. J. F.

ANONYMOUS, 1682.

He's one whose Works, in times to come,
 Will be as Honour'd, and become
 Deathless as *Ben's* or *Cowley's* are, }
 As *Beaumont*, *Fletcher*, or *Shakefpear* }
 One he himself is pleas'd t'admire.
 Nor could these Laureats living, be
 Better prefer'd, or lov'd than he.

1682. *Poeta de Tristibus*: or | *the* | *Foel's Com-*
plaint. A | Poem. | In four *Canto's.* | Ovid. de
 Trist. | Parve, nec invideo, sine me Liber ibis in
 Urbem: | Hei mihi! quò — | London, | Printed
 for Henry Faithorne and John Kersey, at the |
 Rose in *St. Pauls' Church-Yard.* 1682. | 4^o.
 (Third Canto), p. 21.

“The Authors Epistle” is Dated at *Dover* the Tenth day of January
 1681.

[E. DOWDEN.]

NAHUM TATE, 1682-5.

1. Yet he prefumes we may be safe to Day,
 Since *Shakeſpear* gave Foundation to the Play :
 'Tis Alter'd—and his ſacred Ghof't appear'd ;
 I with you All as eaſily were Pleas'd :
 He only ventures to make Gold from Oar ;
 And turn to Money, what lay dead before.

1. *The | Ingratitude | of A | Common-Wealth : | or the Fall
of | Caius Martius Coriolanus. | As It Is | Acted | at the |
Theatre-Royal. | By N. Tate. | * * * * London, |
Printed by T. M. for Joseph Hindmarsh, at the Black-
Bull | in Cornhill. 1682, 4to. Prologue.*

2. Our Trinculo and Trapp'lin were undone,
 When *Lime's* more Farcy Monarchy begun.

3. *Prologue to Cuckolds-Haven, or an Alderman no Conjuror.*
 1685, 4to. (See p. 283.)

[B. N.]

JO. HAINS, 1683.

Go then thou Emblem of their torrid Zeal,
 Add flame to flame and their stiff tempers Neal, }
 'Till they grow ductile to the Publick Weale.
 And since the Godly have espous'd thy Cause,
 Don't fill their heads with Libertys and Laws,
 Religion, Privilege, and lawless Charters, }
 Mind them of *Falstaff's* Heir apparent Garters,
 And keep their outward Man from *Ketches* Quarters. }

A / Satyr / against / Brandy.] *Written by Jo. Hains, as he saith himself.*

Printed for *Jos. Hindmarsh* at the *Black-Bull* in *Cornhill*, 1683.
 [A Broadside, 839. m. 22 (art. 19) Brit. Mus.]

F. J. F.

* THOMAS SOUTHERNE, 1684.

Alph[onso]. 'Tis enough you know him.

Rog[ero]. Know him! ah God help thee, and the quantity of thy Brains, by thy impertinent Catechism.

Alph. Why then old Truepenny the Duke is now most violently in labour.

Rog. In labour! Alas, I am in pain for thee.

*The | Disappointment | or the | Mother in Fashion. | A 4
Play | As it was Acted | at the | Theatre Royal. | Written
by | Thomas Southerne. | . . . London: | Printed for
Jo. Hindmarsh, Bookseller to his Royal Highness, | at
the Black Bull in Cornhil, 1684. | 4^{to}. Act III.
sc. i. p. 31.*

This is possibly a recollection of Hamlet's 'Truepenny' and 'old mole' (I. v. 150, 162), tho Truepenny is used in Nashe's *Almond for a Parrat*, 1589 (Collier). Dr. Ingleby refers also to the *Returne from Parnassus*, London, 1606, Act II. sc. iv. sign. C 3, back. Hazlitt's *Dodsley*, ix. 138—"What haue we here, old true-penny come to towne, to fetch away the liuing in his old greasie slops? then ile none:"—and to *Wil's Interpreter*, 16., p. 85, where one Margaretta says, "Thou art still old Truepenny."

But the reference to *Hamlet* in the quotation from Marston's *Malcontent*, 1604, III. iii. (due to Steevens), in the *Centurie*, p. 66, seems clear¹; and Mr. Aldis Wright says (Clarendon Press *Hamlet*, p. 146-7), Congreve probably had Hamlet in his mind "when he makes a son irreverently address his father as 'old True-penny,'" *Love for Love*, iv. 10, A.D. 1695.* See Forby's *Vocabulary of East Anglia*, p. 357, or Halliwell's *Dict.* which says: "Generally, 'Old-Truepenny,' as it occurs in Sh. Hamlet," that is, does not occur; the *old* there belonging to *mole*.—F. J. F.

¹ It begins with "Illo, ho, ho," and contains 5 misprints acc. to C. 34. l. 40, printed from C. 39, l.

"Illo, ho, ho, ho, arte there olde true penny?

Where hast thou spent thy selfe this morning? I see flattery in
Thine eies, and damnation in thy soule. Ha thou huge rascal!"

* "Val[entine]. A ha! Old Truepenny, say'st thou so?

Thou hast nick'd it."—*Loue for Loue*, 1695, p. 58.

HENRY BOLD, bef. 1685. ? bef. 1664, see p. 206 abuv.

On the Death of the late Tyrannical Ufurper,

Oliver Cromwel.

GOne with a Vengeance! had he twenty lives
 He needs must go (they say) the Devil drives.
 Nor went he hence away, like Lamb so mild
 Or Falstaff-wife, like any Chrifome-Child
 In *Arthur's* Bosom, he's not hush, yet dy'd
 Just as he did, at turning of the Tide,
 But with it such [a] wind, the Sails did swell,
Charon ne're made a quicker pass to Hell.

Now, as there must be wonder to pretend
 Every notorious Birth, or dismal end,
 Just as when Hotspurs Grannams Cat (of Yore)
 Did Kitten, or when *Pokins* lost a Bore,
 So when this prodigy of Nature fell,
 Her self seem'd half unhing'd, Tempest foretell
 Direful Events, *Boreas* was out of Breath
 Till by his Soul inspir'd at his Death.

Latine Songs, / With their / English: / and / Poems. /
 By *Henry Bold*, / Formerly of N. Coll. in *Oxon*, after- /
 wards of the Examiners Office in / Chancery. / Collected
 and perfected by / Captain *William Bold*. / (motto from
 Hor. 2, L. 2. Ep. 11) *London*, Printed for *John Eglesfield*
 Bookseller at the / *Marigold* near *Salisbury Court* in
Fleet- / street. MDCLXXXV. p. 159.

The first allusion is to Mrs. Quickly's account of Falstaff's death in *Henry V*, II. iii. 9-13,

"*Hostesse*. Nay sure, hee's not in Hell : hee's in *Arthurs* Bosome, if euer man went to *Arthurs* Bosome : a made a finer end, and went away and it had bene any Christome Child : a parted eu'n iust betweene Twelue and One, eu'n at the Turning o' th' Tyde :"¹ Folio, p. 75, col. 2.

The second is to Hotspur's speeches in *Henry IV*, III. i. 18-21, 33-35,

"(*Glen*. and at my birth
The frame and huge foundation of the earth
Shaked like a coward.)

Hot. Why so it woulde haue done at the same season if your mothers cat had but kittend, though your selfe had neuer bene borne.

. At your birth
Our Grandam earth, hauing this distemperature,
In passion shooke."

Hy. Bold of New, Antony Wood has only as writing forepraise verses to Wm. Cartwright's Poems. *Ath. Ox.* iii. 70. He may have been a relative of Henry Bold of Christ Church, as some Christ Church men wrote forepraise "— poems to his postumous volume then." Ant. Wood enters Henry Bold of Ch. Church as one of the Proctors, Apr. 9, 1662 (*Fasti* ii. 261, *Ath. Ox.* ed. Bliss, iv.), and under 1664 has "Batchelors of Divinity, July 5. HENRY BOLD of Ch. Ch. He was at this time chaplain to Henry lord Arlington, by whose endeavours he became not only fellow of Eaton Coll. but chaunter of the church at Exeter.¹ He died in France (at Montpellier as 'twas reported) either in the latter end of September, or beginning of Oct. 1677."

¹ He was succeeded in this post by Geo. Hooper, afterwards Dean of Canterbury. *Ath. Ox.* iv. 642. See also iv. 634.

NAHUM TATE, 1685.

Wyn[uy (Security's Wife)]. Ay, but there is a pretty play in *Moor-fields*.

Sec[urity]. Why, I will act thee a better Play my self. What wilt thou have? The Knight of the Burning Pestle? or, the doleful Comedy of *Piramus and Thisbe*? That's my Master-Piece; when *Piramus* comes to be dead, I can act a dead man rarely, *The raging Rocks, and shivering Shocks, shall break the Locks of Prison Gates; and Phœbus Carr, shall shine from Far, to make and marr the foolish Fates.*—Was not that lofty, now? Then there's the *Lion, Wall and Moonshine*, three Heroick Parts; I play'd 'em all at School. I roar'd out the Lion so terribly, that the Company call'd out to me to roar again.

Cuckolds-Haven: | or, an | Alderman | No Conjurer. | A | Farce. | Acted at the Queen's Theatr | in Dorset Garden. | By N. Tate. | London, | Printed for J. H., and are to be sold by Edward Poole, | next door to the Fleece Tavern in Cornhill. 1685. | 4^{to}. See p. 278, 1682. p. 16.

[Quoted (without italics, &c.) in Mr. Halliwell-Phillipps's *Memoranda on the Midsummer Night's Dream*, 1879, p. 11. The passage is Bottom's:—

“I could play *Ercles* rarely, or a part to teare a Cat in, to make all split the raging Rocks; and shiuering shocks shall break the locks of prison gates, and *Phibbus* carre shall shine from farre, and make and marre the foolish Fates. This was lofty.” *M. N. Dreame*, 1st Fol. p. 147, col. 2.

“Let mee play the Lyon too, I will roare that I will doe any mans heart good to heare me. I will roare, that I will make the Duke say, Let him roare againe, let him roare againe.”—*ib.* F. J. F.]

N. TATE, 1686,

TO THE

AUTHOR [SIR FRANCIS FANE].

When o'r the World the mild Augustus reign'a,
 Wit's Empire too the Roman Poets gain'd :
 So when the first auspicious James possess
 Our Brittish World, and in Possessing blest ;
 Our Poets wore the Laurels of the Age,
 While Shakespear, Fletcher, Johnson Crown'd the Stage.
 And tho' our Cæsar's since have rais'd the State,
 Our Poetry sustains the Roman Fate.
 In less Essays successful we have been,
 But lost the Nobler Province of the Scene :
 Perverters, not Reformers of the Stage,
 Deprav'd to Farce, or more fantastick Rage.
 How therefore shall we Celebrate thy Name,
 Whose Genius has so well retriev'd our Fame ?
 Whose happy Muse such Wonders can impart,
 And temper Shakespear's Flame with Johnson's Art.
 Whose Characters set just Examples forth ;
 Mix Humane Frailties with Heroick Worth :
 Shunning th' Extreame in Modern Heroes seen,
 Than God's more perfect, or more frail than Men.
 With Reason, Nature, Truth, our Minds you treat,
 And shew a Prince irregularly great,

*A generous Soul storm'd by impetuous Love,
Which yet from Virtue's Centre scorns to move.
Thus while the Hero does himself defeat,
Your Tamerlane is rendred truly GREAT.
When by his Troops whole Empires were o'rthrown,
'Twas Fortune's Work, this Conquest was his own.
Your Monarch rages in Othello's Strein,
Iago in Ragalzan lives again.
Not Hecuba like your Despina Rag'd,
Like Her, for Empire and a Monarch's Fate engag'd:
With Iphigene your Fair Irene vies,
And falls a more lamented Sacrifice.*

*Your Stile, tho just, subservient to the Thought;
So Milton, by Aonian Muses taught,
Your Numbers in Majestic Plainness wrought.¹ . . .* }

*Thus, for a Theatre the World you find,
And your Applauding Audience, All Mankind.*

N. TATE.

The / Sacrifice. / A / Tragedy. / By the Honourable / Sir
Francis Fane, / Knight of the Bath. / Licensed, / May 4, 1686. /
Ro. L' *Estrange*. / London, / Printed by *J. R.* for *John Weld*
at the *Crown* / between the *Temple Gates* in *Fleetstreet*, /
1686. / 4to.

Dramatis Personæ.—*Tamerlane* the Great : *Bajazet*, Emperor of the
Turks. *Ragalzan*, one of Tamerlane's Chief Officers : a Villain. *Irene*,
Tamerlane's Daughter : *Despina*, Bajazet's Wife.

¹ 'So Milton,' &c., omitted in 3d ed. 1687. 'Strein' is printed 'Strain.'
—*ib.*

[Sir Francis ought to have paid well for Tate's praise. F. J. F.]

THO. JEVON, 1686.

Therefore if in greater and more evident Points the Lawyer can no more be without his Fee, than the Lord Chancellour his Mace, or a Poet without Errors, (my self alone exempted) why shou'd the Judgment of a Man that is partially byass'd against the Banditti, rule the Author's opinion in his own Hemisphere, and discuss at large the Virtues of Jobson's Wife, without the Management of Hobbs his Leviathan? Why shou'd Shakespear, Johnson, Beaumont, Fletcher, that are no way Adequate to the profound Intellectuals of my present Atonement, be rank'd above the Laborious, tho' dull States-man.

—Sed Vastum Vastior Ipse,

Sustulit Ægydes,¹ &c. Ov. Metam.

The Preface to The / Devil of a Wife, / or a / *Comical Transformation.* / As it is Acted by their Majesties / Servants at the Queen's Theatre in / Dorset Garden. / *Veni, Vidi, Vici.* / Licensed March 30th. 1686. R. L. S. / London, / Printed, by J. Heptinstall, for J. Eaglesfield / at the Marigold over against the Globe-Tavern in / Fleet-Street. MDCLXXXVI. / 4to. /

[In excuse of the chaff above, may be cited "The Epistle Dedicatory. To my Worthy Friends and Patrons at *Locket's* Ordinary.

"You are not to be told, that Poets are sawcy, very sawcy, mighty sawcy, but your (wou'd be) Poet, or Farce Snipper Snapper, such a Promiscuous Riddle me Re, as my self always super-abounding; Therefore do I heartily hope, but more humbly entreat, that with the Piercing Eye of Understanding, and through the Orbicuous Glass of Reason, you will perfectly discern, and then wholly attribute the bold Presumption of this sharp Epistle (as I may justly term it) to my Seeming self as Audacious *Jevon* the Poet, and not to my Real self as Modest Mr. *Jevon* the Player."—F. J. F.]

¹ 'Ægydes' (Theseus, son of Ægeas) in subsequent editions (1693, 1695, 1724, 1735) is printed incorrectly 'Ægydes.' The passage really is:

"Antiquus crater, quem vastum vastior ipsi
Sustulit Ægides;" (*Metam.* xii, 235-6.)

APHRA¹ BEHN, 1686.

Bred[wel]. 'Tis a pretty convenient Tub Madam. He may lie along in't, there's juft room for an old Joyn'd Stool beſides the Bed, which one cannot call a Cabin, about the largeneſs of a Pantry Bin, or a Uſurer's Trunk, there had been Dornex² Curtains to't in the Days of *Yore*; but they were now annihilated, and nothing left to ſave his Eyes from the Light, but my Land-ladies Blew Apron, ty'd by the ſtrings before the Window, in which ſtood a broken fixpenny Looking-Glaſs, that ſhow'd as many Faces, as the Scene in *Henry* the Eighth, which could but juſt ſtand upright, and then the Comb-Cafe fill'd it.

*The | Luckey Chance, | or an | Aldermans | Bargain. | A |
Comedy. | As it is Acted by their Majesty's | Servants. |
Written by Mrs. A. Behn, | 1687.³ | 4to. | [p. 10].
Halliwell's *Folio Shakespeare*, xii. 61.*

Is that any more than you ſee in the moſt celebrated of your plays? as *City Politicks*, the *Lady Mayoreſs*, and the *Old Lawyers Wife*. So in that lucky play of the *London Cuckolds*. And in that good comedy *Sir Courtly Nice*, *Valentinian*, * * * In *Valentinian*, ſee the Scene between the *Court Bawds*. And *Valentinian* all looſe and ruſſ'd a Moment after the Rape and

¹ The Mus. Catalogue calls her 'Aphara.'

² Dornex (in Halliwell). But Dornex is in the Museum original. It is the Italian '*Spalliera* . . . a kinde of ſtuſſe made for hangings called Darnix.' 1598. Florio.

Dornex too in Behn's Plays, Histories, and Novels, 6 vols. 1871, Vol. III. p. 178, and Behn, Plays, 4 vols. 1724. Vol. iii. p. 178.

³ This may be Printed, April 23, 1686. R. P. | *London.* | Printed by R. H. for W. Canning, at his Shop in *Vine-Court, Middle-Temple.* 1687.

all this you see without scandal, and a thousand others. The *Moor of Venice* in many places. The *Maids Tragedy*.— * * * All these I Name as some of the best Plays I know; If I should repeat the Words express'd in these Scenes I mention, I might justly be charg'd with course ill Manners, and very little Modesty, and yet they so naturally fall into the places they are designed for, and so are proper for the Business, that there is not the least Fault to be found with them; though I say those things in any of mine would damn the whole Peice, and alarm the Town. * * * And this one thing I will venture to say, though against my Nature, because it has a Vanity In it: That had the Plays I have writ come forth under any Mans Name and never known to have been mine; I appeal to all unbiass'd Judges of Sense, if they had not said that Person had made as many good Comedies, as any one Man that has writ in our Age; but a Devil on't the Woman damns the Poet.

ib. A 4. Mrs. A. Behn's *Preface to The Lucky Chance*.
[F. J. F.]

APHRA BEHN,¹ 1687.

The Defence of the first [the Pulpit] is left to the Reverend Gown, but the departing Stage can be no otherwise restor'd, but by some leading Spirits, so Generous, so Publick, and so Indefatigable as that of your Lordship, whose Patronages are sufficient to support it, whose Wit and Judgment to defend it, and whose Goodness and Quality to justify it; such Encouragement wou'd inspire the Poets with new Arts to please, and the Actors with Industry. 'Twas this that occasioned so many Admirable Plays heretofore, as Shakespear's, Fletcher's and Iohnson's, and 'twas this alone that made the Town able to keep so many Play-houses alive, who now cannot supply one.

“Emperor / of the / Moon: / A / Farce./ As it is acted by Their / Maiesties Servants, / At the / Queens Theatre./ Written by Mrs *A. Behn.* / London: / Printed by *R. Holt*, for *Joseph Knight*, and *Francis Saunders*, at the *Blew Anchor* in the lower Walk of the / *New Exchange*, 1687./ 4^{to}. Dedication “to the Lord Marquess of Worcester.” sign. A3.

PONSONBY A. LYONS.

¹ Mrs Behn got more credit as an authoress than as a translatrix:—

I'd let him take *Almanzor* for his Theme ;
 In lofty Verses make *Maximin* Blaspheme, }
 Or sing in softer Ayres St. *Katharine's* Dream. }
 Nay, I cou'd hear him damn last Age's Wit,
 And rail at Excellence he ne'er can hit ;
 His Envy shou'd at powerful Cowley rage,
 And banish Sense with Johnson from the Stage ;
 His Sacrilege should plunder *Shakespear's* Urn,
 With a dull Prologue make the Ghost return
 To bear a second Death, and greater Pain,
 While the Fiend's Words the Oracle prophane ;
 But when not satisfy'd with Spoils at home,

The Pyrate wou'd to foreign Borders roam ;
 May he still split on some unlucky Coast,
 And have his Works or Dictionary lost ;
 That he may know what *Roman* Authors mean,
 No more than does our blind Translatress *Behn*.¹

A Satyr on the Modern Translators. By Mr P—r. p.
 119. Printed in *Pecuniz obeliunt Omnia.* / “Money /
 Masters all Things : / or, Satyrical Poems, / shewing /
 The Power and Influence of Money / over all Men / of
 what Profession or / Trade soever they be. / To which
 are added, / *A Lenten Litany*, by Mr C—d, / a *Satyr*
 on Mr *Dryden*, and several / other Modern Translators ;
 also a *Sā|tyr* on Women in general : Together with/
 Mr *Oldham's Character* of a cer|tain Ugly Old P.....
 [Preacher, see pp. 131, 132] * * * * * Printed, and
 Sold by the Booksellers of / *London* and *Westminster*,
 1698.”

This Satyr is not in the edition of *Pecunia* published at York 1696, 4^{to}
 P—r, C—d, and P..... are conjectured in the British Museum Cata-
 logue to be Prior, Coward, and Player. In the *Supplement to the Works of*
the Most celebrated Minor Poets, London, F. Cogan, 1750, Part II. p. 12,
 it is placed first among “Poems by Mr Prior.”—PONSONBY A. LYONS.

¹ Lycidus, or the Lover in Fashion, translated by Mrs A. Behn, 1688.
 4^{to}. —Bohn's *Lowndes*, i. 147.

MARTIN¹ CLIFFORD, 1687.

But I might have spared this Quotation, and you your avowing: For this Character might as well have been borrowed from some of the Stalls in *Bedlam*, or any of your own hair-brain'd Coxcombs, which you call *Heroes*, and Persons of Honour. I remember just such another fuming *Achilles* in *Shakespear*, one Ancient *Pistol*, whom he avows to be a man of so fiery a temper, and so impatient of an injury, even from Sir *John Falstaff* his Captain, and a Knight, that he not only disobeyed his Commands about carrying a Letter to Mrs. Page, but return'd him an answer as full of contumely, and in as opprobrious terms as he could imagine.*

*Let Vultures gripe thy guts, for gourd and Fullam holds,
And high and low beguiles the rich and poor:
Tester I'll have in pouch, when thou shalt lack,
Base Prygian Turk, &c.*

Let's see e'er an *Abencerrago* fly a higher pitch. Take him at another turn quarrelling with Corporal *Nym*, an old *Zegri*: The difference arose about mine Hostess *Quickly* (for I would not give a Rush for a man unless he be particular in matters of this moment) they both aimed at her body, but *Abencerrago* Pistol defies his Rival in these words:

*Fetch from the Powdring-Tub of Infamy
That Lazar-Kite of Cressids kind,*

¹ The Brit. Mus. Catalog gives an alternativ 'Matthew', but 'Martin' is sign'd at the foot of p. 16 of the *Notes*.

* *Merry Wives of Windsor*.

Doll Tearheet, *she by name, and her espouse: I have and
I will hold*
The quondam Quickly for the onely she.
And pauca

There's enough.

Notes / Upon / Mr. Dryden's Poems / In / Four Letters. /
 By *M. Clifford*, late Master of the / *Charter-House*,
London. / To which are annexed some Reflections upon
 the / *Hind and Panther.* By another Hand. / [motto
 from] *Juven. Sat. 7. London.* Printed in the year
 .1687. / The Second Letter, p. 6-7.

But pray give me leave without any offence, to ask you why
 it was a Fault in *Shakespear*, that *his Plays were grounded upon
 Impossibilities, and so meanly written, that the Comedy neither
 caused your Mirth, nor the [p. 8] serious part your Concernment?*
 This you say in your Postscript *ib.* p. 7-8.

Mr. *Dryden*,

There is one of your Virtues which I cannot forbear to
 animadvert upon, which is your excess of Modesty; When
 you tell us in your Postscript to *Granada*, That *Shakespear is
 below* the Dullest Writer of Ours, or any precedent Age.* In
 which by your favour, you Recede as much from your own
 Right, as you disparage *Almanzor*, because he is yours, in pre-
 ferring *Ben. Johnson's Cethegus* before him; saying in your
 Preface, that his *Rodomontadoes* are neither so irrational as the
 others, nor so impossible to be put in execution.

ib. The Third Letter, p. 10-11

We follow Fate which does too fast pursue.

'Tis just that Flames should be condemn'd to Fire.

You must not take it ill, Mr. *Dryden*, if I suspect both those
 Verses to have a strong tincture of Nonsense, but if you'll defend

'em, of all loves I beg of thee that thou would'ft conſtrue them,
and put them into ſenſe: for to me, as Parſon *Hugh* ſays in
Shakeſpear, they ſeemed Lunacies, it is mad as a mad Dog, it is
affectatious.¹ *ib.* p. 12. —F. J. F.

¹ This was an adjective then new to the English language, I believe, made by the compositor turning the *n* of the Welsh Parson Evans's 'it is affectations' in *Merry Wives*, I. i. 150. The short extract containing it was the only one sent-in for the word for the Philological Society's new English Dictionary. As 'affectatious' has more ridicule in it than 'affected', it should be kept and uzed.

GERARD LANGBAINE, 1688.

[See the first allusion to Sh. in this volume, under Kirkman, 1661, above, p. 190.]

But before I quit this Paper, I desire my Readers leave to take a View of Plagiaries in general, and that we may observe the different proceedings between the Ancients and our Modern Writers.

* * * [Sig. a]

*But let us now observe how these Eminent Men [Virgil, Ovid, and Terence] manage what they borrow'd; and then compare them with those of our times. First, They propos'd to themselves those Authors whose Works they borrow'd from, for their Model Secondly, They were cautious to borrow only what they found beautiful in them, and rejected the rest. * * * Thirdly, They plainly confess'd what they borrow'd, and modestly ascrib'd the credit of it to the Author whence 'twas originally taken. * * * * [Sig. a, back]*

Lastly, Whatsoever these ancient Poets (particularly Virgil) copied from any Author, they took care not only to alter it for their purpose; but to add to the beauty of it: and afterwards to insert it so handfomly into their Poems, (the body and Oeconomy of which was generally their own) that what they borrow'd, seem'd of the same Contexture with what was originally theirs. So that it might be truly said of them; Apparet unde sumptum fit, aliud tamen quàm unde fit, apparet.

If we now on the other side examine the proceedings of our late English Writers, we shall find them diametrically opposite in all things. Shakspear and Johnson indeed imitated these Illustrious Men I have cited; the one having borrow'd the Comedy of Errors from the Menechmi of Plautus; the other has made use not only

of him, but of Horace, Ovid, Juvenal, Salust, and several others, according to his occasions: for which he is commended by Mr. Dryden, as having thereby beautified our Language: * * * ^{Epist. to Mock Astrologer.} But for the most part we are treated far otherwise; not with round Roman Wit, as in Ben's time, but with empty French Kickshaws, which yet our Poetical Host's serve up to us for Regales of their own Cookery; [Sig. a. 2]

'Tis true indeed, what is borrow'd from Shakspeare or Fletcher, is usually own'd by our Poets, because every one would be able to convict them of Theft, should they endeavour to conceal it. [Sig. a 3.]

Preface to *Plomus Triumphans*: / Or the / Plagiaris / of the / English Stage; / Expos'd in a / Catalogue / of all the / Comedies, Tragi-Comedies, Masques, Tragedies, Opera's, Pastorals, Interludes, &c. Both Ancient and Modern that were ever yet Printed in *English*. The Names of their Known and Supposed Authors. / Their several Volumes and Editions: With an Account of / the various Originals, as well English, *French* and *Italian* as / *Greek* and *Latine*; from whence most of them have Stole / their Plots. / By GERARD LANGBAINE Esq; * * * London: Printed for N. C. & are to be sold by Sam. Holford, at the Crown in the Pall Mall. 1688. / 4^{to}.

At pp. 21, 22, is a catalogue of Shakespear's plays including Cromwell's History; "John K. of England, 2 Pts. H. Fol.;" Locrine's Tragedy; London Prodigal; Old-Castle, Lord Cobham's Life and Death; Puritan Widow; Yorkshire Tragedy; Birth of Merlin—41 entries—with notes of the sources of most of the plays. At the end of the thin volume is an Alphabetical Index of Plays.

PONSONBY A. LYONS.

GERARD LANGBAINÉ (?), 1691.

To day, the Poet does not fear your Rage,
Shakespear by him reviv'd now treads the Stage :
 Under his sacred Lawrells he sits down
 Safe, from the blast of any Criticks Frown.
 Like other Poets, he'll not proudly scorn
 To own, that he but winnow'd *Shakespear's* Corn ;
 So far he was from robbing him of's Treasure,
 That he did add his own, to make full Measure.

An Account of the English Dramatick Poets, p. 465, 1691 [8vo].

[Langbaine on Shakespeare, speaking of Ravenscroft, and having given the words quoted from Ravenscroft's preface to *Titus Andronicus*, in *Centurie of Praise*, p. 404, says, "I shall not engage in this Controversy, but leave it to [others]. . . . But to make Mr. Ravenscroft some reparation, I will here furnish him with part of his Prologue, which he has lost ; [Ravenscroft states he had lost both Prologue and Epilogue] and if he desire it, send him the whole." The last lines seem to be a skit modelled on Ravenscroft's own words in his Epistle to the Reader—"Compare the Old Play with this, you'll finde that none in all that Authors [Sh.] Works ever receiv'd greater Alterations or Additions, the Language not only refin'd, but many Scenes entirely New : Besides most of the principal Characters heighten'd, and the Plot much encreas'd."—B. N.]

1688.

Plays Printed for *Henry Herringman*, and Sold by *Joseph Knight*, and *Francis Saunders*.

* * * *

By *Mr. Shakespear*.

Hamlet.

Macbeth.

Julius Cæsar.

List of Plays on p. 68 of "A / Fool's Preferment, / Or, The / Three Dukes of Dunstable. / A Comedy. / As it was Acted at the Queens Theatre in / *Dorset-Garden*, by Their Majesties Ser- / vants. / *Written by Mr. D'urfey.* / Together, with all the Songs and Notes to 'em, / Excellently Compos'd by Mr. Henry Purcell. 1688. / Licensed, / May 21, 1688. *R. P.* / . . . Printed for *Jos. Knight*, and *Fra. Saunders* at the *Blue Anchor* / in the *Lower Walk* of the *New Exchange* in the *Strand*, 1688. /

Shakspeare comes after Beaumont and Fletcher, the Duke of Newcastle, Earl of Orrery, Mr. Wicherly, Major Porter, Sir George Etherege, Mr. Dryden, Mr. Shadwell, Mr. Killigrew. He is before Mr. Cowley, Sir Charles Sydley, Sir Samuel Tuke, Sir Francis Fane, Mr. Caril, and Plays 'By Several.'—F. J. F.

T. BETTERTON, 1690.

Epilogue.

p. 75.

* * * * *

*When this is brought to pass, I am afraid
That in a Play-house I shall dye a Maid;
That Miracles don't cease, and I shall see
Some Players Martyrs for their Honesty.
J. H. - - - the greatest Bigot of the Nation,
And see him burn for Transubstantiation.
Or hope to see, from such a Mongrel breed,
Wit that the Godlike Shakespear shall exceed;
Or what has dropt from Fletcher's fluent Pen,
Our this days Author, or the Learned Ben.*

1690. Thomas Betterton. Epilogue to his alteration of Beaumont and Fletcher's *Prophetess*, after the Manner of an Opera.¹

The Epilogue is anonymous.

Betterton's 'Godlike' Shakspeare, matches Crowne's 'Divine' (p. 262 above), and Nat Lee's 'immortal' (p. 264). As there are not too many of such epithets in these Additions, or the *Centurie*, I add Powell's 'immortal' of 1696:—

'Now if the World has made so little Provision for the maintenance of the Muses, (as kind *Davenants* too true Oracle tells us,) I'm afraid upon due Examination, that little Bread they gather will be found almost all glean'd

¹ The / *Prophetesse* / or, the / *History* / of / *Dioclesian* / Written by *Francis Beaumont* and *John Fletcher*. / With / ALTERATIONS and ADDITIONS, / after the Maner of an / OPERA. / Represented at the / Queen's Theatre, / By their Majesties Servants. / London, / Printed for *Jacob Tonson* at the *Judges Head* in *Chancery Lane*, 1690.—Epilogue, p. 75.

from a Theatre; one kind honest Actor, that frets and struts his hour upon the Stage (as the Immortal *Shaksphwar* has it,) is possibly a greater Benefactor to the Muses, then the greatest Family of Grandees that run Pedigrees, and track Originals up from the Conquest.'

1696. G. Powell. The Epistle Dedicatory to *The Treacherous Brothers*: A Tragedy. London, 1696, 4^o.¹

F. J. F.

¹ The / Treacherous Brothers : / A / Tragedy : / As it is Acted / At the / Theatre-Royal / By / His Majesty's Servants. / Written by / *George Powell*. / London, / Printed for *W. Freeman*, at the *Bible*, over / against the *Middle-Temple-Gate* in *Fleet-Street*, 1696. / 4^{to}.

T. D'URFEY, 1690.

Where Verse has not the power to Influence,
 What method ever can reform the Sence ?
 What would a *Cato*, or a *Virgil* be,
Johnson, or *Shakespeare*, to the Mobile ?
 Or how would *Juvenal* appear at Court,
 That writing Truth had his Bones broken for 't ?

A new [Essay / In Defence of / Verse. / With a Satyr / Upon
 the Enemies of / Poetry, in " New / Poems, / Consisting of /
 Satyrs, / Elegies, / and / Odes : / Together with a / Choice
 Collection / Of the Newest / Court Songs, / Set to Musick
 by the best Masters / of the Age. / All Written by Mr.
D'Urfe. / . . . London, Printed for *J. Bullord*, at the Old /
 Black Bear in *St. Paul's Church-Yard*, and / *A. Koper*, at the
 Bell near *Temple-Bar*, 1690." p. 5.—F. J. F.

? ANON., or WM. MOUNTFORT, 1690.

Here [says Wm. Mountfort] is another facetious piece, as Ironically meant, as the former was seriously designed; it was sent me as from a Woman, to make it go down the glibber; and I think I could not do the Author justice (any other way) but in Printing it.

Hail thou the Shakfphear of our present age,
Who dost at once, supply and grace the Stage
With different proofs of thy surprizing wit,
Vying with what the establish'd Pens have writ.

(Sign. A 4.)

But to encrease the wonder of thy pen,
Thou art not now, more learn'd than *Shakespear* then,
Who to th' amaze of the more Letter'd men,
Minted such thoughts from his own Natural Brain,
As the great Readers, since could ne're attain,
Though daily they the flock of Learning drain,

(Sign. A 4 back.)

How long in vain, had Nature striv'd to frame
An acting Poet, till great *Shakpher* came;
And thou the next wil't Rival him in Fame.

(Sign. a.)

The Preface to the Reader, to *The | Successful Strangers, | a | Tragi-Comedy: | . . . written | by William Mountfort | . . . London | 1690, 4^{to}. |* (See also p. 235.
Did Mountfort himself write this skit on himself?

F. J. F.

WILL: MOUNTFORT, 1691.

*But Virtue, tho' she suffer'd long at last,
 Was Crown'd with a reward for what was past;
 The honest thinking Heathen shew'd the way,
 And handed Down the Moral call'd a Play:
 Old Ben. and Shakespear copied what they writ,
 Then Downright Satyr was accounted wit;
 The Fox and Alchymist expos'd the Times,
 The Persons then was loaded with their Crimes;
 But for the space of Twenty years and more,
 You've his'd this way of Writing out of door,
 And kick and winch when we but touch the fore.¹
 But as some Fashions long since usefess grown,
 Are now Reviv'd and all the Mode o' th' Town.
 Why mayn't the Antient way of Writing please,
 And in its turn meet with the same Succes?*

Prologue to "King / Edward the Third, / with / the Fall of /
 Mortimer / Earl of / March. / An Historical Play, / As it is
 Acted at the Theatre-Royall, / By their Majesties Servants. /
 London, Printed for J. Hindmarsh at the Golden-Ball against
 the / Royal Exchange. . . . 1691. 4^{to}. —F. J. F.

¹ Compare Caryl's earlier complaint:—

*A formal Critick with his wise Grimace
 Will on the Stage appear with no ill grace:
 Most of that Trade in this Censorious Age
 Have little of the Poët, but his Rage:
 Perhaps old Johnson's Gall may fill their Pen;
 But where's the Judgment, and the salt of Ben?*

1667. Jn. Caryl. Epilogue to *The English Princess*
 or, *The Death of Richard the III.* A Tragedy
 Written in the year 1666 and Acted at his Highness
 the Duke of York's Theatre. Licensed May 22
 1667. London, T. Dring. 1667. 4^o. p. 66.

WILLIAM MOUNTFORT, 1691

Indifferent Authors in most Ages have been encourag'd and preserv'd under the Clemency of the Nobility, in hopes that they might be better : But the severity of our Wits would have the first Plays which are now written, equal to the best of Ben Johnson, or Shakepear : And yet they do not shew that esteem for their Works which they pretend to, or else are not so good Judges as they would be thought : When we can see the Town throng to a Farce,¹ and Hamlet not bring Charges : But notwithstanding they will be Criticks, and will scarce give a man leave to mend ;

The Dedication of 'Greenwich-Park : / A / Comedy./ . . .
Acted at the / Theatre-Royal / by Their / Majesties
Servants./ *Written by William Mountfort./* London.
. . . . MDCXCI. to the Right Honourable *Algernon*
Earl of Essex.'

¹ The author of *Tunbridge Wells, or a Days Courtship*, a Comedy, 1678, in his Prologue complains,

Th' Old English Stage, confin'd to Plot and Sense,
Did hold abroad but small intelligence,
But since th' invasion of the forreign Scene,
Jack pudding Farce, and thundering Machine,
Dainties to your graue Ancestour's unknown,
(Who never disliked wit because their own)
There's not a Player but is turned a scout,
And every Scribler sends his Envoys out
To fetch from *Paris, Venice*, or from *Rome*,
Fantastick fopperies to please at home.
And that each act may rise to your desire,
Devils and Witches must each Scene inspire,
Wit rowls in Waves, and showers down in Fire.—F. J. F. }

THO. SHADWELL, 1691.

For the Magical Part, I had no hopes of equalling Shakespear in fancy, who created his Witchcraft for the most part out of his own imagination (in which faculty no Man ever excell'd him) and therefore I resolv'd to take mine from Authority. And to that end, there is not one Action in the Play, nay scarce a word concerning it, but is borrow'd from some Antient, or Modern Witchmonger which you will find in the Notes,

*To the Reader. The | Lancashire Witches, | and | Tegue O Divelly | the | Irish Priest. | A | Comedy. | Written by Thomas Shadwell . . . | London, Printed * * * | 1691. 4^o. Sign. A 3. (Works, 1720, ii. 218.)*

F. J. F.

ELKANAH SETTLE, 1691.

And now, after all my repented Follies, if an Unhappy Stray into Forbidden Grounds (like *Trinculo* from his Dukedom where he was almost starv'd in't) may be permitted to return to his Native Province, I am resolv'd to quit all pretensions to State craft, and honestly sculk into a Corner of the Stage, and there die contented.

Distressed Innocence: | or, | the | Princess of Persia. | A Tragedy. As it is Acted at the Theatre Royal by Their Majesties Servants. Written by E. Settle. | . . . | London | Printed by G. I. for Abel Roper at the Mitre near Temple-Bar in Fleet-Street. 1691, 4to. Dedication to John Lord Cutts, Baron of Gowran.

[Langbaine says it was printed 1690; possibly he put by mistake the year in which it was acted.—B. N.]

GERARD LANGBAINE, 1691.

[p. 67, *Dram. Poets*] and how slight an Opinion soever this Age may entertain of his [George Chapman's] Translations, I find them highly extoll'd in an Old Copy call'd *a Censure of the Poets*¹: which having spoke of the Eminent Dramatick Poets, as *Shakespear, Johnson, Daniel, &c.*, it adds of Translators as follows, placing our Author in the first Rank.

² p. 95. [Crowne's] *Henry the Sixth* the First Part, with the Death of the Duke of *Gloucester*; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681, and dedicated to Sr. *Charles Sedley*. [p. 96] This Play is (if I mistake not) very much borrow'd from the Second Part of *Shakespear's Henry the Sixth*; tho' Mr. *Crown* with a little too much assurance affirms, that he has no Title to the Fortieth part of it. This Play was oppos'd by the Popish Faction, who by their Power at Court got it suppress'd: however it was well receiv'd by the Rest of the Audience.

[Crowne's] *Henry the Sixth* the Second Part, on the Misery of Civil-War; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681. Part of this Play likewise is borrow'd from *Shakespear*.

p. 108 [Sir Wm. Davenant's] *Law against Lovers*, a Tragi-

¹ Michael Drayton's 'Of Poets and Poesie': *Elegies*, 1627. See *Centurie* p. 168.

² Denham's lines on Cowley, *Centurie*, p. 343, are quoted by Langbaine, p. 83.

Comedy made up of two Plays written by Mr. *Shakeſpear*, viz. *Measure for Measure*, and *Much Ado about Nothing*. Tho' not only the Characters, but the Language of the whole Play almoſt, be borrow'd from *Shakeſpear*; yet where the Language is rough or obſolete, our Author has taken care to poliſh it: as to give, inſtead of many, one Inſtance. *Shakeſpear's* Duke of *Vienna*, ſays thus¹—

*I love the People;
But do not like to Stage me to their Eyes:
Though it do well, I do not reſiſh well
Their loud Applauſe, and Aves vehement:
Nor do I think the Man of ſafe diſcretion,
That does affect it.*

[p. 109] In Sr. *William's* Play the Duke ſpeaks as follows;²

*I love the People;
But would not on the Stage ſalute the Croud.
I never reſiſht their Applauſe; nor think
The Prince has true diſcretion who affects it.*

[p. 133] But had he [Dryden] only extended his Conqueſts over the *French* Poets, I had not meddled in this Affair . . . but when I found him flunbt with his Victory over the great *Scudery* . . . and not content with Conqueſts abroad, like another *Julius Cæſar*, turning his Arms upon his own Country; and as if the proſcription of his Contemporaries Reputation, were not ſufficient to ſatiate his implacable thirſt after Fame, endeavouring to demolish the Statues and Monuments of his Anceſtors, the Works of thoſe his Illuſtrious Predeceſſors, *Shakeſpear*, *Fletcher*, and *Johnſon*: I was reſolv'd to endeavour the reſcue and preſervation of thoſe excellent Trophies of Wit, by raiſing the *Poſſe-comitatus* upon this Poetick *Almanzor*, to put a ſtop to his Spoils

¹ *Measure for Measure*, Act I, Sc. i.

² *Law against Lovers*, Act I, Sc. i.

upon his own Country-men. Therefore I present my self a Champion in the Dead Poets Cause, to vindicate their Fame, with the same Courage, tho' I hope different Integrity than *Almanzor* engag'd in defence of Queen *Almahide*, when he bravely Swore like a *Hero*, that his Cause was right, and She was innocent: [p. 134] tho' just before the Combat, when alone, he own'd he knew her false: ¹

*I have out-fac'd my self, and justify'd
What I knew false to all the World beside.
She was as Faithless as her Sex could be;
And now I am alone, she's so to me.*

But to wave this digression, and proceed to the Vindication of the Ancients; which that I may the better perform, for the Readers Diversion, and that Mr. *Dryden* may not tell me, that what I have said, is but *gratis dictum*, I shall set down the Heads of his Depositions against our ancient English Poets, and then endeavour the Defence of those great Men, who certainly deserv'd much better of Posterity than to be so disrespectively treated as he has used them.

Mr. *Shakespeare* as first in Seniority I think ought to lead the Van, and therefore I shall give you his Account of him as follows ²: '*Shakespeare* who many times has written . . . [see *Centurie*, p. 351-2] e're you despise the other.' Speaking of Mr. *Shakespeare's* Plots, he says they were 'lame,' ³ and that [p. 135] many of them [see *Centurie*, p. 350, 351] . . . your Concernment.' He says further, ⁴ 'Most of *Shakespeare's* Plays, I mean the Stories of them [see above, p. 226, 292] . . . and many others of them.'

He Characterizes Mr. *Fletcher*, who writ after Mr. *Shakespeare*, ⁵

¹ Act V, Sc. i. ² Postscript to *Granada*, pag. 146. ³ *Ibid.* pag. 143.

⁴ Preface to *Mock Astrologer*, B. 4 [see *Cent.* p. 352].

⁵ Postscript, p. 144.

'As a Person that neither understood correct Plotting, nor that which they call *the Decorum of the Stage*.' . . . In another place he speaks of *Fletcher* thus¹; 'Neither is the Luxuriance of *Fletcher* a less fault than the Carelessness of *Shakespeare*;² . . . [p. 136] As to the great *Ben Johnson* he deals not much better with him.' . . .

These are his own Words, and his Judgment of these three Great Men in particular, now take his opinion of them all in general, which is as follows; ³ 'But Malice and Partiality [p. 137] set apart [see *Centurie*, p. 350], let any Man, who understands English, . . . flaw in Sense.' In the next Page, speaking of their Sense and Language, he says, 'I dare almost challenge any Man to shew me a Page together which is correct in both.' . . . Speaking of their Wit, he gives it this character⁴, 'I have always acknowledged the Wit of our Predecessors, with all the Veneration that becomes me; but I am sure, their Wit was not that of Gentlemen; there was ever somewhat that was Ill-bred and Clownish in it: and which confest the Conversation of the Authors.' Speaking of the advantage which accrues to our Writing, from Conversation, he says,⁵ 'In the Age wherein those Poets liv'd, there was less of Gallantry, than in ours; neither did they keep the best Company of theirs. Their Fortune has been much like that of *Epicurus*, in the Retirement of his Gardens; to live almost unknown, and to be Celebrated after their Decease. I cannot find that any of them were Conversant in Court, except *Ben Johnson*: and his Genius lay not so much that way as to make an Improvement by it.' He gives this Character of their Audiences,⁶ 'They knew no better, and therefore were satisfied [p. 138] with what they brought. Those who call theirs *The Golden Age of Poetry*, have only this Reason for it, that they were then content with

¹ Postscript, p. 146.

² *Centurie*, p. 352.

³ Postscript, p. 143.

⁴ *Ibid.* p. 148.

⁵ *Centurie*, p. 148.

⁶ *Ibid.* p. 144.

'Acorns, before they knew the use of Bread; or that "Αλιε ἔρνος
'was become a Proverb.'

These are Errors which Mr. *Dryden* has found out in the most
Correct Dramatick Poets of the last Age. . . .

I must do Mr. *Dryden* this justice, to acquaint the World, that
here and there in this *Postscript*, he intersperses some faint Praises
of these Authors; and begs the Reader's Pardon for accusing
them, ¹'Desiring him to consider that he lives in [an] Age where
'his least faults are severely censur'd, and that he has no way left
'to extenuate his failings, but by shewing as great in those whom
'he admires.'

Whether this be a sufficient Excuse or no, I leave to the
Criticks: but sure I am that this [p. 139] procedure seems
exactly agreeable to the Character which an ingenious Person
draws of a Malignant Wit, ²'Who conscious of his own Vices,
'and studious to conceal them, endeavours by Detraction to
'make it appear that others also of greater Estimation in the
'world, are tainted with the same or greater: as Infamous
'Women generally excuse their personal Debaucheries, by
'incriminating upon their whole Sex, callumniating the most
'Chast and Virtuous, to palliate their own dishonour.' . . .

[p. 140] But . . . I shall . . . go on with the Thing I have
undertook, (*to wit*) The Defence of the Poets of the last Age.

Were Mr. *Dryden* really as great a Scholar, as he would have
the World believe him to be; he would have call'd to mind,
that *Homer*, whom he professeth to imitate, had set him a
better pattern of Gratitude, who mentions with Respect and
Kindness his Master *Phemius*, *Mentor of Ithaca*, and even *Tychius*,
the honest Leather-dresser. Had he follow'd *Virgil*, whom he
would be thought to esteem; instead of Reproaches, he had
heap'd Panegyrics on the Ashes of his Illustrious Predecessors:

¹ Postscript, p. 148. ² Dr. *Charleton's* Different Wits of Men, p. 120.

and rather than have tax'd them with their Errors in such a rude manner, would have endeavour'd to fix them in the Temple of Fame, as he did *Muscæus*, and the Ancient Poets, in *Elifium*, amongst the Magnanimous Heroes, and *Teucer's* Off-spring; filing them,¹ . . . *Pii Vates, & Phæbo digna locuti*. Had he observ'd *Ovid's Elegy ad Invidos*,² he might have found that good-humour'd Gentleman, not only commending his Predecessors, but even his Contemporaries. But it seems he has follow'd *Horace*, whom he boasts to have [p. 141] studied,³ and whom he has imitated in his greatest Weakness, I mean his Ingratitude: if at least that excellent Wit could be guilty of a Crime, so much below his Breeding; for the very suspicion of which, *Scaliger* (who like Mr. *Dryden* seldom spares any man), has term'd him Barbarous.⁴ *Ingratus Horatius, atque animo barbaro atque servili; qui ne d Mecenate quidem abstinere potuit: siquidem quod aiunt, verum est, Malthinum ab eo appellatum cujus demissas notaret tunicas.*⁵ Mr. *Dryden* having imitated the same Fact, certainly he deserves the same punishment: and if we may not with *Scaliger* call him Barbarous, yet all ingenious Men, that know how he has dealt with *Shakespear*, will count him ungrateful; who by furbishing up an Old Play, witness *The Tempest*, and *Troilus and Cressida*, has got more on the third Day, than it's probable, ever *Horace* receiv'd from his Patron for any One Poem in all his Life. The like Debt he stands engag'd for to the French for several of the Plays, he has publish'd; which if they exceed Mr. *Shakespear* in Oeconomy, and Contrivance, 'tis that Mr. *Dryden's* Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances [see *Centurie*, p. 408].

Honest *Shakespear* [see *Centurie*, p. 408: the quotation there should run on].

¹ *Æneid*, lib. 6.

² *Amorum*, l. 1, El. 15.

³ Pref. *Relig. Laici.*, last Paragraph.

⁴ *Poet.* L. 3, C. 97

⁵ *Malthinus tunicis demissis ambulat: Satyrar.* L. 1, Sat. 2.

To conclude, if Mr. *Shakeſpear's* Plots are more irregular than thoſe of Mr. *Dryden's* (which by ſome will not be allow'd) 'tis becauſe he never read *Ariſtotle*, or *Rapin*; and I think *Taffo's* Arguments to *Apollo* in defence of his *Gieruſalemme Liberata* may be pleaded in our Author's behalf.² . . The [p. 143] Sence of which is thus; That he had only obſerv'd the Talent which Nature had given him, and which his *Calliope* had inſpired into him: Wherein he thought he had fulfill'd all the duties of Poetry, and that his Majeſty having preſcrib'd no Laws thereunto, he knew not with what Authority *Ariſtotle* had publiſhed any Rules to be obſerved in it: and that he never having heard that there was any other Lord in *Parnaſſus* but his Majeſty, his fault in not having obſerv'd *Ariſtotle's* Rules, was, an Error of Ignorance, and not of any Malice.

[p. 150]¹ As to his Reflections on this Triumvirate [Shakſpere, Fletcher, Jonſon] in general: I might eaſily prove, that his [Dryden's] Improperities in Grammar are equal to theirs: and that He himſelf has been guilty of Soleciſms in Speech, and Flaws in Sence, as well as *Shakeſpear*, *Fletcher*, and *Johnſon*: but this [p. 151] would be to waſt Paper and Time.

p. 152 [Dryden's] *All for Love*, or *The World well Loſt*; a Tragedy acted at the Theatre Royal; and written [p. 153] in imitation of *Shakeſpear's* ſtile, printed in quarto *Lond.* 1678. . . . That our Author has nearly imitated *Shakeſpear* is evident by the following Inſtance. In the Comedy call'd *Much Ado about Nothing*³ the Baſtard accuses *Hero* of Diſloyalty before the Prince, and *Clàudio* her Lover: who (as ſurpriſ'd at

¹ Langbaine's juſtification of, or excuſe for, Ben Johnſon's Wit and Sir Philip Sidney's Word-play, 'playing with his Words,' will apply to Shakſpere too.

² *I Raguazzi di Parnaſſo di Boccacini*, Ragg. 28. Or *Boccacini's* Adverſements from *Parnaſſus*, Advertis. 28.

³ Act 3, p. 101.

the News,) asks, Who! *Hero? Bast.* Even she, *Leonato's Hero*, your *Hero*, every Mans *Hero*. In this Play [of Dryden's],¹ on the like occasion, where *Ventidius* accuses *Cleopatra*, *Antony* says, Not *Cleopatra! Ven.* Even the my Lord! *Ant.* My *Cleopatra? Ven.* Your *Cleopatra; Dollabella's Cleopatra: Every Mans Cleopatra. Ex homine hunc natum dicas.*

p. 169. In the mean time I must acquaint the Reader, that however Mr. *Dryden* alleges that this Play [*Gorboduc*] was writ by the Lord *Buckhurst*, I can assure him that the three first Acts were writ by Mr. *Thomas Norton*: and that the Play it self was not written in Rime, but blank Verse, or if he will have it, in *prose mesurée*, so that Mr. *Shakespeare* notwithstanding our Author's Allegation, was not the first beginner of that way of Writing.

p. 172 [Dryden's] *Tempest*, or *The Incharnted Island*, a Comedy acted at his Royal Highness the Duke of *York's* Theatre, and printed in quarto, *Lond.* 1676. This play is originally *Shakespeare's* (being the [p. 173] first Play printed in the Folio Edition) and was reviv'd by Sr. [W.] *D'Avenant* and Mr. *Dryden* . . .

p. 173 [Dryden's] *Troilus and Cressida*, or *Truth found out too late*; a Tragedy acted at the Duke's Theatre, to which is prefixt a Preface containing the Grounds of Criticisme in Tragedy, printed in quarto, *Lond.* 1679. . . . This Play was likewise first written by *Shakespeare*, and reviv'd by Mr. *Dryden*, to which he added several new Scenes, and even cultivated and improv'd what he borrow'd from the Original. The last scene in the third Act is a Masterpiece, and whether it be copied from *Shakespeare*, *Fletcher*, or *Euripides*, or all of them, I think it justly deserves Commendation. The Plot of this Play was taken by Mr. *Shakespeare* from *Chaucer's Troilus and Cressida*. . .

p. 182 [Durfey's] *Injur'd Princess*, or *The fatal Wager*, a

¹ Act 4, p. 54.

Tragi-Comedy acted at the Theatre-Royal by his Majesties Servants, printed in quarto *Lond.* 1682. The Design and the Language of this Play is borrow'd from a Play call'd the *Trageay of Cymbeline*. In this Play he is not content with robbing *Shakespear*, but *tops* upon the Audience an old Epilogue to the *Fool turn'd Critick*, for a new Prologue to this Play. So that what Mr. *Clifford* said of Mr. *Dryden*,¹ is more justly applicable to our Author, 'That he is a strange unconscionable Thief, that is not content to steal from others, but robs his poor wretched Self too.'

[p. 203] JOHN FLETCHER, and FRANCIS BEAUMONT, *Esq.*; I am now arriv'd at a brace of Authors, who like the *Dioscuri, Castor* and *Pollux*, succeeded in Conjunction more happily than any Poets of their own, or this Age, to the reserve of the Venerable *Shakespear*, and the Learned and Judicious *Johnson*.

p. 214 [Fletcher's] *Sea Voyage*, a Comedy lately reviv'd by Mr. *Durfey*, under the Title of *The Common-wealth of Women*. This Play is supposed by Mr. *Dryden* (as I have observ'd) to be copied from *Shakespear's Tempest*.²

*The Storm which vanisht on the neighbring shore,
Was taught by Shakespears Tempest first to roar,
That Innocence and Beauty which did smile
In Fletcher, grew on this Enchanted Isle.*

p. 215. *Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*.

p. 217 [Fletcher's] *Woman's Prize*, or *the Tamer tam'd*, a Comedy, written on the same foundation with *Shakespear's Taming of the Shrew*; or which we may better call a Second part or counter-part to that admirable Comedy. This was writ by *Fletcher's Pen* likewise.

¹ Notes on Mr. *Dryden's* Poems, p. 7.

² *Dram. Essay*, p. 35.

[p. 342] Christopher MARLOE.

An Author that was Cotemporary with the Incomparable *Shakefpear*, and One who trod the Stage with Applaufe both from Queen *Elizabeth*, and King *James*. [No: he was stabd in a Brothel-row on June 1, 1593.]

[p. 396] He [Thomas Otway] was a man of Excellent part and daily improved in his Writing: but yet sometimes fell into plagiary as well as his Contemporaries, and made ufe of *Shakefpear*, to the advantage of his *Purfe*, at leaft, if not his *Reputation*.

[p. 397] *Caius Marius his Hiftory and Fall*, a Tragedy [by Otway] acted at the Duke's Theatre, printed 4°. *Lond.* 1680, and dedicated to the L^d. Vifcount *Faulkland*. A great part of the Play is borrow'd from *Shakefpear's Romeo and Juliet*; as the Character [p. 398] of *Marius Junior*, and *Lavinia the Nurfe*, and *Sulpitius*: which laft is carried on by our Author to the end of the Play: though Mr. *Dryden* fays in his Poftfcript to *Granada*, 'That *Shakefpear* faid himfelf, that he was forc'd to 'kill *Mercurio* [so] in the 3d Act, to prevent being kill'd by 'him.' [Centurie, p. 352.]

[p. 424] I know nothing elfe of our Author's [Edward Ravenfcroft's] Writing without I fhould reckon his Alteration of *Titus Andronicus*; of which I fhall fpeak by and by, in the Account of *Shakefpear*.

[p. 451] [Shadwell's] *Timon of Athens, the Man-hater*, his Hiftory, acted at the Duke's Theatre; made into a Play, printed 4°. *Lond.* 1678, and dedicated to the late Duke of *Buckingham*. The Play is originally *Shakefpear's*; but fo imperfectly printed, that 'tis not divided into Acts. How much our Author has added, or expung'd, I muft leave to the Examination of the lefs bufie Reader; I not having time at prefent to inquire into particulars.

[p. 485. James Shirley's] *Triumph of Beauty*, perfonated by

some Young Gentlemen, for whom it was intended, at a private Recreation [1646]. The Subject of this Masque, is that known Story of the Judgment of *Paris*, upon the Golden-Ball; which you may read in *Lucians Dialogues*. But our Author has imitated *Shakefpear*, in the Comical part of his *Midsummer Nights Dream*; and *Shirley's Shepheard Bottle*, is but a Copy of *Shakefpear's Bottom, the Weaver*.¹

p. 501 [N. Tate's] *Ingratitude of a Common-wealth, or The Fall of Caius Martius Coriolanus*; acted at the Theatre-Royal, printed 4°. *Lond.* 1682. . . . This Play is borrowed from *Shakefpear's Coriolanus*.

Lear King of England his History; acted at the Duke's Theatre: revived with Alterations; printed 4°. *Lond.* 1687. . . . This Play in the Original was writ by *W. Shakefpear*.

Richard the Third [*i.e.* Second], a History acted at the Theatre-Royal, under the name of *The Sicilian* [p. 502] *Ufurper*, with a Prefatory Epistle, in Vindication of the Author; occasioned by the prohibition of this Play on the Stage, printed 4°. *Lond.* 1681. . . This Play owns [so] its Birth likewise to *Shakefpear*.

[p. 526] *Arraignement of Paris*, a Pastoral, which I never saw; but it is ascribed by *Kirkman* to Mr. *W. Shakefpear*.

[p. 528] *Contention between York and Lancafter, with the Death of the Good Duke Humphry*. . . . 4°. *Lond.* 1600. This Play is only the Second part of *Shakefpear's Henry the Sixth*, with little or no Variation.

[p. 541] *Merry Devil of Edmonton*, a Comedy acted fundry times by his Majesty's Servants at the *Globe* on the Bank-side, and printed 4°. *Lond.* 1655. This Play is said by *Kirkman*, to be writ by *Shakefpear*; tho' finding no Name to it, I have

¹ Yes; and the casting of the Play to be playd before the Prince, may have been suggested by that in *M. N. Dream*.

plac'd it amongst those that are anonymous. This Play is founded on the History of One *Peter Fabel*, of whom see *Fuller's Worthies* in *Middlesex*, p. 186. . . .

[p. 541] *Mucedorus, the King's son of Valencia, and Amadine the King's Daughter of Arragon*; with [p. 542] *the Merry Conceits of Mofe*: a Comedy acted by his highness's Servants at the *Globe*, and before the King's Majesty at *Whitehall* on *Shrove-Tuesday* Night; printed 4°. 1668. This Play is said by former Catalogues to have been writ by *Shakefpear*; and was, I presume, printed before this Edition. It has been frequently the Diversion of Country-people in *Christmas* Time.

[p. 556] *Wits, or Sport upon Sport*, a Collection of Drolls and Farces, presented at Fairs by Strolling Players; and printed last Edition octavo *Lond.* 1675. These are most of them taken out of the Plays of *Shakefpear, Fletcher, Shirley, Marston, &c.* There is a former Edition, that has a Table prefixed, which shews from what Play each Droll is borrowed.

GERARD LANGBAINE, 1691.

¹ WILLIAM SHAKESPEAR.

One of the most Eminent Poets of his Time; he was born at *Stratford upon Avon* in *Warwickshire*; and flourished in the Reigns of Queen *Elizabeth* and King *James* the First. His Natural Genius to *Poetry* was so excellent, that like those Diamonds,² which are found in *Cornwall*, Nature had little, or no occasion for the Assistance of Art, to polish it. The Truth is, 'tis agreed on by most, that his Learning was not extraordinary; and I am apt to believe, that his Skill in the *French* and *Italian* Tongues, exceeded his Knowledge in the *Roman* Language: for we find him not only beholding to *Cynthia Giraldi* and *Bandello*, for his Plots, but likewise a Scene in *Henry* the Fifth, written in *French*, between the Princess *Catherine* and her Governante: Besides *Italian* Proverbs scatter'd up and down in his Writings. Few Persons that are acquainted with *Dramatick Poetry*, but are convinced of the Excellency of his Compositions, in all Kinds of it: and as it would be superfluous in me to endeavour to particularise what most deserves praise in him, after so many Great Men that have given him their several Testimonials of his Merit; so I should think I were guilty of an Injury beyond pardon to his Memory, should I so far disparage it, as to bring his Wit in competition with any of our Age. 'Tis true Mr. *Dryden*⁴ has censured him very severely, in his Post-

¹ Langbaine. Account of the English Dramatic Poets, 1691 (pp. 453—469).—F.

² Dr. *Fuller* in his Account of *Shakespear*.

³ p. 454.

⁴ See Mr. *Dryden's* Account.

script to *Granada*; but in cool Blood, and when the *Enthufiaftick Fit* was past, he has acknowledged him [in his *Dramatick Effay*]. Equal at least, if not Superiour, to Mr. *Johnfon* in *Poesie*. I shall not here repeat what has been before urged in his behalf,¹ in that Common Defence of the Poets of that Time, against Mr. *Dryden's* Account of *Ben Jonfon*; ² but shall take the Liberty to speak my Opinion, as my predeceffors have done, of his Works; which is this, That I esteem his Plays beyond any that have ever been published in our Language: and tho' I extremely admire *Johnfon*, and *Fletcher*; yet I must still aver, that when in competition with *Shakefpear*, I must apply to them what *Justus Lipsius* writ in his Letter to *Andreas Schottus*, concerning *Terence* and *Plautus*, when compar'd; *Terentium amo, admiror, sed Plautum magis*.

He has writ about Forty six Plays, all which except three, are bound in one Volume in Fol. printed *Lond.* 1685. The whole Book is dedicated to the Earls of *Pembroke* and *Montgomery*: being usher'd into the World with several Copies of Verses; but none more valued [p. 455] than those Lines made by *Ben Johnfon*; which being too long to be here transcribed, I shall leave them to be perus'd by the Reader, with his Works, of which I shall give some Account as follows.

All's well, that ends well; a Comedy. This Play is founded on a Novel written by *Jean Boccaccio*; see his Nov. Day the 3. Nov. the 9. concerning *Juliet of Narbona*, and *Bertrand Count of Rossilion*.

¹ A probable computation of the thousands of people of both sexes whom Shakespeare's Plays have maintained to this day would appear incredible to any one who did not maturely consider it.—MS. note by OLDYS. But few of the Notes in the interleav'd copies of *Langbaine* in Brit. Mus. are given here. Utterson's copy, C. 45. d. is the fuller one.—F.

² "Ben Jonson" is scratched out, and "our author" written in a marginal note.—F.

Anthony and Cleopatra, a Tragedy. The ground of this play is founded on History: see Plutarch's Life of *Anthony*; *Appian*, *Dion' Cassius*, *Diodorus*, *Florus* &c.

As you like it, a Comedy.

Comedy of Errors. This Play is founded on *Plautus* his *Mœnechmi*: and if it be not a just Translation, 'tis at least a Paraphrase: and I think far beyond the Translation, call'd *Menechmus*, which was printed 4° Lond. 1595.

Coriolanus, a Tragedy. This is founded on History: see *Livy*, *Dionysius Hallicarnassicus*; *Plutarch's* Life of *Coriolanus*, &c. Part of this play appear'd upon the Stage seven Years since, under the Title of *Ingratitude of a Common-Wealth*.

Cromwell, (*Thomas L^d*.) the History of his Life and Death. This Play is likewise founded on History: See *Fox's Martyrology*; *Fuller's Church History*; *Stow*, *Speed*, *Hollinghead*, *Herbert*, *Baker*, *Dr. Burnet* &c. The Story of *Cromwell*, and *Mr. Frefcobald* the Merchant, is related in *Dr. Hakewell's* Apology, and *Wanley's History of Man*, Book 3. Ch. 20.

[p. 456] *Cymbeline his Tragedy*. This Play, tho the Title bear the Name of a King of *Brute's* Linage; yet I think owes little to the Chronicles of those Times, as far as I can collect, from *Grafton*, *Stow*, *Milton* &c. But the Subject is rather built upon a Novel in *Boccace*, viz. Day 2. Nov. 9. This Play was reviv'd

¹ Shakespeare was deeply delighted with the singing of Dowland the Lutanist, but Spencer's deep conceits he thought surpassed all others. See in his Sonnets *The friendly Concord*. That John Dowland and Thos. Morley are said to have set several of these Sonnets to musick, as well as others composed by Sir P. Sydney, Sr. Edw^d. Dyer, Sr. Walter Raleigh, and Kit Marlow and Spencer. When the King of Denmark had heard that Dowland, he requested [as may be seen by his Letter in Harleian Library, No.] King James to part with him, and he had him over to Denmark where he died.—OLDYS.

Shakespeare's Poem called a *Lovers Affection* seems to be written to his beautiful Wife, under some Rumour of Inconstancy.—OLDYS.

by *Dursey* about seven Years since, under the Title of *The Injured Princess*, or *The Fatal Wager*.

Henry the Fourth, the First part; with the Life of *Henry Percy*, surnamed *Hot-spur*. This Play is built upon our *English* History: see the four former years of his Reign, in *Harding Buchanan*, *Caxton*, *Walsingham*, *Fabian*, *Polydore Virgil*, *Hall*, *Grafton*, *Hollingshead*, *Heyward*, *Trussel*, *Martin*, *Stow*, *Speed*, *Baker*, &c. As to the Comical Part, 'tis certainly our Author's own Invention; and the Character of *Sir John Falstaff*, is owned by Mr. *Dryden*, to be the best of Comical Characters: and the Author himself had so good an opinion of it, that he continued it in no less than four Plays. This part used to be play'd by Mr. *Lacy*, and never fail'd of universal applause.

Henry the Fourth, the Second part; containing his Death and the Coronation of King *Henry* the Fifth. For the Historical Part, consult the forementioned Authors. The Epilogue to this Play is writ in Prose, and shews that 'twas writ in the Time of Q. *Elizabeth*.

Henry the Fifth, his Life. This play is likewise writ and founded on History, with a Mixture of Comedy. The Play is continued from the beginning of his Reign, to his Marriage [p. 457] with *Katherine* of *France*. For Historians, see as before, *Harding*, *Caxton*, *Walsingham*, &c. This Play was writ during the time that *Essex* was General in *Ireland*, as you may see in the beginning of the first ¹ Act, where our Poet, by a pretty Turn, compliments *Essex*, and seems to foretell Victory to Her Majesties Forces against the Rebels.

Henry the Sixth, the First part.

Henry the Sixth, the Second part, with the Death of the good Duke *Humphrey*.

Henry the Sixth, the Third part, with the death of the Duke

¹ First is rightly scratcht out, and "fifth. O" writn in the margin.—F.

of *York*. These three Plays contain the whole length of this King's Reign, *viz.* Thirty Eight Years, six Weeks, and four Days. Altho' this be contrary to the strict Rules of *Dramatick Poetry*; yet it must be owned, even by M^r. *Dryden*¹ himself, That this Picture in *Miniature*, has many Features, which excell even several of his more exact Strokes of Symmetry, and Proportion. For the Story, consult the Writers of those Times, *viz.* *Caxton, Fabian, Pol. Virgil, Hall, Hollingshead, Grafton, Stow, Speed, &c.*

Henry the Eighth, the Famous History of his Life. This Play frequently appears on the present Stage; the part of *Henry* being extremely well acted by M^r. *Betterton*. This Play is founded on History likewise. *Hollingsh. Hall, Grafton, Stow, Speed, Herbert, Martin, Baker, &c.*

Hamlet, Prince of *Denmark*, his Tragedy. I know not whether this story be true or false; but I cannot find in the List given by Dr. *Heylin*, [p. 458] such a King of *Denmark* as *Claudius*. All that I can inform the Reader, is the Names of those Authors that have written of the Affairs of *Denmark* and *Norway*; and must leave it to their further search: such are *Saxo-Grammaticus, Idacius, Crantzius, Pontanus &c.* This Play was not many years ago printed in quarto; all being mark'd according to the Custom of the Stage, which was cut out in the Action.

John King of England, his Life and Death. For the Plot, see *Matth. Paris, R. Higden, Walsingham, Westminster, Fabian, Pol. Virgil, Hollingshead, Grafton, Stow, Speed, &c.*²

Julius Cæsar his Tragedy. This Play is founded on History; see *Livy, Plutarch, Suetonius, &c.* This Play was reviv'd at the Theatre-Royal about fifteen Years ago; and printed 4^{to} *London*

¹ *Drammat. Essay*, p. 79

² The Tragedy of King John was altered by Cibber and performed as a party piece in 1745, under the Title of Papal Tyranny, &c., but without success, &c. O. Derrick.—[LDYS].

1684. There is an Excellent Prologue to it, printed in *Covent Garden Drollery*, p. 9.

Lear King of *England*,¹ his Tragedy. This Play is founded on History; see such Authors as have written concerning *Brutes* History, as *Leland*, *Glocester*, *Huntingdon*, *Monmouth* &c. But the Subject of this Story may be read succinctly in *Milton's* History of *England*, 4°. Book I, p. 17 &c. This Play about eight Years since was reviv'd with Alterations, by M^r. *Tate*.²

Lochrine Eldest son to King *Brutus*, his Tragedy. This Tragedy contains his Reign, with the loss of *Efrildis*, and *Sabra*; which according to *Isaacson's* Chronology was twenty Years. For the Authors, consult those aforementioned [p. 459] particularly *Milton*, Book I. p. 14. Supplement to *Theatre of Gods Judgments*, Ch. 6. *Ubaldo Le vite delle Donne Illustri*, p. 7.

London Prodigal, a Comedy. This is One³ of the Seven Plays which are added to this Volume; which tho' printed all of them in 4°. were never in Folio, till 1685. Two of these, viz. *Cromwell* and *Lochrine*, we have already handled; the Remaining four, viz. *Old-castle*, *Pericles*, *Puritan Widow*, and *Yorkshire Tragedy*, shall be treated in their order.

Loves Labour lost, a Comedy: the Story of which I can give no Account of.

Measure for Measure, a Comedy, founded on a Novel in *Cynthio Giraldi*; viz. *Deca Ottava, Novella. 5^a*. The like Story is in *Goulart's* *Histoires Admirables de notre temps*, Tome 1. page 216. and in *Lipsii Monita* L. 2. C. 9. p. 125. This Play, as I have observed, was made use of with the Comedy *Much ado*

¹ 'England' scratched out and 'Britain' written over it.—F.

² The Play of *Lear* is said to have been prohibited acting by Lord Dorset in King Williams Reign.—O[LDYS].

³ Of the 7 plays here mentioned some of them are much suspected to have been fathered falsely on this author.—O[LDYS].

about nothing by Sir William D'Avenant, in his *Law against Lovers*.

Merchant of Venice, a Tragi-comedy.

Merry Wives of Windsor, a Comedy; which M^r. Dryden¹ allows to be exactly form'd; and it was regular before any of Ben Johnson's. This is not wholly without the Assistance of Novels; witness M^r. Ford's conveying out Sir *John Falstaff* in the Basket of Foul Clothes; and his declaring all the Intrigue to her Husband, under the name of M^r. Broom; which Story is related in the first Novel of *The Fortunate Deceived, and Unfortunate Lovers*: which [p. 460] Book, tho' written since *Shakespeare's* Time, I am able to prove several of those Novels are translated out of *Cynthia Giraldi*, others from *Mallepini*; and I believe the whole to be a collection from old Novellists.

Macbeth, a Tragedy, which was reviv'd by the Dukes Company, and re-printed with Alterations, and New Songs,² 4^o Lond. 1674.³ The Play is founded on the History of *Scotland*. The Reader may consult these Writers for the Story: viz. *Hector Boetius*, *Buchanan*, *Du Chesne*, *Hollingshead* &c. The same Story is succinctly related in Verse, in *Heywood's Hierarchy of Angels*, B. I, p. 508, and in Prose in *Heylin's Cosmography*, Book I. in the Hist. of *Brittain*, where he may read the Story at large. At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of Mr. *Scroop*, who received his death's wound from the late Sir *Thomas Armstrong*,

¹ Dram. Ess. p. 47.

² "By Sir W. Davenant." MS. note written over New Songs; and "The music composed by Matthew Locke" in marginal note.

³ Betterton's Alteration of *Macbeth* is often acted with many new scenes & Dances, and a Scene between Maccluff and his Lady, striking out some pretty gleams of fancy but 'tis much spoiled by being written in Rhime, which he endeavours to excuse as being the reigning taste.—O[LDYS].

and died presently after he was remov'd to a House opposite to the Theatre in *Dorset-Garden*.

Midsummer Nights Dream, a Comedy. The Comical part of this Play, is printed separately in 4°. and used to be acted at *Bartholomew Fair*, and other Markets in the Country by Strolers, under the Title ¹ of *Bottom the Weaver*.²

Much Ado about Nothing, a Comedy. I have already spoke of Sir *William D'Avenant's* making use of this Comedy. All that I have to remark is, That the contrivance of *Borachio*, in behalf of *John* the Bastard to make *Claudio* jealous of *Hero* by the Assistance of her Waiting-woman *Margaret*, is borrowed from Ariosto's [p. 461] *Orlando Furioso*: see Book the fifth in the Story of *Larcanio*, and *Geneuxa*: the like Story is in *Spencer's Fairy Queen*, Book 2. canto 4.

Oldcastle, *the good Lord Cobham* his History.³ The Protagonist in this Play, is Sir *John Oldcastle*,⁴ who was executed in the Reign of King *Henry* the Fifth: See his Life at large in *Fox* his Martyrology; *D. Fuller*, and other Writers of Church History, as well as Chronologers.

Othello, the Moor of Venice his Tragedy. This is reckoned an Admirable Tragedy; and was reprinted 4°. *Lond.* 1680. and is still an Entertainment at the Theatre-Royal. Our Author

¹ "The Merrie Conceited humours of." Marginal note.

² From the *Midsummer Night's Dream* was taken the *Fairy Queen* a Dramatic Opera, 4°. 1692.—O.

N. B. The allusion to Mary Queen of Scots & Q. Elizabeth.—O[LDYS].

³ 'his History' scraucht out, and "The first part of the true & Hon. History of Sir John, acted by the Right Hon. the Earl of Nottingham's, Lord High Admiral of England, his Servants, 1600, 4°." added in marginal note.

⁴ When Mons^r. Vereiken Ambassador to Q. Eliz. for the Archduke & the Infanta was entertained at London by the English Nobility, the Lord Chamberlain, after feasting at his House on March 6th, 1599, made his players act before him in the afternoon S^r John Oldcastle to his great contentment. *Sidney's Letters*, fol. 1746. Vol. 2. p. 175.—O. [query if it was not the character afterwards changed to S^r John Falstaff?—P.]

borrowed the Story from *Cynthia's Novels*, Dec. 3. Nov. 7. The truth is, *Salustio Piccolomini* in his letter to the Author, extremely applauds these Novels as being most of them fit Subjects for Tragedy; as you may see by the following Lines. '*Gli Heccathomithi vostri, Signor Cynthia, mi sono maravigliosamente piaciuti. Et fra le altre cose io ci ho veduti i più belli argomenti di Tragedie, che si possano imaginare, & quanto a i nodi, & quanto alle solutioni, tanto felicemente ho viste legate le difficoltà, che pare ano impossibili ad essere slegate.* Mr. *Dryden* says,¹ That most of *Shakespear's* Plots, he means the Story of them, are to be found in this Author. I must confess, that having with great difficulty obtained the Book from *London*, I have found but two of those mentioned by him, tho' I have read the Book carefully over.² [p. 462.]

Pericles Prince of Tyre; with the true Relation of the whole History, Adventures, and Fortunes of the said Prince. This Play was publish'd in the Author's Life-time, under the Title of The much Admired Play of *Pericles*; by which you may guess the value the Auditors and Spectators of that Age had for it. I know not whence our Author fetch'd his Story, not meeting in History with any such Prince of *Tyre*; nor remembering any of that Name, except the Famous *Athenian*, whose Life is celebrated by *Plutarch*.

Puritan, or The Widow of Watling Street; a Comedy sufficiently diverting.

Richard *the Second his Life and Death*; a Tragedy, which is extremely commended even by Mr. *Dryden*, in his Grounds of Criticisme in Tragedy, printed before *Troilus and Cressida*: and Mr. *Tate*, who altered this Play in 1681, says, That there are some Master-touches in this Play, that will vie with the best

¹ Preface *Mock Astrol.*

² *Jordan*, the first woman who acted in this play of *Othello*.—O.

Roman Poets. For the Plot, consult the Chronicles of *Harding, Caxton, Walsingham, Fabian, Pol. Virgil, Grafton, Hollingshead, Stow, Speed, &c.*

Richard the Third his Tragedy, with the landing of the Earl of Richmond, and the Battle of Bosworth Field. This Play is also founded on History. See *Fabian, Caxton, Pol. Virgil, Hollingshead, Grafton, Truffel, Stow, Speed, Baker, &c.*

Romeo and Juliet, a Tragedy. This Play is accounted amongst the best of our Author's Works. Mr. *Dryden* says, That he has read the Story of it in the Novels of *Cynthia*; which [p. 463] as yet I cannot find, but set it down in my former Catalogue, relying upon his Knowledge. But I have since read it in *French*, translated by M. *Pierre Boisteau*, whose Sir-name was *Launay*; who says it was writ by *Bandello*; but not having as yet met with *Bandello* in the Original, I must acquiesce in his Word. The *French Reader* may peruse it in the first Tome of *Les Histoires Tragiques, extraites des œuvres Italiennes de Bandello, imprimé 8°. à Turin 1570.*

Taming of the Shrew, a very diverting Comedy. The Story of the *Tinker*, is related by *Pontus Heuterus, Rerum Bur[un]dicarum*, lib. 4. and by *Goulart*, in his *Hist. Admirables*. Tom. 1. p. 360.

Tempest, a Comedy. How much this Play is now in Esteem, tho' the Foundation were *Shakespear's*, all People know. How it took at the *Black-fryars*, let M^r. *Dryden's* Preface speak. For his Opinion of *Caliban*, the Monster's Character, let his Preface to *Troilus and Cressida* explain. 'No man except *Shakespear*, ever drew so many Characters, or generally distinguish'd them better from one another, except only *Johnson*: I will instance but in one, to shew the copiousness of his Invention: 'tis that of *Caliban*, or the Monster in the *Tempest*: He seems here to have created a Person, which was not in Nature; a boldness which at

first fight would appear intolerable : For he makes him a *species* of himself, begotten by an *Incubus* on a *Witch* ; but this is not wholly beyond the bounds of Credibility ; at least, the vulgar (I suppose) still believe it. [p. 464] But this is not the only Character of this Nature that Mr. *Shakespeare* has written ; for *Merlin*, as he introduces him, is Cozen-german to *Caliban* by Birth ; as those may observe, who will read that Play. As to the Foundation of this Comedy, I am ignorant whether it be the Author's own Contrivance, or a Novel built up into a Play.

Titus Andronicus his Lamentable Tragedy : This Play was first printed 4^o Lond. 1594. and acted by the Earls of *Derby*, *Pembroke*, and *Effex*, their Servants. 'Twas about the time of the *Papish-plot* revived and altered by Mr. *Ravenscroft*. In his Preface to the Reader, he says¹ *That he thinks it a greater theft to rob the Dead of their Praise, than the Living of their Money* : Whether his Practice agree with his Protestation, I leave to the Comparifon of his Works with those of *Molliere* : and whether Mr. *Shadwell's* Opinion of *Plagiaries*, reach not Mr. *Ravenscroft*, I leave to the Reader. 'I (says he,² ingeniously) freely confess 'my Theft, and am asham'd on't ; tho I have the Example of 'some that never yet wrote a Play, without stealing most of it ; 'and (like Men that Lye so long, till they believe themselves) at 'length by continual Thieving, reckon their stollen Goods their 'own too : which is so Ignoble a thing, that I cannot but believe 'that he that makes a common practice of stealing other Men's 'Wit, would, if he could with the same Safety, steal any thing else, 'Mr. *Ravenscroft*, in the Epistle³ to *Titus*, says, That the Play was 'not originally *Shakespeare's*, but brought by a private Author to 'be acted, and he only gave some Master-touches, to one or two 'of the Principal Parts or Characters : afterwards he boast his 'own pains ; and says, That if the Reader compare the Old Play

¹ *Synesius* his Opinion.

² Pref. *Sullen Lovers*.

³ p. 465.

‘with his Copy, he will find that none in all that Author’s Works
 ‘ever receiv’d greater Alterations, or Additions; the Language
 ‘not only refined, but many Scenes entirely new: Besides most
 ‘of the principal Characters heightened, and the Plot much
 ‘encreas’d.’ I shall not engage in this Controversy, but leave it
 to his Rivals in the Wrack of that Great Man, Mr. *Dryden*,
Shadwell, *Crown*, *Tate*, and *Durfey*. But to make Mr. *Raven-*
croft some Reparation, I will here furnish him with part of his
 Prologue, which he has lost; and if he desire it, send him the
 whole.

To day the Poet does not fear your Rage,
Shakespear by him reviv’d now treads the Stage;
Under his sacred Lawrels he fits down
Safe, from the blast of any Criticks Frown.
Like other Poets, he’ll not proudly scorn
To own, that he but winnow’d Shakespear’s Corn;
So far he was from robbing him of’s Treasure,
That he did add his own, to make full Measure.

Timon of Athens his Life. This Play was thought fit to be
 presented on the Stage, with some Alterations by Mr. *Shadwell*,
 in the Year 1678. I shall say more of it in the Account of his
 Works. The Foundation of the Story [p. 466] may be read in
Plutarch’s Life of M. Anthony; see besides *Lucian’s Dialogues*, &c.

Troilus and Cressida, a Tragedy. Of this Play I have already
 given an Account: see the Name, in the Remarks on Mr. *Dryden*,
 who altered this Play, in the Year 1679.

Twelfth-Night, or *What you will*; a Comedy. I know not
 whence this Play was taken; but the Resemblance of *Sebastian*
 to his Sister *Viola*, and her change of Habit, occasioning so many
 mistakes, was doubtless first borrowed (not only by *Shakespear*,
 but all our succeeding Poets) from *Plautus*, who has made use of
 it in several Plays, as in *Amphitruo*, *Mænechmi*, &c.

Two Gentlemen of Verona, a Comedy.

Winter's Tale, a Tragi-comedy. The Plot of this Play may be read in a little Stitcht-pamphlet, which is call'd, as I remember, *The Delectable History of Dorastus and Fawnia*; printed 4° Lond.

Yorkshire Tragedy, not so new, as lamentable and true. This may rather deserve the Old Title of an Interlude, than a Tragedy; it being not divided into Acts, and being far too short for a Play.

These are all that are in Folio; there rest yet three Plays to be taken notice of, which are in quarto, viz.

Birth of Merlin, or *The Child has lost his Father*; a Tragi-comedy several times acted with great applause, and printed quarto, Lond. 1662. This Play was writ by our Author and Mr. *W. Rowly*; of which we have already spoken. For the Plot, consult the Authors of those times: [p. 467] such as *Ethelwerd*, *Bede*, *G. Monmouth*, *Fabian*, *Pol. Virgil*, &c. *Stow*, *Speed*, &c. *Ubalдино*, *Le Vite delle Donne Illustri*, p. 18.

John King of England his troublesome Reign; the First and Second Part, with the Discovery of King *Richard Cœur de Lyon's* Base Son, (vulgarly named the *Bastard Fauconbridge*). Also the Death of King *John* at *Swinhead* Abbey. As they were sundry times acted by the Queens Majesties Players, printed quarto Lond. 1611. These Plays are not divided into Acts, neither are the same with that in Folio. I am apt to conjecture that these were first writ by our Author, and afterwards revised and reduced into one Play by him: that in the Folio, being far the better. For the Plot I refer you to the Authors aforementioned, in that Play which bears the same Title.

Besides these Plays, I know Mr. *Kirkman* ascribes another Pastoral to him; viz. *The Arraignment of Paris*: but having never seen it, I dare not determine whether it belongs to him or no.

Certain I am, that our Author has writ two small Poems, *viz.* *Venus and Adonis*, printed 8° *Lond.* 1602. and *The Rape of Lucrece*, printed 8° *Lond.* 1655. publish'd by Mr. Quarles, with a little Poem annex of his own production which bear the Title of *Tarquin banished*, or *The Reward of Lust*, Sr. *John Sucklin* had so great a value for our Author, that (as Mr. *Dryden* observes in his *Dramatick Essay*) he preferred him to *Johnson*: and what value he had for this small Piece of *Lucrece*, may appear from his Supplement which he writ, and¹ which he has publisht in his Poems: which because it will give you a taste of both their Muses, I shall transcribe. [Here follows a copy of the Poem, 'One of her Hands,' &c., reprinted in the 'Centurie of Praise,' p. 205.]

I have now no more to do, but to close up all with an Account of his Death; which was on the 23^d of *April*, *Anno Dom.* 1616. He [p. 469] lyeth Buried in the Great Church in *Stratford upon Avon*, with his Wife and Daughter *Sufanna*, the Wife of Mr. *John Hall*. In the North Wall of the Chancel, is a Monument fixed which represents his true Effigies, leaning upon a Cushion, with the following Inscription—'Ingenio . . . Apr.' [See it printed in *Centurie*, p. 125.]

Near the Wall where this Monument is Erected, lyeth a plain Free-stone, underneath which, his Body is Buried, with this Epitaph

Good Friend, . . . Bones [&c.: see *Centurie*, p. 121].²

¹ p. 468.

² Charles Gildon, in "The Lives and Characters of the English Dramatick Poets—First begun by Mr. *Langbain*, improv'd and continued down to this Time, by a Careful Hand. London, 1698," says, p. 126:—

William Shakespear.

He was born and buried in *Stratford upon Avon*, in *Warwickshire*. I have been told that he writ the Scene of the Ghost in *Hamlet*, at his house which bordered on the Charnel-House and Church-Yard. He was both

Player and Poet ; but the greatest Poet that ever trod the Stage, I am of Opinion, in spite of Mr. *Johnson* and others from him, that though perhaps he might not be that Critic in Latin and Greek as *Ben* ; yet that he understood the former, so well as perfectly to be Master of their Histories, for in all his Roman Characters he has nicely followed History, and you find his *Brutus*, his *Cassius*, his *Anthony*, and his *Cæsar*, his *Coriolanus*, &c. just as the Historians of those times describe 'em. He died on the 23rd April, 1616, and is buried with his wife and daughter in *Stratford Church* aforesaid.

J. N.,¹ 1691.

Shakespeare & Fletcher prestantissimi Poetæ Dramatici apud Anglos.

*Hic tamen, ut patriæ meritos solvamus Honores,
Dirigit obscuros vatùm par nobile greffus,
Sublimes, quantum non noxia tempora tardant,
Incultique hebetant mores, perituraque lingua:*

* * * * *

Falstaff celebris character Comicus apud *Shakesperum*.

*Fert palmam hïc, sensa ut promam liberrima, † Miles
Helluo, vanus, adulator, comes usque facetus.*

*Tentamen | de | Arte Poetica, Authore | Comite de Mulgrave,
Regis nuper Jacobi II. | Hospitii Regii Camerario magno, à
Secretioribus | Consiliis, &c. | ex | Anglico Latino Redditum
per J. N. A. M. (in the 2nd Edition An Essay on
Poetry: | London, J. Hindmarsh, 1961,* p. 20, 22.)*

* By the / Right Honourable, / the / Earl of Mulgraue. / The Second Edition. / London, / Printed for Ja. Hindmarsh, at the *Golden-Ball* / over against the *Royal Exchange* in / *Cornhil*. MDCXCL. / folio.

The English original of these passages, from the 1st edition of 1682, is printed in the *Centurie*, p. 394, but in the 2nd Edition of 1691 the last line of the *Centurie* quotation appears with a fresh side-note,

But || *Falstaff* seems inimitable yet.

|| An admirable Character in a lay of *Shakespeare*.

¹ Said to be 'John Morris,' in the Brit. Mus. Catalogue. I doubt it.

[F. J. F.]

JN. SHEFFIELD, DUKE OF BUCKINGHAM, 1692.

Hope to mend Shakespear ! or to match his Style !
 'Tis such a Jest, would make a Stoick smile.
 Too fond of Fame, our Poet soars too high ;
 Yet freely owns he wants the Wings to fly :
 So sensible of his presumptuous Thought,
 That he confesses while he does the Fault :
 This to the Fair will no great wonder prove,
 Who oft in Blushes yield to what they love.

Jn. Sheffield, Duke of Buckingham (died 24 Feb. 1720-1).
 Prologue to his Alteration of *Julius Cæsar*, ed. 1723,
 2 vols. 4°, I. 211.

His Works, London, E Curl, 1721, 8°. contain

“ Four Chorus’s to be Sung between the Acts of a Tragedy.”

Written in the year 1692 (viz. *Julius Cæsar*), pp. 132—139.

Nothing is said of the date of his plays in Johnson’s Series of the Poets ;
 Biogr. Brit. on Chalmer’s Biogr. Dict.

SAMUEL JOHNSON, 1692.

By the Doctrine of an Ufurper set up by God, you have nothing left you : for a Kingdom of God's giving is Nebuchadnezzar's Kingdom ; Dan. 5. 18, 19. Whom he would he slew, and whom he would he kept alive, and whom he would he set up, and whom he would he put down. So that it is the World's End with any or all of you, whenever the Court sends for your Lives, Liberties or Estates. Such an Ufurper is a God upon Earth, which it is easy for some sort of Men to make. For so Calyban made Stephano his God, and offered to lick his Foot ; but it was for what he could get by him : And therefore it was Trinculo's Opinion, and it is also mine, that if his God were asleep, he would rob his Bottle.

An / Argument / proving / That the Abrogation of King *James* by / the People of *England* from the Regal Throne, / and the Promotion of the Prince of *Orange*, / one of the Royal Family, to the Throne of / the Kingdom in his stead, was according to / the Constitution of the English Government, / and Prescribed by it. / In Opposition to all the false and treacherous / Hypotheses, of Usurpation, Conquest, Dessertion, and of taking the Powers that *Are* upon / Content. / By *Samuel Johnson*. / *Nec Deus intersit nisi dignus vindice nodus Inciderit.*—*Horat.* / *London*, / Printed for the Author, 1692. / p. 29.

BOOKSALE-CATALOGUES, 1678-92.

13 May 1678.

Catalogus / Librorum / In Quavis Lingua & Facultate insignium / Instructissimarum Bibliothecarum / Tum clarissimi Doctissimique Viri / D. Doctoris Benjaminis Worsley, / Tum / Duorum Aliorum Doctrina Præstantium : Quorum Auctio habebitur *Londini* / in Cedibus è regione signi Gallinæ cum Pullis in / Vico vulgò dicto ~~Pater Noster-Row.~~ / *Maii* 13. 1678. / Per *Joan. Dunmore & Ric. Chiswell*, Bibliopolas. / Catalogi gratis distribuuntur ad Insigne Trium Bibliorum in Vico / dicto ~~Tudgate-street,~~ & Rosæ Coronatæ / in Cæmeterio Paulino. 1678 / 4^{to}. 2, 26, 51, 58, 13 pages. (The prices are marked in MS. in the British Museum copy.)

ENGLISH in Folio (p. 1—9, 364 nos.)

303. Shakespear (W.) his Comedies, Histories and Tragedies.¹

(a)

0—16—0

304. ——— Idem iterum 1663. (i)

1—8—6

No explanation is given of the letters *a* and *i* which often occur throughout the catalogue. These were the first copies of Shakspeare sold in England by Book Auction, and this was the fourth auction of books in England. The previous auctions were those of the libraries of Dr. Lazarus Seaman, 31 Oct. 1676; of Thomas Kidner, A.M., Rector of Hitchin, Herts, 6 Feb. 1677; and of William Greenhil, Vicar of Stepney, 18 Feb. 1677.

Coke upon Littleton, London, 1670, fol. sold for 16s.; Ben Johnson's Works, 2 vols. fol. 1640 for £1 13s. 6; King James Works, fol. 1616 for 19s.; Raleigh's *History of the world*, 1614, fol. for 18s.; Spencer's *Fairy Queen*, &c., 1617, fol. for 15s.; Stow's *Survey of London*, 1633, fol. 26s.; Speed's *Maps of Great Britain*, etc., 1676, fol. 35s. Holyoke's *Latin Dictionary*, 1677, fol. 24s. 6d.; Plutarch's *Lives and Morals*, 2 vols. 1603, 1612, fol. for 27s. 6d.; The same 2 Vol, 1657, fol. 34s.; so that the two Shakspear folios sold for comparatively high prices.

¹ Dibdin, *Bibliomania*, p. 307, ed. 1876, says that this was the 2nd Folio of 1632; but the *Idem* of no. 304 implies that it was the 3rd Folio of 1663.

Among the *English in Octavo*

822. Sport upon Sport, in Selected pieces of Drollerie. 1672 (a)
 823. Scarronides, or *Virgil Travestie*: a Mock-Poem, 2 parts in 2 Vol.
 [no date]
 824. Scoffer Scoft; Some of *Lucians* Dialogues in *English-Fustian*.
 1675 (a)
 Sold for 3s. PONSONBY A. LYONS.

14 Nov. 1678.

Catalogus / Variorum et Insignium Librorum Instructissimarum Bibliothecarum / Doctiss Clarissimorumq; Virorum / D. *Johannis Godolphin*, J. U. D. / et / D. *Oweni Phillips*, A.M. / & Scholæ *Wintoniensis* Hypo-Didascoli, / Quorum Auctio habebitur *Londini* / in Vico Vulgo dicto ~~Westmorland-Court~~ in *St. Bartho-lomeus*-Close Novembris 11, / Per *Gulielmum Cooper* Bibliopolum. / Catalogi Gratis Distribuentur ad Insigne Pelicani in Vico Vulgo / dicto *Little-Britain* 1678, / 4^{to}, 52, 59. pages. The prices are marked in MS. in the British Museum copy.

Bundles of Pamphlets. (p. 36 to 59; 77 nos.)

26. {	Elkan. Settles Love and Revenge, a Tragedy	1675
	W. Shakespears Tragedy of Hamlet Prince of Denmark	1676
	The Tragedy of Macbeth with all the Additions	1674
	The Comical Revenge, or Love in a Tub	1664
	The Wedding, written by James Shirley	1660
	The Antipodes, A Comedy, by Rich. Brome	1640
	The Unfortunate Favorite, a Tragedy	1664
	A Cure for a Cuckold, by Jo. Webster and Will Rowley	1661
	The Converted Courtezan, by Th. Dekker	1604
	Loves Victory, by Will Chamberlain	1658
	Sold for 0—3—10.	

Bundle 37 consisting of

Pericles Prince of Tyre by Will. Shakespear 1635
 and 11 other plays sold for 0—5—6.

All the above appear to have been in Quarto. P. A. L.

2 May, 1684.

Catalogus / Librorum / Reverendi Doctiq; Viri / *Matth. Smallwood*, S. T. P. / & Decani de *Lychfield* nuper Defuncti. / Quorum Auctio habebi-

tur Londini / in Collegio Greshamensi in Vico Vulgo dicto *Bishops-gate-street*, 2 die *Maii* 1684. / * * * Londini, 1684. / 4^{to} 36 pages. The prices are marked in MS. in the British Museum Copy.

English in Folio (p. 23—25, 104 nos.)

99. Shakespear's (Will.) Comedies, Histories, and Tragedies,
3^d Edition. 1664. 0—15—6.

("Spenser's Fairy Queene, with other Works of Poetry, 1611., fol. sold for 4s. 1d. Ben Johnsons Works or Plays. First Vol, 1616, fol. 12s. Chaucer the Ancient Poet (Geffray) his Works perfect and fair, fol. 7s.)

(Ogilby's Virgil, 1654 (with Sculptures and gilt-Leafs, sold for 15s. 3d. Beaumont & Fletchers comedies and Tragedies, 1647, for 8s. Ben Johnsons Plays. First Volume, 1616. 12s.)

Matthew Smallwood succeeded as Dean of Lichfield in 1671, and died 26 April, 1693. PONSONBY A. LYONS.

In 1684, 'A Catalogue of PLAYS, Printed for R. Bentley,' contains, out of 67 Plays, 4 of Shakspeare's : nos.

30. Hamlet, Prince of Denmark, a Tragedy . . .
39. King Leare . . .
43. Moor of Venice . . .
95. Julius Cæsar . . .

(In Nat. Lee's *Constantine the Great*. Printed by H. Hills, jun. R. Bentley, 1684.)—F. J. F.

Easter Term. 1685.

Reprinted.

4. Mr *William Shakespears* Comedies, His'ories and Tragedies. Published according to the true original Copies. The fourth Edition. *Folio*. Printed for *H. Herringman*, and sold by *J. Knight*, and *F. Saunders* at the blew Anchor in the lower walk of the *New Exchange*.

A catalogue of Books Continued. (*Numb.* 19.) Printed and published at *London* in *Easter-Term.* 1685.

PONSONBY A. LYONS.

8 Sep. 1685.

Bibliotheca Sturbrigiana, sive Catalogus Variorum Librorum, Antiquorum et Recentiorum Plurimis Facultatibus Insignium, Per Auctionem Vendendorum (In Gratiam Celeberrimæ Cantabrigiensiæ Academiæ) In Nundino Sturbrigiano, Prope Cambridg) Octavo die *Septembris*, 1685. Per *Edwardum Millingtonum*, Bibliopolam, Lond. Catalogues are given to all Gentlemen-Scholars, &c. at the severall Coffee houses in Cambridg, 1685. 4^o. 18 (Latin books), 12 (English). 1154 titles.

To the Reader. * * * This *Auction* will begin on *Tuesday* the 8th day of *September*, at the Auction-Booth in *Sturbridg-Fair*, from the Hours of Eight in the Morning to Eleven, and from One in the Afternoon to Five in the Evening; and there continue daily until all the Books are sold.

Miscellanies in Folio; viz. *History, Voyages, Travels, Military, Law, Heraldry, &c.* (p. 7—10, 101 nos.)

98 *Shakespears Works*; viz. *Comedies, Histories, Tragedies,*
1685

Millington did not offer Shakspeare for sale in his Catalogue for the fair of 1684.

PONSONBY A. LYONS.

19 Oct. 1685.

Catalogus Variorum Librorum ex Bibliothecis Selectissimis Doctissim. Virorum Nuperime Defunctorum Quorum Auctio habebitur *Londini* in *Ædibus Johannis Bridge*, Vulgo dicto *Bridges Coffee-House* in *Popes Head Alley* in *Cornhill* 19 die *Octobris* 1685. 4^o. 2,88 pages.

The title page of the British Museum copy is marked in a contemporary hand, "Thomas' Parkhursts booksellr." "This Sale consists of the Libraries of two Learned Men deceased" (Address to the Reader).

Among the "*Volumes of Miscellanies in Quarto bound*" is:—

53. Antonio's revenge, the 2d part. Tragedy of Andronicus. Cupids revenge by Fletcher; with 8 more playes by Shakespear, &c. *wants the end.*

PONSONBY A. LYONS.

30 Nov. 1685.

A Catalogue Containing Variety of Ancient, and Modern English Books in Divinity, History, Philology, Philosophy, Physick, Mathematicks, &c. Together with Bibles, Testaments, Common Prayers, Singing Psalms, &c. of the best Prints in all Volumes; Will be exposed to Sale (by way of Auction or who bids most) at *Petty-Canon-Hall* in *Petty-Canon-Alley* on the

North side of *St Paul's Church-yard*, entering into *Pater-Noster-Row*, the 30th day of *November* 1685. By *Edward Millington Bookseller*. 4^{to}.

English in Folio. (p. 1—7, 326 nos.)

288. *Shakspear's Plays* 1685
 PONSONBY A. LYONS.

A Collection of Choice Books in Divinity, History, Philosophy, Heraldry, Horsemanship, Husbandry, with Variety of Books of Voyages, Travels, as also of Romances, Plays, Novels, &c. **Curiously Bound**. Will be exposed to sale by way of Auction at *Bridges Coffee-House* in *Popes-Head-Alley* over-against the *Royal Exchange* in *Cornhill* on *Monday* the 8th day of *February*, 1685. By *Edward Millington, Bookseller*. 4^{to}. 48 pages.

Poetry, Plays, Romances, Novels, &c. Folio.

24. *Shakespear (Will) his Comedies, Histories and Tragedies* 1685

Bundles of Plays. Quarto. (30 nos.)

- 6 { Six Comedies and Tragedies (*viz.*) *The Amorous Fryars. Tamerlane the Great. Lucius Junius Brutus. Wrangling Lovers. Othello the Moor of Venice.* And the Modist Lovers . . .
- 9 { Six Comedies and Tragedies (*viz.*) *Wrangling Lovers. Othello the Moor of Venice. Sir Fopling Flutter. Venice preserved. Gloriana and the Plain Dealer*
- 10 { Six Comedies and Tragedies (*viz.*) *Modist Lovers. Thyestes. The Marchants Wife. The London Chanticleres. Madam Fickle. And the History of King Lear*
- 17 { Six Comedies and Tragedies (*viz.*) *The Spanish Rogue. The French Puritan. Mithrodates king of Pontus. History of Richard th 2d. Dame Dobson. And the heir of Morocco* . . .
- 19 { Six Comedies and Tragedies (*viz.*) *The Mock-Tempest. The Atheist. The Virtuous Wife. Macbeth. The Wild Gallant. And Piso's Conspiracy.* PONSONBY A. LYONS.

1686.

Catalogus / Variorum / in quavis / Linguo & Facultate / Insignium / Tam Antiquorum quam Recentium / Librorum / Richardi Davis Bibliopolæ / Quorum Auctio (in gratiam & commodum Eruditorum) Oxoniæ habenda

est è regione/ Ecclesiæ D. Michaelis, Aprilis. 19. 1686./ 4^{to}. 212 pages.
The prices are marked in MS. in the British Museum copy.

English Mistell. Folios. (p. 147)

450. *Shakespear's* (W.) Comedies, Histories and Tragedies
[4th ed.] . . . Lond. 1685

Sold for "o. 18. o."

English Folio (p. 211.)

68. William Shakespeares Comedies, Histories and Tragedies
[2nd. ed.]. London. 1632

Sold for "o. 15. 1."

Among these English Folios, Byssshop Jo. Hackets Century of Sermous, 1675 sold for 15s. 6d. The works of the author of the Whole Duty of Man for 16s. The History of the Jews by Josephus, last edition with Sculpture, 1683, for 15s. 6d. Holyoake Latin Dictionary for 15s. 10d. Beaumont and Fletchers Fifty Comedies and Tragedies, 1672, for 15s. 10d.—P. A. L.

Catalogus Universalis Librorum in Omni Facultate, Linguaque Insignium, & Rarissimorum; * * * Londini, apud JOANNEM HARTLEY Bibliopolam, exadversum *Hospitio Grayensi* in vico vulgo *Holburn* dicto. MDCXCIX. 12mo, 2 vols. Vol. II. p. G¹, 33.

English in Folio. [p. G 5.]

Shakspears (W.) Comedies, Histories, and Tragedies, *Best Edit.* Lond. 1685. PONSOMBY A. LYONS.

17 Feb. 1687.

A Catalogue of English Books: in Divinity, Humanity, Philology, History, &c. of Mr. *Charles Mearne's*, late Bookseller to His Majesty; which will be exposed to Sale by Auction, at Richards' Coffee-House in *Fleetstreet*, near the *Middle-Temple Gate*, on *Thursday*, the 17th day of this Instant February 1687. By Edward *Millington* Bookseller. 4to. 1818 nos.

English Miscellanies in Folio. (173 nos.)

156. *Shakespear's* (Will.) Comedies Histories and Tragedies. 1685

Appendix.—English Miscellanies in Folio. (200 nos.)

136. *Shakespeare, &c.* 1685. PONSOMBY A. LYONS.

21 Nov. 1687.

Bibliotheca Illustris sive Catalogus variorum Librorum * * * * Quorum Auctio habebitur Londini at Insigne Ursi in Vico dicto Ave Mary Lane, prope Templum D. Pauli. *Novemb. 21. 1687.* Per T. Bentley, & B. Walford, Bibliopolas, Lond. 4^{to}, 94 pages, 4161 nos. The library of a great man deceased, price 6d.

(This seems to be the first auction catalogue for which a charge was made.)

English Folio omitted. (p. 94. 37 nos.)

27. *W. Shakespear's Works, viz. Comedies Histories and Tragedyes, Oc. 4. Edit.* *Lond. 1685*

PONSONBY A. LYONS.

13 Feb. 1688.

Catalogus Librorum Roberti Scott Bibliopolæ Regii *Londinensis* In quavis Linguo & Facultate Insignium Ex variis Europæ Partibus Advectorum, Quorum Auctio habenda est Londini, ad Insigne Ursi in Vico (vulgo dicto) *Ave-Mary-Lane*, prope *Ludgate-street*, Decimo Tertio Die *Februarii, 1688*. Per *Benjaminum Walford*, Bibliopolam *Londinensem*. 4^{to}, 176 pages. 8667 nos. A copy in the British Museum has prices marked in MS.

English Miscellanies in Folio. (p. 166—169, 166 nos.)

57. *W. Shakespears Plays Collected into one Volume* 1685
—15—6

157. *W. Shakespears works* 1685 —15—4

PONSONBY A. LYONS.

1691.

821. i. 9.

Catalogus Variorum Librorum in Linguis et Facultatibus Omnigenis Insignium Sive Bibliotheca Instructissima Doctissimi cuiusdam Generosi Nuperimmo Defuncti * * * Quorum Auctio habebitur apud *TOM's* Coffee-House junto *Ludgate* Die *Jovis 26 Martii* hora tertia post Meridian. [1691. p. 30.]

English Divinity, History, Poetry, Travels and Miscellanies in Folio.

56. *Shakespear's Works, best Edition.* . . London. 1664

—P. A. LYONS.

18 Ap. 1692.

Bibliotheca Ornatissima : or, A Catalogue of Excellent Books As well *Greek, Latin, &c.* as *English*, in all Faculties. As also of Divers Extraordinary, and choice Manuscripts which will be Sold by Auction at *Wills'* (lately *Roll's*) Coffe-house, over-against the *North Door* of *St. Pauls*, in *St. Paul's Church-yard, London*, on April 18. 1692. By Nathaniel Rolls. 4^{to}. 72 pages.

English Miscellanies in Folio (220 nos).

15 Shakespear's Comedies Histories and Tragedies.¹ . 1685

—PONSONBY A. LYONS.

(In 1726 we learn that only 15 of Shakspeare's plays had been acted with applause : this from

“A Compleat Catalogue of all the Plays That were ever yet Printed In the English Language. Containing The Dates and Number of Plays Written by every particular Author : An Account of what Plays were Acted with Applause, and of those which were never Acted ; and also the Authors now Living. In Two separate Alphabets. Continued to the present year 1726. The Second Edition, London Printed for W. Mears, at the Lamb without Temple-Bar. MDCC.XXVI. Price One Shilling stitch'd.

N. B.—Those Plays that follow with this * Mark were acted with Applause. [I take out those only of]

¹ A later one, dated 29 June 1698, is this :—

Bibliotheca Levinziana sive Catalogus Diversorum Librorum Plurimis Facultatibus, Linguisque variis, præ-cæteris Excellentium, Quos Ingenti sumptu, & summa curâ sibi procuravit, Doct. G. Levinz M.D. in Academ. Oxoniensi S. Joh. Colleg. Præses dignissimus, nec non Ling. Græcæ Professor Regius. Quorum Auctio Habenda est in Gratiam Doctissim. Virorum Academ. Oxon. in Edibus Banisterianis prope Northgate (29) die Junii 1698. per Edwardum Millingtonum Bibliopol. Londin. 4^{to} 76 pages. 3409 nos. “with about 200 more Volumes Bound, Sticht in Bundles of all sorts Ancient and Modern ; * * * Of Plays and Poetry, History, &c.”

Miscellanies in Folio, History, &c. (98 nos.)

54. Shakespear's Comedies, Histories and Tragedies . 1664 among *Miscellaneous Tracts*. No. 30 contained “The Tempest” with six other plays ; no. 38 “History of K. Richard II.” with 8 others ; no. 40 “Timon of Athens” and 10 others ; no. 42 “Henry VI 2 parts” and 10 others ; no. 43 “Mackbeth” and 12 others ; no. 44 “Anthony and Cleopatra,” “Troilus and Cresseida,” and 9 others.

Note to KIRKMAN, above, p. 191.

William Shakespear.

- * 1. The Tempest, a Comedy.
- * 3. The Merry Wives of Windsor, a Comedy.
- * 8. Midsummer Nights Dream, a Comedy.
- * 11. The taming of the Shrew, a Comedy.
- * 16. The Life and Death of King Richard II., a Comedy.
- * 17. Henry the Fourth, an Hist. Play. The first Part.
- * 23. The Life and Death of Richard the Third, with the landing of the Earl of Richmond and the Battle of Bosworth Field.
- * 24. The life of king Henry the Eighth.
- * 29. Timon of Athens, a Tragedy.
- * 30. Julius Cæsar, a Tragedy.
- * 31. Mackbeth, a Tragedy.
- * 32. Hamlet Prince of Denmark.
- * 34. Othello the Moor of Venice, a Tragedy.
- * 35. Antony and Cleopatra, a Tragedy.
- * 37. Pericles Prince of Tyre, an Historical Play.
- * 39. The History of Sir John Old-Castle, the good Lord Cobham.

William Alexander, Earl of Stirling.

- * 4. Julius Cæsar, a Tragedy.
(*Crown*, neither part of *Henry VI* has a star.)

John Dryden, Esq.

- * 8. The Tempest or the Inchanted Island, a Comedy, 1676.
(Duffet's Mock Tempest has no asterisk.)
- * 14. Troilus and Cressida, or Truth found out too late, a Tragedy, 1679.

Tho. Shadwell, Esq.

- * 9. Timon of Athens, or the Man-hater, a Tragedy, 1678.

Sir Charles Sidley.

- * 2. Antony and Cleopatra.

Nahum Tate, Esq.†

- * 8. King Lear and his three Daughters, an Hist. Play.

† Tate's version of 1681 is given to N. Lee in a Catalogue of "Poems, Plays, &c., 1681 :

The History of King *Lear*, acted at the Dukes Theatre. Revived with alterations, by *N. Lee*; *quarto* price 1s."

A Catalogue of Books continued, printed and published at
London, in *Easter-Term*, 1681.

THE ATHENIAN MERCURY, 1691.

But since we can't go through all the World, let's look home a little. *Grandfire Chaucer*, in spite of the Age, was a Man of as much wit, fence and honesty as any that have writ after him. Father *Ben* was excellent at *Humour*, *Shakespear* deserves the Name of *sweetest*, which *Milton* gave him.—*Spencer* was a noble poet, his *Fairy-Queen* an excellent piece of Morality, Policy, History. *Davenant* had a great genius. Too much can't be said of Mr *Coley*. *Milton's Paradise lost*, and some other Poems of his will never be *equall'd*. *Waller* is the most *correct* Poet we have.

The Athenian Mercury, Vol. 2. numb. 14, Saturday, July 11. 1691.

Answer to

Question 3. Which is the best Poem that ever was made and who in your Opinion, deserves the Title of the best Poet that ever was.

The Athenian Mercury began 17 Mar. 1691. under the title of "The Athenian Gazett, Resolving Weekly all the most *Nice and curious Questions Proposed by the Ingenious.*" At the end of No. I. is the following

ADVERTISEMENT.

All Persons whatever may be resolved gratis in any Question that their own satisfaction or Curiosity shall prompt'em to, if they send their Questions by a Penny Post letter to Mr Smith at his Coffee-House in Stocks Market in the Poultry, where orders are given for the Reception of such Letters, and care shall be taken for their Resolution by the next Weekly Paper after their sending.

PONSONBY A. LYONS.

ATHENIAN SOCIETY, 1692.

We are pretty confident, it wou'd not have been for the Difreputation of Sir *William Davenant*, if the World had never feen any thing of his, but his *Gondibert*, and the much more Excellent *Shakefpear* wou'd not have been lefs admir'd, if an abundance of thefe things which are Printed for his, were omitted, Mr *Cowly* is of this Opinion we are fure;

An Essay upon all sorts of Learning, Written by the Athenian Society, (p. xii, xiii) prefixed to "The / Young = Students = Library, / containing, / Extracts and Abridgments / of the / Most Valuable Books / Printed / In *England*, and in the Forreign Journals, From the / year Sixty Five, to This Time, / To which is Added, / *A New Essay upon all sorts of Learning*; / Wherein / The Uses of the Sciences / Is Distinctly Treated on. / By the Athenean Society. / Also, A Large Alphabetical Table, / Comprehending / *The Contents of this Volume.* / And of All / *The Athenian Mercuries* and *Supplements*, &c. / Printed in the Year 1691. / London, / Printed for *John Dunton*, at the *Raven* in the Poultry, Where is to be had the *Intire Sett* of *Athenian Gazetts*, and the *Supplements* to 'em for the Year, 1691. bound up all together, (*with the Alphabetical Table to the Whole Year*) or else in Separate Volumes, (Or single *Mercuries* to this Time.) 1692.' fol. pages, 2, xviii, 479, 32 = 531.

—P. A. LYONS.

1692.

The / Fairy-Queen : / an / Opera./ Represented at the / Queen's-Theatre / By Their / Majesties Servants./ London, / Printed for Jacob Tonson, at the Judges-Head / in Chancery-Lane, 1692./

[This is Shakspere's *Midsummer Night's Dream*, with additions, Songs and Dances, 24 Chinese, and Juno "in a Machine drawn by Peacocks. . . While a Symphony Plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theatre," &c., &c. Later, "Six Monkeys come from between the Trees, and Dance," "and the Grand Dance begins of Twenty four Persons."

Jn. Downes, Sir William Davenant's Prompter, &c., says of this Opera : "The *Fairy Queen*, made into an Opera, from a Comedy of Mr. *Shakspere*: This in Ornaments was superior to the other two [Operas,—Dryden's *King Arthur* and Betterton's *Prophetess or Dioclesian*, each with Music by Henry Purcell, and Dances by Jn. Priest]; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. *Purcell*, and Dances by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it." 1708. Jn. Downes. *Roscius Anglicanus*, or an Historical Review of the English Stage, 1660—1706, p. 42-3.

I give this entry here because so much of Shakspere's Play is kept in the Opera, very far more than there is of *Coriolanus* in N. Tate's *Ingratitude of a Common-Wealth: or, the Fall of Caius Martius Coriolanus*, 1682 (see *Centurie*, p. 392).—F. J. F.]

JOHN DOWNES, 1663—1693 (in 1708).

[Downes's book is entitled "*Roscius Anglicanus*, / or an / Historical / Review of the / Stage : / After it had been Suppres'd by means / of the late Unhappy Civil War, be- / gun in 1641, till the Time of King / *Charles* the II^s. Restoration in *May* / 1660. Giving an Account of its Rise / again ; of the Time and Places the / Governours of both the Companies / first Erected their Theatres /

"The Names of the Principal Actors and / Actresses, who Perform'd it the Chiefest / Plays in each House. With the Names / of the most taking Plays ; and Modern / Poets. For the space of 46 Years, and / during the Reign of Three Kings, and / part of our present Sovereign, Lady / Queen A N N E, from 1660 to 1706. / *Non Audita narro, sed Comperta.* / London. Printed and sold by *H. Playford*, at his House in / *Arundel-street*, near the Water-side, 1708. /"

And tho his account of Shakspeare's Plays and their Actors should be excluded by the letter of the law which ends Shakspeare's *Centurie* at 1693, yet as Downes was in Davenant's theatre in 1662, and Book-keeper and Prompter up to 1706, he was an eye-witness of what went on during 1660-93, and therefore I think his account of what he saw, tho not written down till 1708, may fairly come into our *Centurie* additions. This is Downes's account of himself :—]

TO THE READER.

THE Editor of the ensuing Relation, being long Conversant with the Plays and Actors of the Original Company, under the Patent of Sir William Davenant, at his Theatre in Lincoln-Inn-Fields, Open'd there 1662. And as Book-keeper¹ and Prompter, continu'd so, till October 1706, He Writing out all the Parts in

¹ " *Book-keeper* means here, not one who *keeps* accounts, but the person who is *entrusted with*, and *holds a book of the Play*, in order to furnish the Performers with written parts and to prompt them when necessary" (*Roscius Anglicanus* . . . with Additions by the late Mr Thomas Davies, author of the *Life of Garrick and Dramatic Miscellanies*, London, 1789, 8^o. p. iii.

each Play; and Attending every Morning the A^ctors Rehearsals, and their Performances in Afternoons; Emboldens him to affirm, he is not very Erronious in his Relation. But as to the A^ctors of Drury-lane Company, under Mr. Thomas Killigrew, he having the account from Mr. Charles Booth, sometimes Book-keeper there; If he a little Deviates, as to the Successive Order, and exact time of their Plays Performances, He begs Pardon of the Reader, and Subscribes himself,

His very humble Servant,
John Downes.

[He then mentions the 6 Playhouses allowd in London in Charles I's. Reign, and says that

(p. 1, 2.) "The scattered Remnant of several of these Houses, upon King Charles's Restoration, Fram'd a Company, who acted again at the Bull [in St. John's Street. . . .], and Built them a New House in *Gibbon's Tennis Court* in *Clare-Market*; in which Two Places they continu'd Acting all 1660, 1661, 1662, and part of 1663. In this time they Built them a New Theatre in *Drury-lane*: Mr. *Thomas Killigrew* gaining a Patent from the King in (p. 2) order to Create them the King's Servants; and from that time, they call'd themselves His Majesty's Company of Comedians in *Drury-lane*. Whose Names were,"

(p. 3) The Company [Sir Wm Davenant's] being thus Compleat, they open'd the New Theatre in *Drury-Lane*, on *Thursfday* in *Easter Week*, being the 8th, Day of *April 1663*, With the Humorous Lieutenant. . . Note, this Comedy was Acted Twelve Days Successively.

[Among their Plays and Casts were]

(p. 6) XII.

The Moor of *Venice*.

Brabantio,		Mr. Cartwright.		(p. 7) Iago,		Major Mohun.
Moor,		Mr. Burt.		Roderigo,		Mr. Beeston.
Cassio,		Mr. Hart		Desdemona,		Mrs. Hughs.
				Emilia,		Mrs. Kutter.

XIII.

King *Henry* the Fourth.

King,		Mr. Winterset.		Falstaff,		Mr. Cartwright.
Prince,		Mr. Burt.		Poyns,		Mr. Shotterel.
Hotspur,		Mr. Hart.				

(p. 8) XV.

Julius Cæsar.

Julius Cæsar,		Mr. <i>Bell</i> .		Anthony,		Mr. <i>Kynaston</i> .
Cassius,		Major <i>Mohun</i> .		Calphurnia,		Mrs. <i>Marshal</i> .
Brutus,		Mr. <i>Hart</i> .		Portia,		Mrs. <i>Corbet</i> .

Note, That these being their Principal Old Stock Plays; yet in this Interval from the Day they begun, there were divers others Acted,

As { Cataline's Conspiracy.

 The Merry Wives of *Windfor* [no. 2].

 (p. 9) *Titus Andronicus* [no. 21 and last].

These being Old Plays, were Acted but now and then; yet being well Perform'd, were very Satisfactory to the Town.

(p. 16) I must not Omit to mention the Parts in several Plays of some of the Actors; wherein they Excell'd in the Performance of them. *First*, Mr. *Hart*, in the Part of *Othello Rollo*. *Brutus*, in *Julius Cæsar* . . . if he Acted in any one of these but once in a Fortnight, the House was fill'd as at a New Play, especially *Alexander*, he Acting that with such grandeur and Agreeable Majesty . . . In all the Comedies and Tragedies, he was concern'd, he Perform'd with that Exactness and Perfection, that not any of his Successors have Equal'd him.¹

(p. 17) Major *Mohun*, he was Eminent for . . . *Cassius* in *Julius Cæsar* . . .

[Next follows an Account of the Rise and Progression, of the Dukes Servants; under the Patent of Sir *William Davenant* who upon the said Junction in 1682, remov'd to the Theatre Royal in *Drury Lane*, and Created the King's Company]

[no. 6. 13 named] *With divers others*.

(p. 18) *The Plays there Acted were* *Pericles* Prince of

¹ This is imported; without acknowledgment, into Betterton's *History of the Stage*. 1741. p. 90.

Tyre. Mr. *Betterton*, being then but 22 years Old, was highly Applauded for his Acting in all these Plays, but especially, For *Pericles* . . . his Voice being then as Audibly strong, full and Articulate, as in the Prime of his Acting.

(p. 19) Mr. *Kynaston* . . . being then very Young made a compleat Female Stage Beauty, performing his Parts to well, . . that it has since been Disputable among the Judicious, whether any Woman that succeeded him so Sensibly touch'd the Audience as he. . . .

In this Interim, Sir *William Davenant* gain'd a Patent from the King, and Created Mr. *Betterton* and all the rest of Rhodes's Company, the King's Servants, who were sworn by my Lord Manchester then Lord Chamberlain, to serve his Royal Highness, the Duke of *York*, at the Theatre in *Lincolns-Inn-Fields*.

(p. 20) And in Spring 1662, Open'd his House [the Theatre in *Lincoln's Inn-Fields*] with the said Plays, having new Scenes and Decorations, being the first that e're were Introduc'd in *England*. [The 'Siege of Rhodes' was playd for 12 days, then 'The Wits' for 8, and then]

(p. 21) The Tragedy of *Hamlet*; *Hamlet* being Perform'd by Mr. *Betterton*, Sir *William* (having seen Mr. *Taylor* of the *Black-Fryars* Company Act it, who being Instructed by the Author Mr. *Shaksppear* [so]) taught Mr. *Betterton* in every Particle of it; which by his exact Performance of it, gain'd him Esteem and Reputation, Superlative to all other Plays. *Horatio* by Mr. *Harris*; The King by Mr. *Lilliston*; The Ghost by Mr. *Richards* (after by Mr. *Medburn*), *Polonius* by Mr. *Lovel*; *Rofencrans* by Mr. *Dixon*; *Guilderstern* by Mr. *Price*; 1st, Grave maker, by Mr. *Underhill*: The 2d, by Mr. *Dacres*; the Queen, by Mrs. *Davenport*; *Ophelia*, by Mrs. *Sanderfon*: No succeeding Tragedy for several Years got more Reputation, or Money to the Company than this. . . .

(p. 22) *Romeo and Juliet*, Wrote by Mr. *Shaksppear*: *Romeo*, was Acted by Mr. *Harris*; *Mercutio*, by Mr. *Betterton*; Count *Paris*, by Mr. *Price*; The *Fryar*, by Mr. *Richards*; *Sampson*,

by Mr. Sandford; *Gregory*, by Mr. *Underhill*; *Juliet*, by Mrs. *Saunderson*; Count Paris's [? Montague's] Wife by Mrs. *Holden*.

Note. There being a Fight and Scuffle in this Play, between the House of *Capulet*, and House of *Paris* [? Montague]; Mrs. *Holden* acting his Wife, enter'd in a *Hurry*, Crying, O my dear Count! She Inadvertently left out, O, in the pronuntiation of the Word *Count*! giving it a Vehement Accent, put the House into such a Laughter, that *London Bridge* at low Water was silence to it.¹

This Tragedy of *Romeo* and *Juliet*, was made some time after into a Tragi-Comedy, by Mr. *James Howard*,² he preserving *Romeo* and *Juliet* alive; so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragi-comical another; for several Days together. . . .

(p. 23) *Twelfth Night*, Or what you will; Wrote by Mr. *Shakespeare*,³ had mighty Success by its well Performance: Sir *Toby Belch*, by Mr. *Betterton*; Sir *Andrew Ague-Cheek*, by Mr. *Harris*; *Fool*, by Mr. *Underhill*; *Malvolio* the Steward, by Mr. *Lovel*; *Olivia*, by Mrs. *Ann Gibbs*; All the Parts being justly Acted Crown'd the Play. *Note, It was got up on purpose to be Acted on Twelfth Night.*

(p. 24, quoted in *Centurie*, p. 324) *King Henry the 8th*. This Play, by Order of Sir *William Davenant*, was all new Cloath'd

¹ The old bridge, with a very steep fall between the massive stirlings of the narrow arches. So dangerous was the fall, that it gave rise to the old saying, 'London Bridge was built for wise men to go over, and fools to go under.' See a fine colour'd print of the Bridge in my *Harrison*, Pt. III.

² It's not among the Hon. James Howard's Plays in the British Museum, nor under Shakespeare, *Romeo and Juliet*.

³ It's "Mr. Chaucer" too, as our little friend Edmund Matthew of one and three-quarters says: (p. 30) "The Man's the Master, Wrote by Sir *William Davenant*, being the last Play he ever Wrote, he Dying presently after; and was Bury'd in *Westminster-Abby*, near *Mr. Chaucer's Monument*, our whole Company attending his Funeral."

in proper Habits [see p. 232 above ¹]: The King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip-staves, new Scenes: The part of the King was so right and ruttly done by Mr. *Betterton*, he being Instructed in it by Sir *William*, who had it from Old Mr. *Lowen*, that had his Instructions from Mr. *Shakespear* himself, that I dare and will aver, none can, or will come near him in this Age, in the performance of that part: Mr. *Harris*'s performance of Cardinal *Wolfey*, was little Inferior to that, he doing it with such just State, Port and Mein, that I dare affirm, none hitherto has Equall'd him: The Duke of *Buckingham*, by Mr. *Smith*; Norfolk [fo], by Mr. *Nokes*; *Suffolk*, by Mr. *Lillijon*; Cardinal *Campeius* and *Cranmur* [fo], by Mr. *Medburn*; Bishop *Gardiner*, by Mr. *Underhill*; Earl of *Surry*, by Mr. *Young*; Lord *Sands*, by Mr. *Price*; Mrs. *Betterton*, Queen *Catherine*: Every part by the great Care of *Sir William*, being exactly perform'd; it being all new Cloath'd and new Scenes; it continu'd Actiag 15 Days together with general Applause. . . .

(p. 26) These being all the Principal, which we call'd Stock-Plays; that were *Acted* from the Time they Open'd the Theatre in 1662, to the beginning of *May* 1665, at which time the *Plague* began to Rage: The Company ceas'd *Acting*; till the Christmasts after the Fire in 1666. Yet there were several other Plays *Acted*, from 1662, to 1665, both Old and Modern: As. . . *The Tragedy of King Lear*, as Mr. *Shakespear* Wrote it; before it was alter'd by Mr. *Tate*. . . ²

¹ And *Centurie*, p. 346.

² After Christmas 1666 were acted, "*Richard the Third, or the English Princess*, Wrote by Mr. *Carrol*," (p. 27) and "*King Henry the 5th*, Wrote by the Earl of *Orrery*. . . This play was Splendidly Cloath'd: The King, in the Duke of *York's* Coronation Suit: *Owen Tudor*, in King *Chales's*: Duke of Burgundy, in the Lord of Oxford's, . . . and the rest all New. It was Excellently Perform'd, and Acted 10 Days Successively."

Neither play is in the B. Mus. Catalogue. "There is a manuscript copy of this play [Hen. V.] in the Bodleian Library. Rawl. Poet. 2" (*Halliwel Dict. of O. Eng. Plays*, p. 17).

(p. 31) The new Theatre in *Dorset-Garden* being Finish'd, and our Company after Sir *William's* Death, being under the Rule and Dominion of his Widow the Lady *Davenant*, Mr. *Betterton*, and Mr. *Harris*, (Mr. *Charles Davenant*) her Son, *Acting* for her) they remov'd from *Lincoln's-Inn-Fields* thither. And on the Ninth Day of *November* 1671, they open'd their new Theatre . . . Among the Plays acted, were]

(p. 33) The Tragedy of *Macbeth*, alter'd by Sir *William Davenant*; being drest in all it's Finery, as new Cloath's, new Scenes, Machines, as flytngs for the Witchés; with all the Singing and Dancing in it: THE first compof'd by Mr. *Lock*, the other by Mr. *Channell* and Mr. *Joseph Preist*; it being all Excellently perform'd, being in the nature of an Opera, it Recompenc'd double the Expence; it proves still [1708] a lasting Play.

Note, That this Tragedy, King *Lear* and the *Tempest*, were Acted in *Lincolns-Inn-Fields*; *Lear*, being Acted exactly as Mr. *Shakespear* Wrote it; as likewise the *Tempest* alter'd by Sir *William Davenant* and Mr. *Dryden*, before 'twas made into an Opera.

(p. 34, 1672) The *Jealous Bridegroom*, Wrote by M^{rs}. *Bhen* [Aphra Behn¹], a good Play and lasted six days; but this made its Exit too, to give Room for a greater, *The Tempest*.

Note, in this Play, Mr. Otway the Poet having an Inclination to turn Actor; Mrs. Bhen gave him the King in the Play, for a Probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous, Agony, being dash't,

¹ The Forc'd Marriage, or the Jealous Bridegroom. T. C. 1671. 4to. The first Play she writ. Gildon's *Langbaine*. Acted at his Highness the Duke of *York's* Theatre and printed in quarto, *Lond.* 1671. This, if I mistake not, was the first Play that our Authress brought on the Stage.—*Langbaine*, 1691. p. 20. The Forc'd Marriage, / or the / Jealous Bridegroom. / A Tragi-Comedy. / As it is Acted at His Highnesse / The / Duke of York's / Theatre. / Written by A. Behn. / *Va mon enfant!* prend la fortune— / *London*, / Printed by H. L. and / R. B. for James Magnus in *Russel-Street*, / near the Piazza. / 1671. / 4^{to}.

spoilt him for an Aëtor. Mr. Nat. Lee, had the same Fate ir Aëting Duncan in Macbeth, ruin'd him for an Aëtor too. . .

The Year after in 1673. The Tempest, or the Inchanted Island, made into an Opera by Mr. *Shadwell*¹, having all New in it; as Scenes, Machines; particularly one Scene Painted with *Myriads* of *Ariel* Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweet meats, and all forts of Viands, just when Duke *Trinculo* and his Companions, were going to Dinner: all was things perform'd in it so Admirably well, that not any succeeding Opera got more Money

After the Tempest, came the Siege of *Constantinople*, Wrote by Mr. *Nevill Pain*.

(p. 39) All the preceding Plays, being the chief that were *Acted* in *Dorset Garden*, from *November* 1671, to the Year 1682; at which time the Patentees of each Company United Patents; and by so Incorporating, the Duke's Company were made the King's Company, and immediately remov'd to the Theatre Royal in *Drury-Lane*.

The mixt Company then Reviv'd the severall old and Modern Plays, that were the Propriety of Mr. *Killigrew* as, . . . (p. 40) *The Moor of Venice*.

(p. 41) About this time, there were severall other new Plays *Acted*. As . . . *Troilus and Cressida*.²

(p. 42) *The Fairy Queen*, made into an Opera, from a Comedy

¹ See p. above.

² No doubt "*Troilus and Cressida*, or, *Truth found out too late*," a Tragedy 4to., 1679. Acted at the Duke's Theatre. One of Mr. *Shakespear's* altered by Mr. *Dryden*. Gildon's *Langbaine*, 1699, p. 47.

This Play was likewise first written by *Shakespear*, and revis'd by Mr. *Dryden*, to which he added severall new Scenes, and even cultivated and improv'd what he borrowed from the Original.—*Langbaine*, 1691. p. 173. *Troilus* / and / *Cressida*, / or, *Truth Found too late*. / A / Tragedy / as it is acted at the / Duke's Theatre. / To which is Prefixed, A Preface Contain- ing / the Grounds of Criticism in Tragedy. / Written by John Dryden / Servant to his Majesty. / London . . . Jacob Tonsort . . . 1679. 4°.

of Mr. *Shakespeare*¹: This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely fet off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd (p. 43) by the said Mr. *Purcell*, and Dance, by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.

Note, Between these Opera's there were several other Plays Acted, both Old and Modern. *As, The Taming of a Shrew. . . .*

[(p. 46) *Note*, From *Candlemas* 1704, to the 23^d of April 1706. There were 4 Plays commanded to be Acted at Court at St. *James's*, by the Actors of both Houses, *viz.*

(p. 47) [3] The next was, *The Merry Wives of Windsor*, Acted the 23^d, of April, the Queens Coronation Day: Mr. *Betterton*, Acting Sir *John Falstaff*; Sir *Hugh*, by Mr. *Dogget*; Mr. *Page*, by Mr. *Vanbruggen*; Mr. *Ford*, by Mr. *Powel*; Dr. *Caius*, Mr. *Pinkethman*; the Host, Mr. *Bullock*; Mrs. *Page*, Mrs. *Barry*; Mrs. *Ford*, Mrs. *Bracegirdle*; Mrs. *Ann Page*, Mrs. *Bradshaw*.]

(p. 50) Next follows the Account of the present Young Company (which United with the Old, in October 1706) now Acting at Drury Lane; Her Majesty's Company of Comedians, under the Government of Col. Breet.

(p. 52) Mr. *Dogget*. On the Stage, he's very Aspetabund, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congruous to his Looks: He is the only Comick Original now Extant: Witness, *Ben Solon*, *Nikin*, *The Jew of Venice*,² &c.

I must not Omit Praises due to Mr. Betterton, The first and now [1708] only remain of the old Stock, of the Company of Sir

¹ See page 347, *abuv*.

² This was the play altered from *Shakspeare* by Lord *Lansdowne* in 1701: see *Baker, Biogr. Dram.* ii. 345: "as *Rowe* remarks, the character of *Shylock* (which was performed by *Dogget*) is made comic, and we are prompted to laughter instead of detestation."

William Davenant in *Lincolns-Inn-Fields; he like an old Stately Spreading Oak now stands fixt, Environ'd round with brave Young Growing, Flourishing Plants: There needs nothing to speak his Fame, more than the following [16] Parts.*

Pericles Prince of Tyre

.....

Richard the Third

King Lear

Hamlet

.....

Macbeth

Timon of Athens

Othello

.....

King Henry the Eighth

Sir John Falstaff.

F. J. F.

NOTES.

p. 267-270. Tate's *Lear* and *Richard II.*

1681.

Numb. 3.

A CATALOGUE of BOOKS continued, Printed and published at London, in *Easter-Term*, 1681.

Poems, Plays, &c.

The History of King *Lear*, acted at the Duke's Theatre. Revived with alterations, by *N. Lee*, quarto, price 1s. (sign. F2, col. 2)

[Reprinted in 1689, CATALOGUE, No. 34, sign. Iiii 2, col. 2]

Numb. 4.

A CATALOGUE of BOOKS continued, Printed and Published at London, in *Trinity-Term*, 1681.

Poems, Plays.

The History of King *Richard* the Second, acted at the *Theatre Royal*, with a Prefatory Epistle, in Vindication of the Author, occasioned by the Prohibition of this Play on the Stage. By *N. Tate*. quarto, price 1s.

[Crown's *Henry VI.* Parts I and II are in No. 5 of the 'Catalogue', sign. L, col. 2. Shadwell's *Timon* is in No. 31, sign. Xxx. col. 2, and in No. 32, as 'Reprinted.']

p. 335. The entry should be "303 *Shakespear* (W.) his Comedies, Histories and Tragedies, 1632." The 'Idem iterum, 1663,' which follows means only "the same book again, but of the 3rd edition, 1663."

p. 336, lines 6 and 4 from foot. The Bundle is '34', not '37' (p. 48), and it contains 12 other plays, not only '11'.

p. 338. Entry 1. In the volume 821. i. 5, containing this Catalog, art. 8, is another entry in 1698:

"54 *Shakespear's* Comedies, Histories and Tragedies. 1664."

This is on p. 9 of the English part of *Bibliotheca Leviniana*: sale on 29 June, 1698.

I. GENERAL INDEX

TO 'THE CENTURIE OF PRAYSE' AND THIS
'FRESH ALLUSIONS.'

The 'Centurie' references are in old-style type; the 'Fresh Allusions' ones in modern type.

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¹ I now hold that none of this play is Shak-
 spere's, not even the Miltonic prayer to Mars.

II. SHAKSPERE'S WORKS REFERED TO
IN THE EXTRACTS IN 'CENTURIE' AND 'FRESH ALLUSIONS.'¹

(The line | between the figures denotes that the references on the *left* of it are between the dates 1591—1642. Those on the *right* are between 1642—1693.)

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¹ For the purpose of this Index, the character of Falstaff and his sayings are taken as a "work."

² A play so calld, not Shaksperes', *Fr. Al.* 101.

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372 II. ORDER OF POPULARITY OF SHAKSPERE'S WORKS.

THE following is the order of the most frequent mention of Shakspeare's works (including the character of Falstaff as one) before, and after, the Civil War-time, in one or other of the four manners described in groups 2, 3, 4, 5 (see *Centurie*, p. xvii). The guage of popularity afforded by this summary is only approximate, because it cannot take into account the proportions of extracts in the anthologies (Appendix B), and repetitions in notices like those of Pepys, Cavendish, or Dryden.—L. T. Smith. (I made the list originally in totals, and Miss Smith split the totals into two.—F.)

	Before 1642.		After 1642.		Total.
	Ce.	F. Al.	Ce.	F. Al.	
Falstaff	13	+ 7 = 20	22	+ 22 = 44	64
Hamlet	15	+ 30 = 45	7	+ 11 = 18	63
Venus and Adonis ...	25	+ 8 = 33	3	+ 4 = 7	40
{ Romeo and Juliet ...	13	+ 10 = 23	5	+ 7 = 12	35
{ Othello	6	+ 11 = 17	10	+ 8 = 18	35
Tempest	3	+ 5 = 8	6	+ 15 = 21	29
Macbeth	3	+ 6 = 9	8	+ 11 = 19	28
{ Rape of Lucrece ...	16	+ 4 = 20	4	+ 2 = 6	26
{ Richard III	12	+ 6 = 18	4	+ 4 = 8	26
{ Henry IV—Part I ...	7	+ 7 = 14	6	+ 3 = 9	23
{ Julius Cæsar	9	+ 1 = 10	5	+ 8 = 13	23
{ Midsummer Night's Dream	6	+ 7 = 13	3	+ 7 = 10	23
Pericles	7	+ 3 = 10	4	+ 4 = 8	18
Love's Labours Lost	6	+ 5 = 11	3	+ 3 = 6	17
{ Comedy of Errors ...	5	+ 5 = 10	1	+ 4 = 5	15
{ Henry V	1	+ 6 = 7	4	+ 4 = 8	15
{ Henry VI	4	+ 5 = 9	6	+ 6 = 12	15
{ Much Ado about Nothing	3	+ 4 = 7	1	+ 7 = 8	15
{ Richard II	7	+ 3 = 10	2	+ 3 = 5	15
{ Henry IV—Part II ...	6	+ 4 = 10	1	+ 3 = 4	14
{ Titus Andronicus ...	3	+ 1 = 4	1	+ 9 = 10	14
{ Lear	1	+ 1 = 2	3	+ 9 = 12	14
{ Merchant of Venice	3	+ 4 = 7	1	+ 5 = 6	13
{ Merry Wives of Windsor		3 = 3	8	+ 2 = 10	13
{ Winter's Tale	7	+ 1 = 8	3	+ 1 = 4	12
{ Henry VIII	2	+ 2 = 4	4	+ 4 = 8	12
{ Cymbeline	3	+ 2 = 5		3 = 3	8
{ Coriolanus	3	+ 2 = 5		2 = 2	7
{ King John	2	+ 3 = 5	1	+ 1 = 2	7
{ Sonnets	3	+ 4 = 7			7
{ Taming of the Shrew	2	= 2	3	+ 2 = 5	7
{ Twelfth Night	2	= 2	4	+ 1 = 5	7
{ Anthony and Cleopatra	2	+ 1 = 3	1	+ 2 = 3	6
{ Troilus and Cressida	1	+ 1 = 2	2	+ 2 = 4	6
{ Two Gentlemen of Verona	2	+ 1 = 3	1	+ 1 = 2	5
{ Passionate Pilgrim ...	3	+ 1 = 4			4
{ Measure for Measure			2	+ 1 = 3	3
{ Timon of Athens			1	+ 2 = 3	3
{ Love's Labour Won ...	2				2
{ All's Well				1 = 1	1
{ As you like it				1 = 1	1





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THE NEW SHAKSPERE SOCIETY.

OBJECTS.

1. To do honour to Shaksperc.
2. To make out the succession of his plays, and thereby the growth of his mind and art.
3. To promote the intelligent study of him.
4. To print Texts illustrating his work and his times.

SUBSCRIPTION, *One Guinea a Year* (payable to the *Hon. Sec.*), which entitles the member to

1. Admission to the Meetings of the Society, including the Annual Musical Entertainment (see p. 5).
2. Copy of the "Monthly Abstract of Proceedings" (issued for the benefit of country members), and copies of all other papers, &c., issued by the Society.
3. The Society's Publications for the year (usually three volumes). N.B.—*All back Publications are in stock, and can be had in their yearly sets, at a guinea a year; so that members wishing a complete set from the beginning can make it up at once or by degrees, as is most convenient to them* (see p. 6). For separate prices of volumes, see p. 8.

THE FOUNDER'S PROSPECTUS OF NOV. 1873 (REVISED).

To do honour to SHAKSPERE¹, to make out the succession of his plays, and thereby the growth of his mind and art; to promote the intelligent study of him, and to print Texts illustrating his works and his times, this *New Shaksperc Society* was founded in the autumn of 1873.

It was then a disgrace to England, that while Germany could boast of a Shaksperc Society which had gathered into itself all its country's choicest scholars, England was then, and had for 20 years been, without such a Society. It was a disgrace, again, to England that even then, 257 years after SHAKSPERE's death, the study of him had been so narrow, and the criticism, however good, so devoted to the mere text and its illustration, and to studies of single plays, that no book by an Englishman existed which dealt in any worthy manner with SHAKSPERE as a whole, which tracked the rise and growth of his genius from the boyish romanticism or the sharp youngmanishness of his early plays, to the magnificence, the splendour, the divine intuition, which mark his ablest works. The profound and generous "Commentaries" of Gervinus²—an honour to a German to have written, a pleasure to an Englishman to read—was then the only book known to me that came near the true treatment and the dignity of its subject, or could be put into the hands of the student who wanted to know the mind of SHAKSPERE. (But this is so no longer. Thanks to the work of our new Society and some of its Members, we have at last, by English men, works dealing worthily with the development of our great English poet's art and mind.) I was from the first convinced that the unsatisfactory result of the long and painful study of SHAKSPERE by so many prior English scholars—several, men of great power and acuteness—arose mainly from a neglect of the only sound method of beginning that study, the chronological one.³ And this was why I founded the new Society on the basis of Shaksperc's chronology. Unless a man's works are studied in the order in which he wrote them, you *cannot* get at a right understanding of his mind, you cannot follow the growth of it. This had been specially brought home to me by my work at Chancer. Until I saw that his *Pity* was his first original work, the key of his life was undiscovered; but that found, it at once opened his treasure-chest, the rest of the jewels he has left us were at once disclosed in their right array, the early pathetic time of his life made clear, its contrast with the later humorous one shown, and, for the first time these 470 years, the dear old man stood out as he was known in Wycliffe's time. Something of this

¹ This spelling of our great Poet's name is taken from the only unquestionably genuine signatures of his that we possess, the three on his will, and the two on his Blackfriars conveyance and mortgage. None of these signatures have an *e* after the *k*; four have no *a* after the first *e*; the fifth has the overline open-topt *a* (or *u*) which is the usual contraction for *ra*, but must here have been meant for *re*. The *a* and *e* had their French sounds, which explain the forms 'Shaxper', &c. Though it has hitherto been too much to ask people to suppose that SHAKSPERE knew how to spell his own name, I hope the demand may not prove too great for the imagination of the Members of the New Society.

² Miss Bunnnett's translation, with an Introduction by myself, is published by Smith and Elder, 12s. Mr H. N. Hudson's 'Shakespeare: his Life, Art, and Character' (Sampson Low and Co.), with comments on

twenty-five of his best Plays, is one of the best original commentaries of its kind in English that I know. Mrs Jamieson's *Characteristics of Women* (5s.) has some most subtle and beautiful studies of Shaksperc's chief woman-creations. See too Prof. Dowden's able and interesting *Mind and Art of Shaksperc* (12s.); his even more valuable *Shaksperc Primer* (1s.); Mr H. P. Stokes's Prize-Essay on the Chronology of Shaksperc's Plays (6s.). My own views of Shaksperc's four Periods, and the Groups of, and Links between, his Plays, are given in my Introduction to the *Leopold Shaksperc*, Cassell and Co., 10s. 6d.

³ The ordinary editions put the Plays higgledy-piggledy; often, like the Folio, beginning with Shaksperc's almost-last play, the *Tempest*, and then putting his third or fourth, the *Two Gentlemen of Verona*, next it. No wonder readers are all in a maze.

kind must take place in the mind of every one who will carefully and reverently follow SHAKSPERE'S steps on his way up to the throne of Literature, where he, our English poet, sits, the glory not of our land alone, but of the world.

Dramatic poet though SHAKSPERE is, bound to lose himself in his wondrous and manifold creations; taciturn "as the secrets of Nature" though he be; yet in this Victorian time, when our geniuses of Science are so wresting her secrets from Nature as to make our days memorable for ever, the faithful student of SHAKSPERE need not fear that he will be unable to pierce through the crowds of forms that exhibit SHAKSPERE'S mind, to the mind itself, the man himself, and see him as he was; while in the effort, in the enjoyment of his new gain, the worker will find his own great reward.

Fortunately for us, SHAKSPERE has himself left us the most satisfactory—because undesigned—evidence of the growth in the mechanism of his art, in the gradual changes in his versification during his life, changes that must strike every intelligent reader, and which I cannot at all understand the past neglect of. To cite only one such change, that from the sparing use of the unstopt line to the frequent use of it¹:—a test which, when applied to three of SHAKSPERE'S unripest, and three of his ripest (though not best) plays, gives the following result,—

Earliest Plays.	Proportion of unstopt lines to stopt ones.	Latest Plays.	Proportion of unstopt lines to stopt ones.
<i>Loues Labour's Lost</i>	1 in 18·14	<i>The Tempest</i>	1 in 3·02
<i>The Comedy of Errours</i>	1 in 10·7	<i>Cymbeline King of Britaine</i>	1 in 2·52
<i>The two Gent. of Verona</i>	1 in 10·	<i>The Winter's Tale</i>	1 in 2·12

surely shows its exceeding value at a glance, though of course it alone is not conclusive. Working with this and other mechanical tests—such as Mr Spedding's, of the pause, of double endings (or redundant final syllables), of the weak ending in *as, in, &c.* (including light endings), the use of rymes, Alexandrines, &c.—we can (I said in 1873), without much trouble, get our great Poet's Plays into an order to which we can then apply the higher tests of conception, characterization, knowledge of life, music of line, dramatic development, and imagination, and see in how far the results of these tests coincide with, or differ from, those of the former ones; whether the conscious growth of power agrees or not with the unconscious change of verse.

Having settled this, we can then mark out the great Periods of SHAKSPERE'S work—whether with Gervinus and Delius we make Three, or, guided by the verse-test, with Bathurst, we make Four, or with other critics Five, and define the Characteristics of each Period.² We can then put forth a Student's Handbook to SHAKSPERE, and help learners to know him. But before this, we can lay hand on SHAKSPERE'S text, though here, probably, there will not be much to do, thanks to the labours of the many distinguished scholars who have so long and so faithfully worked at it. Still, as students, we should follow their method. First, discuss the documents: print in parallel columns the Quarto and Folio copies of such plays as have both, and determine whether any Quarto of

¹ Here are two extreme instances. The early one has a stop at the end of every one of its first 16 lines. The late one has only 4 end-stopt lines. (See the late C. Bathurst's 'Differences of Shakspeare's Versification at different Periods of his Life,' 1857.)

(Early) *Loues Labour's lost*, iv. 3 (p. 135, col. 1, Booth's reprint) (Late) *The Tragedie of Cymbeline*, iv. 2 (p. 388, col. 2, Booth's reprint)

Ber. O 'tis more then neede,
 Haue at you then, affections men at armes;
 Consider what you first did sweare vnto:
 To fast, to study, and to see no woman:
 Flat treason against the kingly state of youth,
 Say, Can you fast? your stomacks are too young:
 And abstinence ingenders maladies,
 And where that you haue vow'd to studie (Lords),
 In that each of you haue forsworne his Booke.
 Can you still dreame and pore, and thereon looke?
 For when would you, my Lord, or you, or you,
 Haue found the ground of studies excellence,
 Without the beauty of a womans face?
 From womens eyes this doctrine I deriue:
 They are the Ground, the Bookes, the Achadems,
 From whence doth spring the true *Promethean* fire.

Bel. No single soule
 Can we set eye on: but in all safe reason
 He must haue some Attendants, Though his H[um]our
 Was nothing but mutation, I, and that
 From one bad thing to worse: Not Frenzie, Not
 absolute madnesse could so far haue rau'd
 To bring him heere alone: although perhaps
 It may be heard at Court, that such as weo
 Caue heere, hunt heere, are Owt-lawes, and in time
 May make some stronger head, the which he hearing,
 (As it is like him) might breake out, and sweare
 Heel'd fetch vs in; yet is't not probable
 To come alone, either he so vndertaking,
 Or they so suffering: then on good ground we feare,
 If we do feare this Body hath a taile
 More perillous then the head.

² The doubtful Plays like *Hen. VI*, *Titus Andronicus*, *Pericles* (of which Mr Tennyson has convinced me that Shakspeare wrote at least the parts in which *Pericles* loses and finds his wife and daughter: see a print of them in the *New Shakspeare Society's Transactions*, Part 1), *The Two Noble Kinsmen* (see *West. Rec.*, April, 1847,

and the second Paper in the Appendix to the *New Shakspeare Society's Transactions*, 1874, Part 1), &c., could be discuss'd here. The Plays just mention'd will be edited for the Society. The Sonnets and Minor Poems will be discuss'd in their chronological order with the Plays.

each Play, or the Folio, should be the basis of its text,¹ with special reference to *Richard III.* Secondly, discuss all the best conjectural readings, seeking for contemporary confirmations of them; and perhaps drawing up a Black List of the thousands of stupid or ingeniously fallacious absurdities that so-called emenders have devised. Thirdly, led by Mr Alexander J. Ellis, discuss the pronunciation of SHAKSPERE and his period, and the spelling that ought to be adopted in a scholars'-edition of his Plays, whether that of the Quartos or Folio,¹ or any of SHAKSPERE'S contemporaries. It is surely time that the patent absurdity should cease, of printing 16th- and 17th-century plays, for English scholars, in 19th-century spelling. Assuredly the Folio spelling must be nearer SHAKSPERE'S than that; and nothing perpetuates the absurdity (I imagine) but publishers' thinking the old spelling would make the book sell less. Lastly, we could (unless we then found it needless) nominate a Committee of three, two, or one, to edit SHAKSPERE'S *Works*, with or without a second to write his *Life*.

The above, the main work of the Society, will be done as in ordinary Literary and Scientific Societies, by Meetings, Papers, and Discussions; the Papers being shorter, and the Discussions much fuller, than in other bodies. The Society's first Meeting was held on Friday, March 13, 1874, at 8 P.M., at University College, Gower Street, London, W.C., as the Committee of the Council of the College have been good enough to grant the use of the College rooms to the *New Shakspeare Society* at a nominal charge, to cover the cost of gas and firing. Offers of Papers to be read at the Society's Meetings are wisht for, and should be made to the Director. The Papers read will be issued as the Society's *Transactions*, and will form *Series 1* of the Society's Publications.

The second part of the *New Shakspeare Society's* work will be the publication of—**2.** A Series of SHAKSPERE'S Plays, beginning with the best or most instructive Quartos, both singly, and in parallel Texts with other sketch-Quartos or the Folio, when the Play exists in both forms; and when not, from the Folio only. This Series will include *a.* Reprints of the Quartos and first Folio; *b.* trial-editions of the whole of *Shakspeare's Plays* in the spelling of the Quarto or Folio that is taken as the basis of the Text. **3.** A Series of the *Originals and Analogues of Shakspeare's Plays*, including extracts from North's Plutarch, Holinshed, and other works used by him; **4.** A short Series of *Shakspeare-Allusion Books*, contemporary tracts, ballads, and documents alluding-to or mentioning SHAKSPERE or his works; **5.** A Selection from the *Contemporary Drama*, from Garrick's Collection, &c.; **6.** *Works on Shakspeare's England*, such as Harrison's celebrated *Description of England*, W. Stafford's *Complaint*, &c.; **7.** A chronological Series of English *Mysteries, Miracle-Plays, Interludes, Masks, Comedies, &c.*, up to Shakspeare's time; **8.** *Miscellanies*, including (at Mr Tennyson's suggestion) some facsimiles of Elizabethan and Jacobite handwritings, to show what letters would be most easily mistaken by printers; and (at the late "George Eliot's" suggestion) reprints of last-century criticisms on SHAKSPERE, to show the curious variations in the history of opinion concerning him; besides other occasional works.

The Society's *Transactions* will be in 8vo; its *Texts* will be issued in a handsome quarto, the quarto for Members only; but as the Society's work is essentially one of popularization, of stirring-up the intelligent study of SHAKSPERE among all classes in England and abroad, all such publications of the Society as the Committee think fit, will be printed in a cheap form, for general circulation.

The Presidency of the Society will be left vacant till one of our greatest living poets sees that his duty is to take it.² A long list of Vice-Presidents is desired, men eminent in Literature, Art, Science, Statesmanship or rank, as well to do honour to SHAKSPERE, as to further the work of the Society on him. I hope for a thousand members—many from our Colonies, the United States, and Germany; so that the Society may be a fresh bond of union between the three great Teutonic nations of the world. I hope our *New Shakspeare Society* will last as long as SHAKSPERE is studied. I hope also that every Member of the Society will do his best to form Shakspeare Reading-parties, to read the Plays chronologically, and discuss each after its reading, in every set of people, Club or Institute, that he belongs to: there are few better ways of spending three hours of a winter evening indoors, or a summer afternoon on the grass. Branch Societies, or independent ones in union with us, should also be formed to promote these Readings, and the general study of SHAKSPERE, in their respective localities. To such Societies as wish it, proofs of the Papers to be read in London will be sent in advance, so that each such Society can, if it pleases, read at each of its Meetings the same Paper that is read at the Parent Society on the same night.

The Society will be managed by a Committee of Workers, with power to add to their number. The first Director will be myself, the Founder of the Society. Its Treasurer is S. L. Lee, Esq., 26, Brondesbury Villas, N.W.; its Honorary Secretary, Kenneth Grahame, Esq., care of

¹ In the first Trial-editions of the Plays in Quarto for the Society, the spelling of the text adopted as the basis of the edition, whether Quarto or Folio, will be followed.

² On March 12, 1879, MR ROBERT BROWNING accepted the post of President.

Triibner & Co., 57, Ludgate Hill, London, E.C.; its Bank, the Alliance Bank, Bartholomew Lane, London, E.C.; its printers, Messrs R. Clay and Sons, Bungay, Suffolk; and its publishers, Messrs Triibner and Co., 57 and 59, Ludgate Hill, E.C.

The subscription (which constitutes Membership, without election or payment of entrance-fee) is a Guinea a year, payable on every first of January to the *Honorary Secretary*, Kenneth Grahame, Esq., care of Triibner & Co., 57, Ludgate Hill, London, E.C., by cheque, or Money Order payable at the Chief Office, E.C. The first year's subscription is now due. No publications can be supplied to Members before payment of their Subscriptions. Inquiries or complaints should be made to the Hon. Secretary, who invites suggestions and communications of interest.

United States Members pay \$5.25 a year (to Mr Grahame, or) to Prof. F. J. Child, Harvard College, Cambridge, Massachusetts, the Society's *Honorary Secretary* for the United States of America.

November, 1873.

FREDERICK J. FURNIVALL,
3, St George's Square, Primrose Hill, London, N.W.

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President, Miss V. O. WARDLAW.

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LIST OF PAPERS

TO BE READ AT THE NEW SHAKSPERE SOCIETY'S MEETINGS, AT UNIVERSITY COLLEGE, GOWER ST., W.C., ON THE SECOND FRIDAY OF EVERY MONTH, FROM OCT. 1886, TO JUNE 1887, AT 8 P.M.

118th Meeting; October 22, 1886. 'On the Elizabethan Stage and contemporary Crime,' by Sidney L. Lee, B.A.

119th Meeting; November 12. 'On (1) The Effacement of Queen Catherine, mother of Henry VI.; (2) The Earl of Warwick in *1 Henry VI.*; (3) The date of *The Merchant of Venice*,' by Frank Marshall, Esq.

120th Meeting; December 10. 'On Shakspeare's Knowledge and Use of Holy Scripture,' by Stanley Cooper, Esq.

121st Meeting; January 14, 1887. 'On *The Tempest*: more particularly as a study of Poetic Justice,' by R. G. Moulton, M.A.

122nd Meeting; February 11. 'On Volumnia,' by Miss Grace Latham.

123rd Meeting; March 11. 'Shakspeare's Caliban compared with Swift's Yahoos,' by Thomas Tyler, M.A.

124th Meeting; April 22. 'On Shakspeare's Metaphors,' by Herr Otto Sehlapp.

125th Meeting; May 13. *Musical Entertainment*. A Fifth Selection of Shakspeare Madrigals, Gleees, and Songs, in chronological order, under the direction of Mr James Greenhill. (*This Meeting will be held in the Botany Theatre.*)

126th Meeting; June 10. 'On Shakspeare as a Playwright,' by W. Poel, Esq.

Offers of other Papers, and of Scraps, are desired, and should be made to the Director, Dr FURNIVALL, 3, St George's Square, Primrose Hill, London, N.W.

PUBLICATIONS OF THE NEW SHAKSPERE SOCIETY.

* * The following publications of the NEW SHAKSPERE SOCIETY are kept in stock, and can be had for a guinea the yearly set, on application to the Hon. Secretary. Every book is also sold separately. For separate prices, see p. 8.

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3. William Stafford's *Examination of certeyne Complaints in these our Days*, 1581; ed. F. D. Matthew and F. J. Furnivall. (Presented by the Rt. Hon. the Earl of Derby.)

4. Phillip Stubbes's *Anatomic of Abuses*, 1 May, 1583; Part I, § 1; ed. F. J. Furnivall.

- Series VIII. Miscellanies.** 1. Prof. Spalding on *The Two Noble Kinsmen*, and the Characteristics of SHAKSPERE'S style (1833). With Memoir by Dr Hill Burton, and Forewords by F. J. Furnivall.

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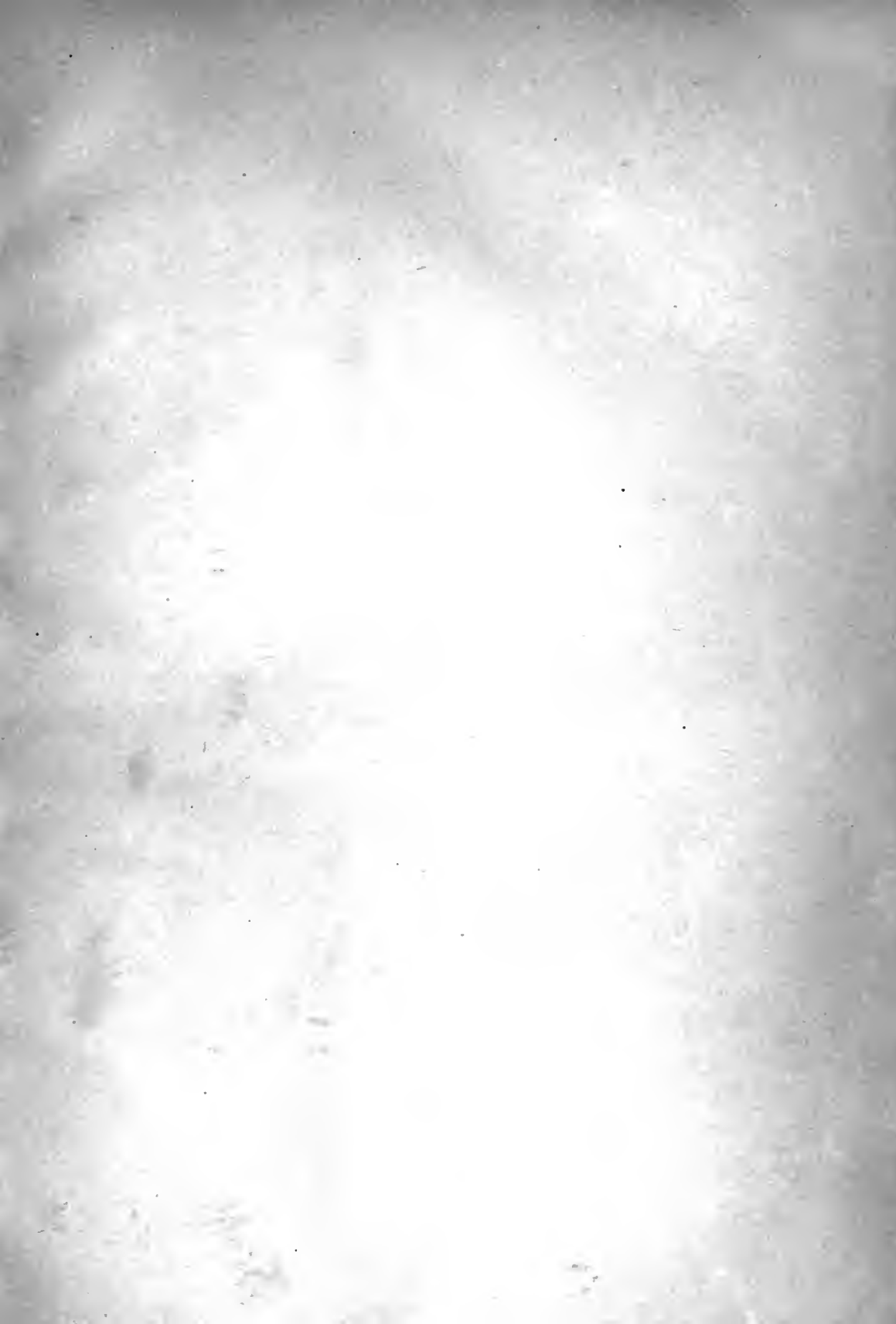
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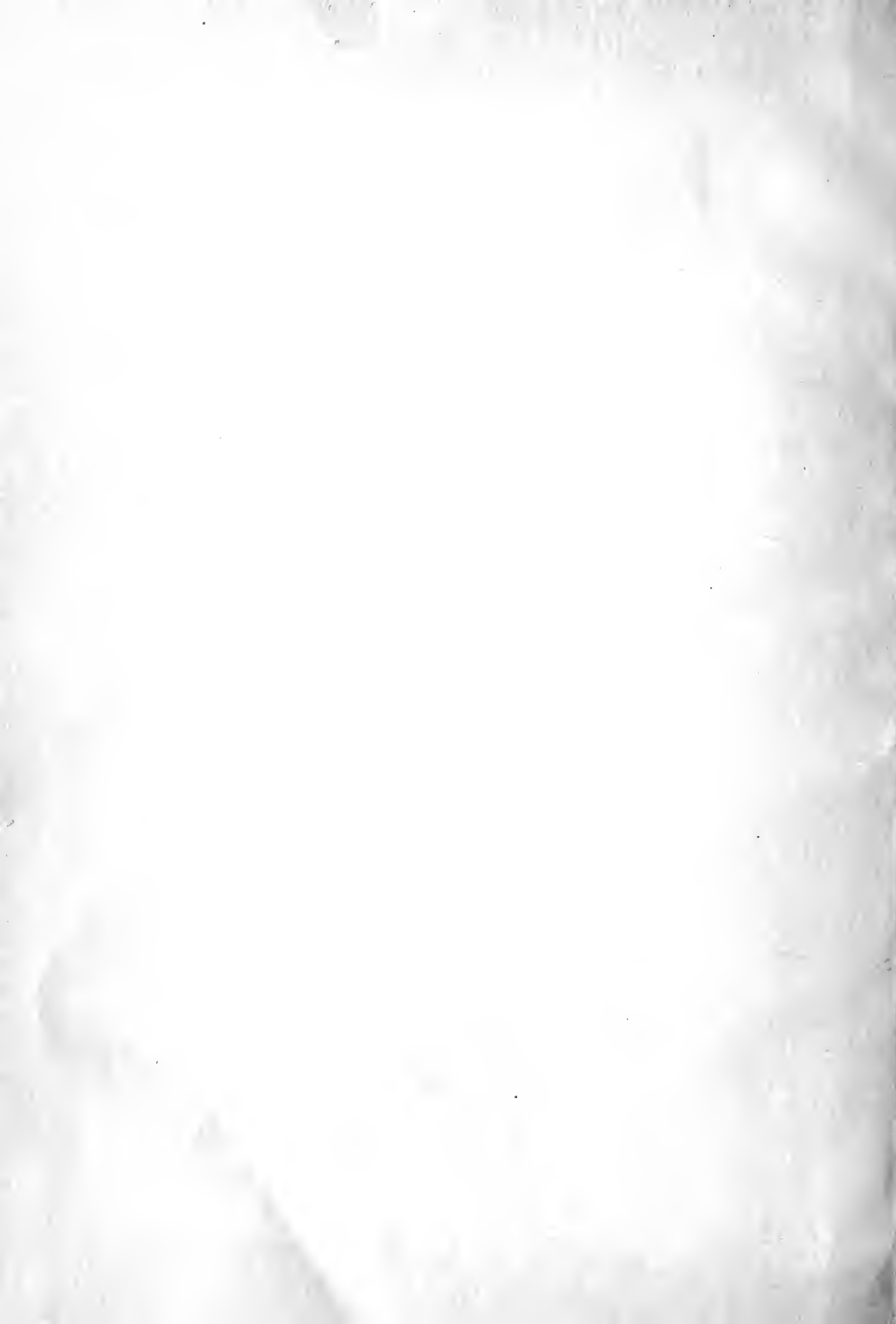
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