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I

SOME ACCOUNT

OF THE

ENGLISH STAGE,

FROM THE

RESTORATION IN 1660 TO 1830.

[By Rev. John Genest]

IN TEN VOLUMES.

Εἰ δὲ τὸ παραπτάι, ἢ οὐκ ἀκριβῶς ἀνεἰληπτάι, μηδεὶς ἡμᾶς γράφετω μεμψεύς,
ἐνοῶν ὡς πεπλανημένην ἱστορίαν συνελεξαμένον.—EVAORIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS
HISTORY IS COMPILED FROM ALL QUARTERS.

VOL I.

BATH:

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- Beggar's Opera—L. I. F. Jan. 29 1728—acted by Children at L. I. F. Jan. 1 1729—D. L. Jan. 25 1738—C. G. May 29 1745—D. L. Dec. 12 1747—C. G. Oct. 10 1759—Hay. Aug. 10 1767—D. L. Nov. 8 1777—Hay. Aug. 8 1781—C. G. May 18 1789—Hay. Aug. 19 1791—C. G. May 3 1796—C. G. June 4 1816—Hay. July 22 1820—D. L. Nov. 4 1820—Bath Jan. 15 1821.
- Beggar's Opera was reduced to 2 acts at C. G. March 12 1814.
- Beggar's Pantomime—L. I. F. Jan. 3 1737.
- Beggar's Wedding—see Hay. 1729—and D. L. July 4 1729.
- Begone Dull Care—C. G. Feb. 9 1808.
- Behn Mrs.—see vol. 2 p. 79.
- Belfille Mrs.—see C. G. Nov. 13 1786.
- Belford and Minton—Hay. Aug. 13 1819.
- Belisarius—L. I. F. April 14 1724.
- Bellamira by Sedley—T. R. 1687.
- Bellamira, or the Fall of Tunis—C. G. April 22 1818.
- Bellamy Mrs.—her characters—D. L. 1784-1785.
- Belles without Beaux—see vol. 9 p. 162.
- Belle's Stratagem—C. G. Feb. 22 1780—D. L. March 22 1790—C. G. Jan. 8 1808—C. G. Sept. 12 1817—D. L. Jan. 20 1818.
- Belle's Stratagem (not acted)—see vol. 10 p. 193.
- Belphegor by Wilson—T. R. 1690.
- Belphegor by Andrews—D. L. March 16 1778—D. L. Oct. 27 1789.
- Belshazzar—see Miss More 1781-1782.
- Benefice—see vol. 10 p. 148.
- Benefits—for origin of them, see end of D. L. 1708-1709.
- Benevolent Planters (it came out as Friends) Hay. Aug. 5 1789.
- Benjamin Bolus, or Newcastle Apothecary—Hay. Aug. 8 1797.
- Ben Nazir—D. L. May 21 1827.
- Bensley's characters—D. L. 1795-1796.
- Benyowsky—D. L. March 16 1826.
- Bernard—see end of C. G. 1795-1796.
- Berry—see end of D. L. 1758-1759.
- Bertram—D. L. May 9 1816.
- Best Bidder—D. L. Dec. 11 1782.
- Better late than Never—D. L. Nov. 17 1790.
- Better late than Never (not acted)—see vol. 10 p. 195.

- Betterton—his famous bt. at D. L. April 7 1709—his characters Hay. 1709-1710.
- Betterton Mrs.—her characters T. R. 1694.
- Betty, or the Country Bumpkins—D. L. Dec. 2 and 6 1732.
- Betty Master—his 1st app. as a boy at C. G. Dec. 1 1804—his 1st app. as a man at Bath Feb. 15 1812—C. G. Nov. 3 1812—C. G. June 12 1813—C. G. June 6 1815—Bath March 28 1815—Bath Dec. 6 1822.
- Bickerstaff's Burial—D. L. March 27 1710—acted as Custom of the Country D. L. May 5 1715.
- Bickerstaff's Unburied Dead—L. I. F. Jan. 14 1743—C. G. April 27 1748.
- Bicknell Mrs.—her characters D. L. 1722-1723.
- Bill of Fare—Hay. June 15 1822.
- Biographia Dramatica—see vol. 8 p. 327.
- Bird in a Cage—C. G. April 24 1786—for the dedication to Prynne, see vol. 9 p. 546.
- Birds without Feathers—Hay. Oct. 1 1824.
- Birthday, or Prince of Arragon—Hay. Aug. 12 1783.
- Birthday, by Dibdin—C. G. April 8 1799—Hay. Sep. 3 1800—Hay. Sep. 5 1814—C. G. Dec. 6 1825.
- Birth of Hercules—see vol. 10 p. 181.
- Birth of Merlin—see vol. 10 p. 56.
- Biter—L. I. F. Dec. 4 1704.
- Blackamoor Washed White—D. L. Feb. 1 and 5 1776.
- Blackamoor's Head—D. L. May 16 1818.
- Black Beard—Bath Jan. 18 1816.
- Black-eyed Susan—Bath Nov. 18 1829.
- Black Prince—T. R. Oct. 19 1667.
- Blacksmith of Antwerp—C. G. Feb. 7 1785—D. L. Oct. 3 1816.
- Blanchard Thomas—see end of C. G. 1793-1794.
- Blanchard William—his 1st app.—see C. G. October 1 1800.
- Bland Mrs.—see D. L. July 5 1824.
- Blazing Comet—see vol. 10 p. 258.
- Blind Bargain—C. G. Oct. 24 1804.
- Blind Beggar of Bethnal Green—D. L. April 3 1741.
- Blind Boy—C. G. Dec. 1 1807—D. L. June 20 1826.
- Blind Girl—C. G. April 22 1801.
- Blind Lady—see vol. 10 p. 135.
- Bloody Banquet—see vol. 10 p. 98.
- Bloody Duke—see vol. 1 p. 463.

- Blue Beard, by Colman — D. L. Jan. 23 1798 — C. G. Feb. 18 1811, with horses — C. G. June 2 1825.
- Blue Devils—C. G. April 24 1798—Hay June 12 1798.
- Boadicea, by Hopkins—L. I. F. 1697.
- Boadicea by Glover—D. L. Dec. 1 1753.
- Boarding House—Bath March 3 1812—D. L. June 5 1817.
- Boarding School Romps—D. L. Jan. 29 1733.
- Boheme—his characters—L. I. F. 1730-1731.
- Bobinet, the Bandit—C. G. Dec. 4 1815.
- Bold Beauchamps—see vol. 10 p. 87.
- Bold Stroke for a Husband—C. G. Feb. 25 1783—C. G. May 29 1795—D. L. June 1 1803—C. G. May 1 1804—Hay. Oct. 14 1811—D. L. May 27 1815—D. L. May 28 1821 — Bath Feb. 19 1822—Hay. Aug. 15 1828.
- Bold Stroke for a Wife — L. I. F. Feb. 3 1718 — L. I. F. April 23 1728—D. L. Jan. 13 1739—C. G. April 28 1746—D. L. Dec. 26 and 27 1748—C. G. April 3 1758—C. G. Dec. 27 1762—D. L. Dec. 28 1763 — C. G. Dec. 28 1772 — D. L. April 29 1777—C. G. Oct. 7 1778 — C. G. Jan. 2 1787 — Hay. Oct. 29 1793 — D. L. Oct. 19 1796 — Hay. June 11 1810—D. L. Oct. 25 1813—C. G. Jan. 3 1826.
- Roman—see D. L. 1738-1739.
- Bombastes Furioso—Hay. Aug. 7 1810.
- Bondman—D. L. June 8 1719 — altered by Cumberland, C. G. Oct. 13 1779.
- Bonds without Judgments—C. G. May 1 1787.
- Bonduca, badly altered, was revived at D. L. 1696 — acted at D. L. Feb. 12 1706 and June 9 1731.
- Bonduca, altered by Colman — see Hay. July 30 1778 — C. G. April 24 1795—C. G. May 3 1808.
- Bonifacio and Bridgetina—C. G. March 31 1808.
- Bon Ton—D. L. March 18 1775—Hay. Aug. 18 1777 — C. G. Nov. 20 1789—Hay. Aug. 31 1791—D. L. Oct. 17 1796—D. L. July 5 1815 — C. G. Feb. 23 1819 — D. L. Nov. 23 1819—C. G. June 6 1827.
- Booth Barton—his characters—D. L. 1727-1728.
- Booth Mrs.—D. L. 1732-1733.
- Booth Lucius Junius—C. G. Feb. 12 1817—Bath May 13 1817.
- Botheration—C. G. May 8 1798.
- Bottle Imp—C. G. Oct. 17 1828.
- Boutel Mrs.—her characters L. I. F. 1696.
- Bowen's characters—D. L. 1717-1718.
- Bow Street Opera—see vol. 10 p. 188.

- Box-Lobby Challenge—Hay. Feb. 22 1794.
 Box-Lobby Loungers—D. L. May 16 1787.
 Boy of Santillane—D. L. April 16 1827.
 Bracegirdle Mrs.—her characters—Hay. 1706-1707.
 Bradshaw Mrs.—her characters—D. L. 1713-1714.
 Braganza—D. L. Feb. 17 1775—D. L. March 16 1782 — D. L.
 May 24 1785—D. L. Oct. 20 1785.
 Brand Miss Hannah—D. L. C. Jan. 18 1792.
 Brave Irishman—G. F. Jan. 31 1746—D. L. May 14 1770—Bath
 May 21 1783.
 Brazen Bust—C. G. May 29 1813.
 Brennoralt—T. R. March 5 1668—for the plot see vol. 10 p. 67.
 Brereton—see end of D. L. 1784-1785.
 Bridal Ring—C. G. Oct. 16 1810.
 Bride C.—see end of D. L. 1705-1706.
 Bride of Abydos—D. L. Feb. 5 1818.
 Bride of Lammermoor—Bath March 11 1826.
 Bridgewater—see C. G. 1753-1754.
 Brigand—D. L. Nov. 18 1829.
 Britain's Glory, or Trip to Portsmouth—Hay. Aug. 20 1794.
 Britain's Jubilee, acted by D. L. Company, Oct. 25 1809.
 Britannia, or Royal Lovers—G. F. Feb. 11 1734.
 Britannia by Mallet—D. L. May 9 1755.
 British Enchanters—Hay. Feb. 21 1706 — Hay. Feb. 22 1707,
 with alterations.
 British Fortitude, and Hibernian Friendship — C. G. April 29
 1794—C. G. March 5 1799.
 British Heroine—C. G. May 5 1778.
 British Loyalty, or Squeeze at St. Paul's—D. L. April 30 1789.
 British Sailor, or Whimsical Ladies—Bath May 9 1786.
 Briton—D. L. Feb. 19 1722.
 Britons Strike Home — D. L. Dec. 31 1739 — D. L. March 27
 1779.
 Broad but not Long—C. G. June 15 1814.
 Broken Gold—D. L. Feb. 8 1806.
 Broken Heart—see Ford's works—1811.
 Broken Sword—C. G. Oct. 7 1816.
 Brooke's Plays—see end of 1777-1778.
 Brother and Sister—C. G. Feb. 1 1815—D. L. June 17 1823.
 Brothers by Shirley—see vol. 9 p. 559.

- Brothers by Dr. Young—D. L. March 3 1753.
- Brothers by Cumberland — C. G. Dec. 2 1769 — Hay. July 24 1771—C. G. Jan. 15 1778 — C. G. April 25 1787 — D. L. Nov. 4 1800—Bath May 23 1812.
- Brown Mrs.—her 1st app. at C. G. Jan. 28 1786.
- Brunton—see C. G. Sep. 22 1800.
- Brunton Miss Ann—see Mrs. Merry.
- Brunton Miss—see Bath April 21 1823—afterwards Mrs. Yates
- Brute Sir John—Quin Garrick and Cibber — see C. G. April 20 1749.
- Brutus of Alba T.—D. G. 1678.
- Brutus of Alba Op.—D. L. 1696.
- Brutus by Payne—D. L. Dec. 3 1818.
- Buchanan Mrs.—her characters—C. G. 1735-1736.
- Budget of Blunders—C. G. Feb. 16 1810.
- Building on the Stage at Benefits—see D. L. 1762-1763.
- Bulkley Mrs.—see Barresford.
- Bullock Christopher—his characters—L. I. F. 1721-1722.
- Bullock Mrs.—see C. G. 1734-1735.
- Bullock William—his last bt. C. G. Jan. 6 1739 — his characters at end of season.
- Bulls and Bears—D. L. Dec. 1 1715.
- Bunn Mrs. — made her 1st app. at D. L. May 9 1816 — as Miss Somerville.
- Buonaparte, or the Freebooter—see vol. 10 p. 226.
- Buonaparte's Invasion of Russia—Bath Nov. 6 1826.
- Burgomaster of Saardam—C. G. Sep. 23 1818.
- Bury Fair—T. R. 1689—D. L. April 10 1708—L. I. F. Oct. 10 1716.
- Busiris—D. L. March 7 1719—G. C. March 22 1756.
- Bussy D'Ambois—T. R. 1691.
- Busy Body—D. L. May 12 1709—Hay. Oct. 11 1709—L. I. F. Jan. 23 1730—D. L. Feb. 27 1735—Hay. Aug. 21 1755—D. L. Dec. 2 1758 — C. G. March 22 1759 — C. G. Oct. 5 1762—D. L. Jan. 24 1783—C. G. Dec. 2 1790—Hay. Oct. 5 1793—D. L. Dec. 8 1802 — D. L. Jan. 3 1816 — Hay. Sep. 3 1824.
- Buthred—C. G. Dec. 8 1778.
- Butler Mrs.—see L. I. F. 1742-1743.
- Buxom Joan—Hay. June 25 1778—C. G. April 22 1780.

C

- Cabal and Love—see C. G. May 4 1803.
- Cabinet—C. G. Feb. 9 1802—D. L. Nov. 12 1805.
- Cady of Bagdad—D. L. Feb. 19 1778.
- Cæsar and Pompey—see vol. 9 p. 585.
- Cæsar Borgia—D. G. 1680—Hay. Aug. 19 1707—D. L. Jan. 3 1719.
- Cæsar in Ægypt—D. L. Dec. 9 1724.
- Cælia, or Perjured Lover—D. L. Dec. 11 1732.
- Caernarvon Castle—Hay. Aug. 12 1793.
- Caffres, or Buried Alive—C. G. June 2 1802.
- Cain—see Lord Byron 1820-1821.
- Caius Gracchus—D. L. Nov. 18 1823.
- Caius Marius—D. G. 1680—Hay. Feb. 18 1707—D. L. Feb. 21 1715—D. L. May 10 1717.
- Calaf—see vol. 10 p. 244.
- Caleb Quotem and his Wife—see Hay. July 6 1798.
- Caligula—D. L. 1698.
- Calisto—see vol. 1 p. 180.
- Calypso—C. G. March 20 1779.
- Cambro-Britons, or Fishguard in an Uproar—C. G. May 31 1797.
- Cambro-Britons, by Boaden—Hay. July 21 1798.
- Cambyses—L. I. F. 1667.
- Camp—D. L. Oct. 15 1778—C. G. April 22 1800—D. L. Oct. 8 1803.
- Campaigners—D. L. 1698.
- Campaign, or Love in the East—C. G. May 12 1785.
- Campaspe—see G. F. Feb. 23 1731.
- Campbell Mrs.—formerly Miss Wallis—returned to the stage at C. G. Feb. 20 1813.
- C—— and Country—see vol. 10 p. 165.
- Candidate—Hay. Aug. 5 1782.
- Candlemas Day—see Hawkins 1772-1773.
- Cantabs—C. G. May 21 1787.
- Canterbury Guests—T. R. 1694.
- Capricious Lady F.—D. L. May 10 1771.
- Capricious Lady C.—C. G. Jan. 17 1783—C. G. Feb. 25 1788.
- Capricious Lovers, by Odingsells—L. I. F. Dec. 8 1725.

- Capricious Lovers, by Lloyd—D. L. Nov 28 1764—D. L. April 24 1782.
- Captain—see 6th vol. of Beaumont and Fletcher 1778.
- Captain Cook—C. G. March 24 1789.
- Captain O'Blunder, or Brave Irishman—G. F. Jan. 31 1746.
- Captive F.—Hay. 1769—D. L. March 16 1771.
- Captive Monarch—see vol. 10 p. 201.
- Captive (Mono-Drama)—C. G. March 22 1803.
- Captive of Spilburg—D. L. Nov. 16 1798.
- Captives, by Gay—D. L. Jan. 15 1724.
- Captives by Delap—D. L. March 9 1786.
- Capuchin—Hay. Aug. 17 1776.
- Caractacus—C. G. Dec. 6 1776—C. G. Oct. 22 1778.
- Caravan, or Driver and his Dog—D. L. Dec. 5 1803.
- Cardinal— see T. R. 1682.
- Careful Servant and Careless Master—C. G. Oct. 29 1816.
- Careless Husband—D. L. Dec. 7 1704 — Hay. Nov. 7 1706 —
—C. G. Feb. 14 1734—D. L. March 20 1742—C. G. Feb.
9 1745—D. L. March 19 1750— C. G. Jan. 7 1755—C. G.
March 24 1759—D. L. Sep. 24 1763—D. L. Jan. 25 1770—
C. G. Feb. 13 1778 — C. G. Feb. 10 1781 — D. L. Jan. 1
1790.
- Careless Lovers—D. G. 1673.
- Cares of Love—Hay. Aug 1 1705.
- Carey's Imitations—see end of D. L. C. 1791-1792.
- Carib Chief—D. L. May 13 1819.
- Carmelite—D. L. Dec. 2 1784.
- Carnival—T. R. 1664—for the plot, see vol. 10 p. 248.
- Carnival of Venice—D. L. Dec. 13 1781.
- Carron Side—C. G. May 27 1828.
- Cartouche, or French Robber—L. I. F. Feb. 18 1723.
- Case is Altered—see vol. 6 of Ben Jonson 1815-1816.
- Casket—D. L. March 10 1829.
- Castellan's Oath—C. G. June 4 1824.
- Castle of Andalusia—C. G. Nov. 2 1782 — C. G. April 1 1788—
C. G. Sep. 27 1799—C. G. June 20 1826.
- Castle of Glyndower—D. L. March 2 1818.
- Castle of Montval—D. L. April 23 1799—Bath May 19 1812.
- Castle of Morsino— see vol. 10 p. 232.
- Castle of Paluzzi—C. G. May 27 1818.

- Castle of Sorrento—Hay. July 17 1799—C. G. April 26 1800 —
D. L. May 13 1805.
- Castle of Wouders—D. L. March 8 1819.
- Castle Spectre— D. L. Dec. 14 1797 — Hay. August 22 1803 —
C. G. May 30 1804—acted by C. G. C. May 19 1809—C. G.
July 2 1812—Hay. August 19 1815—C. G. Dec. 10 1818—
D. L. March 30 1822.
- Caswallan—D. L. Jan. 12 1829.
- Cataract of the Ganges—D. L. Oct. 27 1823—Bath April 2 1824.
- Catch him who can—Hay. June 12 1806—C. G. June 8 1814.
- Catharine and Petruchio — D. L. March 18 1754—D. L. Jan. 21
1756—C. G. March 26 1757—C. G. April 18 1774 — D. L.
May 19 1781 — D. L. March 13 and May 5 1788 — C. G.
Nov. 21 1796.
- Catiline—T. R. Dec. 19 1668.
- Catiline, by Croly—see vol. 10 p. 236.
- Catley Miss - see end of C. G. 1783-1784.
- Cato—D. L. April 14 1713—L. I. F. April 20 1730—C. G. Jan.
18 1734—D. L. Sep. 14 1734— at Leicester House 1749 —
C. G. Nov. 27 1754—D. L. Dec. 11 1756—C. G. April 16
1765 — C. G. Oct. 21 1775 — Hay. Aug. 14 1777 — D. L.
April 28 1784—C. G. May 31 1797—C. G. Dec. 23 1802 —
D. L. Feb. 1 1809—C. G. Jan. 26 1811 — with change of
scenes.
- Cato of Utica—L. I. F. May 14 1716.
- Caulfield's Imitations—see Bath May 13 1806.
- Cave of Trophonius—D. L. May 3 1791.
- Celadon and Florimel — (altered from Comical Lovers) — D. L.
May 23 1796.
- Centlivre Mrs.—see L. I. F. Nov. 30 1723.
- Cent per Cent C. G. May 29 1823.
- Chabot, Admiral of France—see vol. 9 p. 552.
- Chace—see vol. 10 p. 187.
- Chains of the Heart—C. G. Dec. 9 1801.
- Challenge for Beauty—see Old Plays 1814-1815, vol. 6.
- Chambermaid—D. L. Feb. 10 1730.
- Chances, by Duke of Buckingham— T. R. Feb. 5 1667 — D. L.
Feb. 24 1708—C. G. April 12 1738—D. L. Nov. 23 1739—
D. L. Nov. 7 1754 — D. L. April 21 1773 — Hay. Aug. 19
1777 — D. L. Dec. 4 1777 — C. G. Dec. 11 1779 — D. L.
May 14 1782—C. G. June 1 1791 — C. G. March 29 1806
—D. L. Feb. 6 1808.
- Changeling—see D. L. Nov. 7 1789.

- Change of Crowns—T. R. April 15 1667.
- Change Partners—D. L. March 10 1825.
- Changes, or Love in a Maze—T. R. May 1 1667 — for the plot, see vol. 9 p. 546.
- Chaplet—D. L. Dec. 2 1749.
- Chapman's characters—C. G. 1746-1747.
- Chapter of Accidents—Hay. Aug. 5 1780—D. L. May 8 1781—C. G. April 23 1782—D. L. C. Feb. 14 1793—C. G. Sep. 25 1795—D. L. Jan. 14 1797—D. L. June 8 1802—C. G. Oct. 15 1805—D. L. April 2 1816—D. L. Nov. 13 1823.
- Charitable Association—see Brooke 1777-1778.
- Charity Boy—D. L. Nov. 5 1796.
- Charke Mrs.—see Hay. 1759.
- Charles the Bold—D. L. June 15 1815.
- Charles 1st—L. I. F. March 1 1737—D. L. May 9 1740—C. G. April 2 1781—see Bath Jan. 31 1820.
- Charles 2d—C. G. May 27 1824.
- Charles 2d and Sir John Coventry—vol. 1 p. 99 — for his death, &c.—see end of T. R. 1684.
- Charles 8th—D. G. 1671.
- Charles 12th—D. L. Dec. 11 1828.
- Chatterley—see Bath Nov. 20 1810.
- Chaubert—see vol. 10 p. 198.
- Cheap Living—D. L. Oct. 21 1797.
- Cheats — see vol. 1 p. 34 — L. I. F. Nov. 26 and May 29 1720-1721—L. I. F. Dec. 11 1727.
- Cheats of Scapin — D. G. 1677 — Hay. Dec. 3 1705 — L. I. F. May 21 and Nov. 13 1724 — C. G. Nov. 13 1738 — C. G. Jan. 15 1776—C. G. May 18 1789—Hay. July 13 1808 — C. G. Nov. 6 1812.
- Chelsea Pensioner—C. G. May 6 1779.
- Cheque on my Banker—(compressed to 2 acts from Wanted a Wife)—D. L. Aug. 13 1821.
- Cherokee—D. L. Dec. 20 1794.
- Chetwood's bt.—C. G. Jan. 12 1741.
- Child of Chance—Hay. July 8 1812.
- Child of Nature—C. G. Nov. 28 1788—Hay. Aug. 11 1790—D. L. April 16 1795.
- Children in the Wood—Hay. Oct. 1 1793—C. G. Oct. 16 1806—D. L. Jan. 16 1818.
- Children, or Give them their Way—D. L. April 28 1800.

- Chimera—L. I. F. Jan. 19 1721.
- Chimney Corner—D. L. Oct. 7 1797.
- Chinese Festival—D. L. Nov. 8 1755.
- Chinese Orphan—see D. L. April 21 1759.
- Chip of the Old Block—Hay. Aug. 22 1815.
- Chit Chat, by Killegrew—D. L. Feb. 14 1719.
- Chit Chat (Interlude)—C. G. April 20 1781.
- Choice, by Murphy—D. L. March 23 1765—C. G. March 30 1772.
- Choice of Harlequin—C. G. Dec. 26 1781.
- Choleric Fathers—C. G. Nov. 10 1785.
- Choleric Man—D. L. Dec. 19 1774.
- Christian turn'd Turk—see vol. 10 p. 94.
- Christian Hero—D. L. Jan. 13 1735.
- Christmas Tale—D. L. Dec. 27 1773.
- Chrononhotonthologos — Hay. Feb. 22 1734—C. G. April 21 1772—C. G. May 3 1779—Hay. Aug. 13 1783—Hay. Aug. 27 1788—Hay. Aug. 9 1806—D. L. June 30 1815.
- Cibber Colley — for his quarrel with Pope, see D. L. Jan. 16 1717—for his pleading against Sir Richard Steele, see Feb. 17 1728 — for his conduct as manager, see end of D. L. 1731-1732—for his retirement and characters, see 1732-1733 —for his return to the stage, see D. L. Oct. 31 1734—for his final retirement, see C. G. 1744-1745—for his alteration of King John, see Historical Register at Hay. 1737.
- Cibber Mrs.—Theophilus Cibber's 1st wife —see D. L. 1732-1733.
- Cibber Mrs.—his 2d wife—her characters—D. L. 1765—1766.
- Cibber Theophilus—account of him and his wife at end of D. L. 1737-1738—his death and characters, Hay. 1758.
- Cicilia and Clorinda—see vol. 1 pp. 391-2.
- Cinderella, or the Fairy, &c.—C. G. April 13 1830
- Cinna's Conspiracy—D. L. Feb. 19 1713.
- Cinthia and Endimion—D. L. 1697.
- Circassian Bride—D. L. Feb. 23 1809.
- Circe—D. G. 1677—L. I. F. July 14 1704—L. I. F. April 11 1719.
- Citizen—D. L. July 2 1761—C. G. Nov. 15 1762—C. G. Dec. 5 1775—Hay. June 30 1777—D. L. April 5 1780—C. G. Feb. 23 1788—D. L. Oct. 28 1813—C. G. June 2 1818.
- Citizen's Daughter—see vol. 10 p. 190.
- Citizen turned Gentleman, or Mamamouchi—D. G. 1671.
- City Bride—L. I. F. 1696.

- City Customs—D. L. June 30 1703.
- City Farce—see vol. 10 p. 166.
- City Heiress—D. G. 1681—Hay. July 10 1707.
- City Lady—L. I. F. 1697.
- City Madam—D. L. April 29 1783—see Riches.
- City Match—see D. L. April 15 1755.
- City Night-Cap—see Dodsley 1744—vol. 9.
- City Politics—T. R. 1683—D. L. July 11 1712—L. I. F. July 10 1717.
- City Ramble, or Playhouse Wedding—D. L. Aug. 17 1711.
- City Ramble, or Humours of the Compter—L. I. F. June 2 1715.
- City Wit—see vol. 10 p. 36.
- Clandestine Marriage—D. L. Feb. 20 1766—C. G. Jan. 9 1768—C. G. Nov. 30 1770—D. L. Nov. 20 1775—Hay. Aug. 19 1784—C. G. Nov. 27 1789—D. L. June 15 1798—D. L. May 6 1802—D. L. May 22 1804—Hay. Sep. 3 1806—D. L. C. May 14 1810—C. G. Sep. 15 1813—D. L. June 2 1817—C. G. Sep. 18 1818—Hay. Sep. 11 1824—C. G. Jan. 9 1828.
- Clancy Dr., when blind, acted in *Œdipus*—D. L. April 2 1744.
- Clari—C. G. May 8 1823.
- Claricilla—see vol. 1 p. 36 and p. 391.
- Clarke's characters—C. G. 1785-1786.
- Clementina—C. G. Feb. 23 1771.
- Clemenza—Bath June 1 1822.
- Cleomenes—T. R. 1692—D. L. Aug. 8 1721.
- Cleone—C. G. Dec. 2 1758—Bath Dec. 21 1782—D. L. Nov. 22 and 24 1786.
- Cleonice—C. G. March 2 1775.
- Cleopatra by Daniel—see vol. 9 p. 581.
- Cleopatra by May—see vol. 10 p. 49.
- Clive Mrs.—her characters—D. L. 1768-1769.
- Cloacina—see vol. 10 p. 190.
- Clock Case—C. G. May 2 1777.
- Club of Fortune Hunters—D. L. April 28 1748.
- Clun—see T. R. Aug. 3. 1664.
- Coalition by Graves—see vol. 10 p. 201.
- Coalition by Macnally—C. G. May 19 1783.
- Coalition between Patentees of D. L. and C. G.—see D. L. 1778-1779.
- Cobler—D. L. Dec. 9 1774.

- Cobler of Castlebury—C. G. April 27 1779.
- Cobler of Preston, by Bullock—L. I. F. Jan. 24 1716—C. G. April 7 1738—C. G. May 23 1759.
- Cobler of Preston, by Johnson—D. L. Feb. 3 1716—D. L. Sept. 29 1817.
- Cobler's Opera—L. I. F. April 26 1728—C. G. April 24 1739.
- Coffeehouse, by Miller—D. L. Jan. 26 1738.
- Coffeehouse Politician—L. I. F. Dec. 4 1730.
- Collier Jeremy—his View of the Immorality and Profaneness of the Stage—see end of 1697.
- Collier William—gets possession of D. L. Nov. 22 1709—extorts a pension from the actors in 1711-1712—becomes a non-entity in 1714-15.
- Collins—1st app. at D. L. Oct. 2 1802—died in May 1806.
- Colman the Elder sold his share of the Patent of C. G.—at end of 1773-1774.
- Colman the Younger—for his Random Records see the end of Hay. 1830.
- Colonel—C. G. May 4 1830.
- Columbus—C. G. Dec. 1 1792—C. G. June 25 1816—Bath May 5 1823.
- Combat of Love and Friendship—see vol. 10 p. 127.
- Come and See—Hay. July 18 1814.
- Comedy of Errors—D. L. Nov. 11 1741—C. G. April 24 1762—C. G. June 3 1793—C. G. June 2 1798—C. G. Jan. 9 1808—C. G. April 17 1811—for an account of the play, see C. G. Jan. 22 1779.
- Comedy of Errors, as Opera—C. G. Dec. 11 1819—D. L. June 1 1824.
- Come if you Can—Hay. June 14 1824.
- Comer—Bath Dec. 16 1813—C. G. Oct. 4 1819.
- Comfortable Lodgings—D. L. March 10 1827.
- Comical Gallant—D. L. 1702.
- Comical Lovers, or Marriage a-la-Mode—Hay. Feb. 4 1707—D. L. Oct. 8 1720—D. L. March 10 1746—D. L. March 9 1752.
- Comical Revenge, or Love in a Tub—L. I. F. 1664—Hay. Dec. 14 1706—D. L. Jan. 10 1713—D. L. Sept. 29 1720—D. L. Nov. 26 1726—for the plot, see vol. 10 p. 252.
- Comical Resentment—C. G. March 26 1759.
- Commissary—Hay. 1765—C. G. May 1 1771—Hay June 17 1774—C. G. April 1 1788—Hay. June 25 1793.

- Committee—T. R. 1665—Hay. Dec. 2 1706—D. L. Oct. 29 1720—L. I. F. March 21 1732—D. L. Jan. 6 1742—C. G. Oct. 11 1749—D. L. Dec. 29 1760—D. L. April 21 1778—D. L. Feb. 7 1788.
- Committee Man Curried—see vol. 10 p. 121.
- Commonwealth of Women—T. R. 1685.
- Comparison between the two Stages—see end of 1702.
- Compromise—L. I. F. Dec. 15 1722.
- Comus in 3 acts as first piece—D. L. March 4 1738—C. G. March 3 1744—D. L. Nov. 28 1752—C. G. April 9 1755—C. G. Jan 18 1760—reduced to 2 acts C. G. Oct 16 1773—D. L. May 1 1775—C. G. March 16 1776—D. L. Dec. 22 1777—C. G. March 23 1784—D. L. May 15 1786—C. G. April 20 1803—C. G. June 5 1812—C. G. May 12 1829.
- Conceited Pedlar—see vol. 10 p. 47.
- Confederacy—Hay. Oct. 30 1705—D. L. Dec. 17 1709—L. I. F. March 28 1720—L. I. F. Dec. 16 1725—D. L. Dec. 8 1739—D. L. Feb. 24 1746—D. L. Oct. 27 1759—D. L. Dec. 8 1769—C. G. Nov. 16 1770—D. L. April 9 1778—Hay. Aug. 21 1781—Hay. June 11 1785—D. L. Nov. 24 1796—C. G. Dec. 16 1807—D. L. C. Jan. 12 1810—C. G. April 10 1810—D. L. May 20 1817—C. G. Nov. 10 1819—D. L. Nov. 2 1825.
- Confederates, by Breval—see D. L. Jan. 16 1717.
- Confession—see Cumberland's Posthumous Works—1812-1813.
- Confined in Vain—see vol. 10 p. 226.
- Conflict, or Love, Honour and Pride—see vol. 7 p. 399.
- Congreve—see Old Batchelor T. R. 1693, and Way of the World L. I. F. 1700.
- Conjectures—Hay. June 15 1830.
- Conjuror F.—D. L. April 29 1774.
- Connoisseur—D. L. Feb. 20 1736.
- Conquest of Algiers—(altered from Ramah Droog)—Bath Nov. 16 1816.
- Conquest of Canada—see vol. 10 p. 184.
- Conquest of China—D. G. 1674.
- Conquest of Granada—T. R. 1670—D. L. March 5 1709.
- Conquest of Spain—Hay. May — 1705.
- Conquest of Taranto—C. G. April 15 1817.
- Conscience—D. L. Feb. 21 1821.
- Conscience, by Iffland—see vol. 10 p. 221.

- Conscious Lovers**—D. L. Nov. 7 1722—L. I. F. Nov. 23 1730
 —D. L. Feb. 9 1736 — C. G. March 9 1741—D. L. March
 12 1747—D. L. Oct. 3 1751—C. G. April 25 1758—D. L.
 Oct. 2 1759—C. G. Oct. 5 1763—D. L. April 4 1766—C. G.
 Oct. 7 1774—D. L. Oct. 25 1776—D. L. Jan. 6 1780—
 C. G. March 27 1787—D. L. Dec. 20 1796—C. G. Nov. 18
 1797—C. G. Jan. 16 1810—Bath April 25 1818.
- Consequences**—see vol. 10 p. 201.
- Conspiracy, by Jephson**—D. L. Nov. 15 1796.
- Conspiracy, by H. Killegrew**—see vol. 10 p. 109.
- Conspiracy, by Whitaker**—D. G. 1680.
- Conspiracy Discovered, or French Policy Defeated**—D. L. Aug. 4
 1746.
- Conspiracy of Byron**—see vol. 9 p. 583.
- Constant Couple**—D. L. 1699—L. I. F. March 22 1731—D. L.
 March 22 1739—C. G. Nov. 21 1740—D. L. Jan. 4 1742
 —D. L. March 17 1743—D. L. Dec. 12 1749—C. G. Nov.
 1 1754—D. L. April 1 1762—D. L. March 12 1771—D. L.
 May 8 1776—D. L. April 16 1779—C. G. March 29 1785
 —D. L. May 2 1788—Hay. July 30 1789—D. L. Oct. 9
 1805—Bath Dec. 6 1817—Hay. Aug. 9 1820.
- Constantine, by Lee**—T. R. 1684.
- Constantine, by Francis**—C. G. Feb. 23 1754.
- Constantine Paleologus**—see Miss Baillie 1811-1812.
- Constant Lovers**—see vol. 2 p. 529.
- Constant Maid**—see vol. 9 p. 557.
- Constant Nymph**—D. G. 1677.
- Consultation**—Hay. April 24 1705.
- Contending Brothers**—see Brooke 1777-1778.
- Contented Cuckold**—see vol. 10 p. 149.
- Contract, by —**—L. I. F. April 30 1731.
- Contract, by Dr. Franklin**—Hay. June 12 1776.
- Contract, or Female Captain**—D. L. April 5 1779.
- Contrariety**—see vol. 10 p. 204.
- Contrast, or Jew and Married Courtezan**—D. L. May 12 1775.
- Contrast**—1790—see vol. 10 p. 199.
- Contrivances**—D. L. Aug. 9 1715—D. L. Aug. 5 1729—D. L.
 Jan. 17 1746—C. G. March 25 1761—D. L. April 20 1761
 —C. G. April 23 1773—C. G. May 6 1785—Bath June 16
 1819.
- Conway's characters**—Bath 1820-1821.

- Cooke's characters—C. G. 1809-1810.
- Cooper—Hay. June 1772.
- Cooper John—made his 1st app. at D. L. Nov. 1 1820.
- Coquet, by Molloy—L. I. F. April 19 1718.
- Coriolanus, by Tate—see Ingratitude of a Commonwealth—T. R. 1682.
- Coriolanus, by Dennis—see Invader of his Country—D. L. Nov. 11 1719.
- Coriolanus, by Thompson—C. G. Jan. 13 1749.
- Coriolanus, by Sheridan—C. G. Dec. 10 1754—C. G. March 14 1758.
- Coriolanus, by J. P. Kemble—D. L. Feb. 7 1789—D. L. May 29 1804—C. G. Nov. 3 1806—Bath Jan. 14 1817.
- Coriolanus, by Shakspeare (only)—D. L. Jan. 24 1820.
- Cornelia—see 11th vol. of Dodsley, 1744.
- Cornish Comedy—D. G. 1696.
- Cornish Miners—Bath March 19 1829.
- Cornish Shipwreck—Bath June 12 1813.
- Cornish Squire—D. L. Jan. 3 1734.
- Coronation, by Shirley—see vol. 9 p. 558.
- Coronation of George the 4th—July 19 1821—D. L., C. G. and Hay. were opened gratuitously to the public.
- Coronation of David—see vol. 10 p. 184.
- Corsicans—see vol. 10 p. 209.
- Cortez—C. G. Nov. 5 1823.
- Costly Whore—see vol. 10 p. 106.
- Cottage, by Smith 1796—see vol. 10 p. 204.
- Cottage Maid—C. G. June 3 1791.
- Cottagers (C. O.) by Miss Ross—see vol. 10 p. 198.
- Cottagers—see end of C. G. 1767-1768 — and C. G. Nov. 12 1779.
- Cottagers, by Carey—see vol. 10 p. 184.
- Count de Villeroi—see vol. 10 p. 201.
- Count Koenigsmark—see vol. 10 p. 219.
- Counterfeit Bric-a-brac—D. G. 1677.
- Counterfeit, by Franklin—D. L. March 17 1804.
- Counterfeit Heiress—(F. from Love for Money)—C. G. April 16 1762.
- Counterfeits C.—D. G. 1678.
- Counterfeits F.—D. L. March 26 1764.

- Countess of Salisbury—Hay, Aug. 31 1767—D. L. Jan. 20 1768—C. G. Oct. 26 and Nov. 14 1768—C. G. April 7 1777—D. L. March 16 1779—Hay, Aug. 14 1780—D. L. March 6 and April 13 1784—D. L. Dec. 8 1797.
- Count of Anjou—D. L. May 2 1816.
- Count of Burgundy—C. G. April 12 1799.
- Count of Narbonne—C. G. Nov. 17 1781—D. L. March 8 1787—C. G. March 22 1790—D. L. April 30 1798—C. G. Nov. 5 1807.
- Country Attorney—Hay, July 7 1787.
- Country Captain—see vol. 10 p. 73.
- Country Coquet—see vol. 10 p. 178.
- Country Girl—D. L. Oct. 25 1766—D. L. Oct. 18 1785—C. G. June 16 1790—Hay, Aug. 2 1791—C. G. Nov. 23 1805—C. G. May 11 1811—D. L. Nov. 7 1815—C. G. Dec. 6 1828.
- Country House—D. L. June 16 1705—C. G. April 18 1735—C. G. April 3 1758.
- Country Inn—see Miss Baillie—1811-1812.
- Country Innocence—T. R. 1677.
- Country Lasses—D. L. Feb. 4 1715—D. L. July 4 and Aug. 9 1729—G. F. Dec. 3 1734—C. G. March 27 1739—C. G. Jan. 6 1756—C. G. Nov. 26 1763—Bath Dec. 7 1813.
- Country Madcap—D. L. June 7 1770—C. G. Dec. 12 1770—C. G. April 14 1777—C. G. May 9 1786.
- Country Wake—L. I. F. 1696—Hay, Feb. 18 1710—reduced to one act at D. L. Oct. 6 1711—as F.—C. G. March 18 1760.
- Country Wedding F.—D. L. July 27 1714.
- Country Wedding, by Hawker—see L. I. F. May 6 1729.
- Country Wedding, or the Cocknies Bit—see ditto.
- Country Wife—T. R. 1673—D. L. April 14 1709—D. L. May 18 1715—L. I. F. Oct. 4 1725—D. L. Feb. 4 1735—C. G. Jan. 12 1742—D. L. Nov. 28 1748.
- Country Wife, as Farce—D. L. April 26 1765—C. G. April 13 1768—C. G. Dec. 16 1776—C. G. Feb. 7 1786.
- Country Wit—D. G. 1675—D. L. Feb. 6 1708—D. L. Dec. 6 1709—D. L. Jan. 20 1727.
- Courage Rewarded—see vol. 10 p. 205.
- Courageous Turk—see vol. 10 p. 4.
- Court and Country, or the Changelings—see vol 10 p. 171.
- Court Beggar—see vol. 10 p. 35.
- Courtney, Earl of Devonshire—see vol. 10 p. 152.

- Court of Alexander—see vol. 5 p. 288.
- Court Secret—T. R. 1682.
- Courtship a-la-Mode—D. L. July 9 1700.
- Covent Garden C. by Nabbes—see vol. 10 p. 61.
- Covent Garden differences—between the Proprietors and 8 Actors
—see end of 1799-1800.
- Covent Garden opened—Dec. 7 1732—burnt on the night of Sep.
19 1808—new theatre opened Sep. 18 1809.
- Covent Garden Theatre—Dramatic Satire at C. G. April 8 1752.
- Covent Garden Tragedy—D. L. June 1 1732.
- Coventry Act—see vol. 10 p. 201.
- Cow Doctor—see vol. 10 p. 231.
- Coxcomb—T. R. 1682.
- Cozeners—Hay. Aug. 3 1774—C. G. April 10 1792 — D. L.
Nov. 8 1800.
- Cozening, or Half an Hour in France—C. G. May 22 1819.
- Crawford Mrs.—her characters— C. G. 1797-1798.
- Creusa—D. L. April 20 1754.
- Crime from Ambition—see vol. 10 p. 220.
- Crisis—D. L. May 1 1778.
- Critic—D. L. Oct. 29 1779—Hay. Aug. 29 1783—C. G. Feb.
21 1785—D. L. May 12 1797 — C. G. April 30 1800—
C. G. May 10 1809—D. L. C. May 22 1809—C. G. Nov.
6 1818—C. G. June 6 1826—D. L. Dec. 31 1827.
- Critic upon Critic—see vol. 10 p. 197.
- Croaking (Interlude from Good-natured Man)—D. L. C. May 2
1810.
- Cræsus—see vol. 10 p. 31.
- Cromwell — Life and Death of Thomas Lord Cromwell — see
vol. 2 p. 530.
- Cross Mrs.—her characters—L. I. F. 1723-1724.
- Cross Partners—Hay. Aug. 23 1792.
- Cross Purposes—C. G. Dec. 8 1772—D. L. Dec. 10 1789—C. G.
Oct. 5 1790—Bath Jan. 22 1821.
- Cross the Prompter—see D. L. April 17 1754.
- Cross' Dramas—see vol. 8 p. 347.
- Crotchet Lodge—C. G. Feb. 17 1795—D. L. Dec. 13 1813.
- Crowne—see vol. 1 pp. 304, 415—and vol. 2 p. 144.
- Cruel Brother—see vol. 10 p. 79.
- Cruel Gift—D. L. Dec. 17 1716.

- Cruelty of the Spaniards in Peru—see vol. 1 p. 38.
- Crusade—C. G. May 6 1790.
- Cry to-day and Laugh to-morrow—D. L. Nov 29 1816.
- Cuckold in Conceit—Hay. March 22 1707.
- Cuckold's Haven—T. R. 1685.
- Cumberland's Posthumous Plays—1812-1813.
- Cunning Lovers—see vol. 10 p. 128.
- Cunning Man—D. L. Nov. 21 1766.
- Cupid and Psyche—D. L. Feb. 4 1734.
- Cupid's Revenge—L. I. F. 1668.
- Cupid's Revenge F.—Hay. July — 1772.
- Cupid's Whirligig—see vol. 10 p. 93.
- Cure for a Coxcomb—C. G. May 15 1792.
- Cure for a Cuckold—see City Bride—L. I. F. 1796.
- Cure for a Scold — D. L. Feb. 25 1735 — C. G. March 27 and April 26 1750.
- Cure for Jealousy—L. I. F. 1701.
- Cure for the Heart-Ache — C. G. Jan. 10 1797 — D. L. Oct. 6 1813.
- Cure of Saul—see end of C. G. 1770-1771.
- Curfew—D. L. Feb. 19 1807—C. G. March 27/1817.
- Curiosity by Lathom—see vol. 10 p. 222.
- Curiosity by King of Sweden—C. G. April 17 1798.
- Curiosity Cured—D. L. July 21 1825.
- Custom of the Country—revived at T. R. Jan. 2 1667 — for the plot see Love makes a Man D. L. 1701.
- Custom of the Country (Bickerstaff's Burial)—D. L. May 5 1715.
- Custom's Fallacy—see vol. 10 p. 226.
- Cutter of Colman Street—L. I. F. Dec. 16 1661—L. I. F. Oct 5 1702—D. L. Aug. 1 1712—L. I. F. Jan. 3 1723 — for the plot see vol. 10 p. 62.
- Cymbeline, by Shakspeare—Hay. Nov. 8 1744 — C. G. April 7 1746—D. L. Nov. 28 1761 — C. G. Dec. 28 1767 — D. L. Dec. 1 1770 — Hay. Aug. 9 1782 — C. G. Oct. 18 1784 — D. L. Nov. 21 1785—D. L. Jan. 29 and March 20 1787 — C. G. May 13 1800 — C. G. Jan. 18 1806 — C. G. June 3 1812 — C. G. May 29 1816 — C. G. June 2 1825 — D. L. Feb. 9 1829—for the foundation of the plot, see D. L. Nov. 28 1761.
- Cymbeline by Brooke—see end of 1777-1778.

- Cymbeline, by D'Urfey—see Injured Princess T. R. 1682—Cymbeline at C. G. March 20 1738.
- Cymbeline, by Hawkins—C. G. Feb. 15 1759.
- Cymon—D. L. Jan. 2 1767 — C. G. March 27 1784 — D. L. C. Dec. 31 1791—C. G. Nov. 20 1815 in 3, and then in 2 acts—C. G. April 7 1827.
- Cynick—G. F. Feb. 22 and 23 1731.
- Cynthia's Revels—see Ben Jonson 1815-1816—vol. 2.
- Cyrus—C. G. Dec. 3 1768—D. L. March 13 1776—C. G. May 30 1794.
- Cyrus the Great—L. I. F. 1696.
- Czar—C. G. March 8 1790.
- Czar by Cradock—see vol. 10 p. 244.
- Czar of Muscovy—L. I. F. 1701.

D.

- Dagobert King of the Franks—see vol. 10 p. 217.
- Dame Dobson—T. R. 1684.
- Damn—as condemn only—see C. G. Feb. 29 1812.
- Damoiselle—see vol. 10 p. 38.
- Damon and Daphne—D. L. May 7 1733.
- Damon and Phillida—see vol. 3 p. 233—D. L. Feb. 23 1769.
- Damon and Pithias—see 1st vol. of Dodsley 1744.
- Damon and Pythias—C. G. May 28 1821.
- Dance in Macbeth—see Bath April 12 1803.
- Dance Miss—see end of Bath 1822-1823.
- Dancer Mrs.—see Mrs. Crawford.
- Daniel—see Miss More 1781-1782.
- Daphne and Amintor—D. L. Oct. 8 1765.
- Darby's Return—see vol. 10 p. 227.
- Darius by Crowne—T. R. 1688.
- Darius by the Earl of Sterline—see vol. 10 p. 31.
- Darkness Visible—Hay. Sep. 23 1811—C. G. June 10 1813.
- Dash, or Who but He?—D. L. Oct. 20 1804.
- Daughter to Marry—Hay. June 16 1828.
- Davenport Mrs.—see end of L. I. F. 1663.
- Davenport Mrs.—her characters—C. G. 1829-1830
- David and Bethsabe—see Hawkins 1773.
- David and Goliath—see Miss More 1781-1782.

- David Rizzio—D. L. June 17 1820.
- Davies T.—for some of his mistakes, see end of D. L. 1777-1778.
- Davison Mrs.—made her 1st app. at D. L. Oct. 8 1804, as Miss Duncan.
- Day after the Wedding—C. G. May 18 1808—Hay. Sept. 7 1809.
- Day at Rome—C. G. Oct. 11 1798.
- Day in London—D. L. April 9 1807.
- Day in Turkey—C. G. Dec. 3 1791.
- Days of Yore—C. G. Jan. 13 1796.
- Deaf and Dumb — D. L. Feb. 24 1801 — Bath Dec. 3 1801—
D. L. May 22 1806—Hay. Sept. 2 1814—D. L. May 27
1816—C. G. Nov. 22 1826.
- Deaf Lover — C. G. Feb. 2 1780 — D. L. Feb. 4 1784 — D. L.
Feb. 20 1790—C. G. Feb. 2 1792—C. G. March 9 1819.
- Deaf Indeed—D. L. Dec. 4 1780.
- Deaf as a Post—D. L. Feb. 15 1823.
- Dead Alive—Hay. June 16 1781—Hay. July 27 1797—C. G.
June 8 1814.
- Death of Bucephalus—see vol. 7 p. 133.
- Death of Captain Cook—C. G. March 24 1789.
- Death of Cæsar, by Voltaire—see vol. 3 p. 95.
- Death of Capt. Faulknor—C. G. May 6 1795.
- Death of Robert, Earl of Huntington—see vol. 9 p. 451.
- Debauchee, or Credulous Cuckold—D. G. 1677—D. L. Aug. 4
1708.
- Debauchees, by Fielding—D. L. June 1 1732—D. L. Oct. 17
1745.
- Deborah, or a Wife for you all—D. L. April 6 1733.
- Debtor and Creditor—C. G. April 20 1814.
- Deceiver Deceived—L. I. F. 1698.
- December and May—C. G. May 16 1818.
- Decoy, or Harlot's Progress—G. F. Feb. 5 1733.
- Deception—D. L. Oct. 28 1784.
- Deformed Transformed—see vol. 9 p. 140.
- Delane's characters—C. G. 1749-1750.
- Delays and Blunders—C. G. Oct. 30 1802.
- Delinquent—C. G. Nov. 14 1805.
- Delusion (altered from Students of Salamanca)—C. G. March 4
1813.

- Democratic Rage—see vol. 10 p. 201.
- Demetrius—see vol. 10 p. 184.
- De Monfort or Montfort—D. L. April 29 1800—D. L. Nov. 27 1821—Bath June 19 1822.
- Dependent—D. L. Oct. 20 1795.
- Deposing and Death of Queen Gin—Hay. 1736.
- Dennis—Hay. Dec. 18 1733.
- Der Freischutz—C. G. Oct. 14 1824—D. L. Nov. 10 1824.
- Deserted Daughter—C. G. May 2 1795.
- Deserter—D. L. Nov. 2 1773—D. L. Sep. 22 1796—C. G. Nov. 25 1813—C. G. June 1 1825.
- Desert Island—D. L. Jan. 24 1760.
- Deserter of Naples—D. L. June 2 1788.
- Deserts of Arabia—C. G. Nov. 20 1806.
- Deserving Favourite—see vol. 10 p. 24.
- Destruction of Jerusalem—in 2 parts at T. R. 1677—2d part received at D. L. July 1 1712.
- Destruction of Troy—D. G. 1678.
- Deuce is in him—D. L. Nov. 4 1763—C. G. April 20 1771—C. G. Nov. 14 1782—Hay. July 23 1785—D. L. April 28 1790—D. L. May 1 1797—D. L. Dec. 11 1813—D. L. Oct. 23 1817.
- Device, or Deaf Doctor—C. G. Sep. 27 1779.
- Devil of a Duke, or Trappolin's Vagaries—D. L. Sep. 23 1732.
- Devil of a Wife—T. R. 1686—L. I. F. April 6 1724.
- Devil's an Ass—see T. R. 1682.
- Devil's Bridge—by D. L. C. May 6 1812—C. G. April 11 1818.
- Devil's Law-case—see vol. 10 p. 16.
- Devil's Elixir—C. G. April 20 1829.
- Devil in the Wine Cellar, altered from Walking Statue—Hay. July 25 1786.
- Devil to Pay—D. L. Aug. 6 1731—C. G. April 11 1758—D. L. Nov. 24 1773—D. L. April 9 1779—Bath Feb. 9 1782—C. G. April 11 1785—C. G. March 1 1787—D. L. Dec. 17 1788—C. G. May 9 1828.
- Devil upon two Sticks—Hay. May 30 1768—Hay. Sep. 11 1780—C. G. June 11 1787.
- Diamond cut Diamond, or Venetian Revels—C. G. May 23 1797.
- Didier Mrs.—see Bath Feb. 17 1807.
- Dido and Æneas—Hay. Jan. 12 1734.
- Dido (Burlesque Opera)—Hay. July 24 1771.

- Dido, by Marlowe—see Old Plays 1823-1824.
- Dido, by Reed—D. L. March 28 1767—D. L. April 28 1797.
- Dido Queen of Carthage Op.—by D. L. C. May 23 1792.
- Different Widows—L. I. F. 1703.
- Difficulty in arranging plays without the playbills—see vol. 1 p. 109.
- Difficulty of arranging the names of the performers in the bills—see D. L. C. April 28 1792.
- Difficulty of finding letters sufficiently large for the principal performers—see vol. 4 p. 374.
- Digges—his characters—Hay. 1781.
- Dimond's characters—see Bath 1800-1801.
- Dirce, or Fatal Urn—D. L. June 2 1821.
- Disagreeable Surprise—D. L. Dec. 1 1819.
- Disappointed Gallant, or Buckram in Armour—see vol. 7 p. 133.
- Disappointment by Southerne—T. R. 1684.
- Disbanded Officer—Hay. July 23 1786.
- Discarded Secretary—see vol. 10 p. 210.
- Discovery—D. L. Feb. 3 1763—D. L. Jan. 20 1776—D. L. Feb. 3 1779—C. G. Nov. 29 1782—D. L. April 21 1806.
- Disguise—see vol. 10 p. 195.
- Disinterested Love—C. G. May 30 1798.
- Dissembled Wanton—L. I. F. Dec. 14 1726.
- Dissipation—D. L. March 9 1781.
- Distracted State—see vol. 10 p. 75.
- Distressed Baronet—D. L. May 11 1787.
- Distressed Family—Hay. July 9 1791.
- Distressed Innocence—T. R. 1691.
- Distressed Mother—D. L. March 17 1712—C. G. Jan. 16 1735—C. G. Nov. 29 1742—C. G. April 4 1747—D. L. March 10 1748—C. G. Dec. 18 1750—D. L. Dec. 10 1751—C. G. April 30 1753 *with large and small letters according to the rank of the different performers*—D. L. Oct. 29 1754—D. L. Dec. 8 1764—C. G. Jan. 7 1775—D. L. Feb. 6 1775—C. G. Nov. 19 1778—D. L. March 29 1781—D. L. March 4 1786—D. L. Jan. 6 1802—C. G. Dec. 21 1803—C. G. Sept. 16 1816—D. L. Oct. 22 1818—Bath Jan. 5 1820.
- Distressed Wife—C. G. March 5 1734—revived at C. G. as Modern Wife, April 27 1771.
- Distresses—see vol. 10 p. 83.
- Distress upon Distress—see vol. 10 p. 177.

- Diversions of the Morning—Hay. 1747—D. L. Oct. 17 1758.
- Divorce—D. L. Nov. 10 1781—D. L. April 14 1789—D. L. Nov. 4 1807.
- Doating Lovers—L. I. F. June 23 1715.
- Doctor and Apothecary—D. L. Oct. 25 1788—D. L. June 3 1817.
- Dr. Faustus, by Marlowe }
 Dr. Faustus, by Mountfort } T. R. 1686.
- Dr. Hocus Pocus—Hay. Aug. 12 1814.
- Dr. Last in his Chariot—Hay. 1769—C. G. April 26 1779.
- Dr. Last's Examination—Hay. Aug. 21 1787—D. L. May 4 1790
 —C. G. May 29 1795—D. L. May 15 1801—C. G. C. May 17 1809—Hay. Aug. 21 1809.
- Dodd's characters—D. L. 1795-1796.
- Dodsley's Old Plays—see end of 1743-1744.
- Dog Days in Bond Street—Hay. Aug. 31 1820—Bath Jan. 31 1821—Hay. Sept. 20 1824.
- Dogget—his 1st app. at T. R. seems to have been in 1691—he became joint-manager in 1709-1710—for his characters, see D. L. 1713-1714—for his coat and badge see D. L. Aug. 1 1716.
- Doldrum—C. G. April 23 1796—Hay. Aug. 29 1812.
- Don Carlos, by Lee—D. G. 1676—D. L. July 27 1708.
- Don Carlos, by Lord John Russell—see vol. 10 p. 240.
- Don Giovanni in London—Bath Dec. 11 1820.
- Don Giovanni in Ireland—D. L. Dec. 22 1821.
- Don Giovanni, or the Spectre on Horseback—Bath May 19 1819.
- Don John, or Two Violettas—C. G. Feb. 20 1821.
- Don Juan, or the Libertine Destroyed, Pant—D. L. May 10 1782—D. L. May 22 1789—C. G. May 28 1789.
- Don Pedro, by Cumberland—Hay. July 23 1796.
- Don Pedro, by Lord Porchester—D. L. March 10 1828.
- Don Quixote 1st and 2d parts—T. R. 1694.
- Don Quixote (probably 2d part)—D. L. June 17 1713—C. G. May 17 1739.
- Don Quixote, 3d part—D. L. 1696.
- Don Quixote in England—Hay. about April 1734—D. L. April 6 1752—C. G. May 3 1759—Liverpool June 11 1777.
- Don Sebastian—T. R. 1690—D. L. April 9 1709—L. I. F. Jan. 28 1717—L. I. F. Jan. 28 1717—L. I. F. April 24 1732—C. G. March 12 1744—D. L. Dec. 7 1752—C. G. March 22 1774—C. G. May 26 1794.
- Doom of Devorgoil—see vol. 10 p. 245.

- Dorset Garden—opened Nov. 7 1671.
- Dorval—see vol. 10 p. 184.
- Double Deception—D. L. April 28 1779.
- Double Dealer—T. R. 1693—L. I. F. Oct. 18 1718—D. L. Jan. 10 1738—C. G. Jan. 18 1745—C. G. April 5 1749—C. G. Nov. 28 1754—D. L. Oct. 29 1756—D. L. March 23 1773—C. G. March 5 1776—Hay. Sept. 2 1776—C. G. Dec. 17 1776—C. G. March 19 1782—D. L. Dec. 3 1784—D. L. Feb. 27 1802.
- Double Deceit (C. by Popple)—C. G. April 25 1735.
- Double Disappointment—D. L. March 18 1746—D. L. Oct. 16 1752—C. G. March 22 1759—D. L. Nov. 7 1767.
- Double Disguise—D. L. March 8 1784.
- Double Distress—L. I. F. 1701.
- Double Falsehood—D. L. Dec. 13 1727—C. G. Dec. 13 1740—C. G. April 24 1767—D. L. March 31 1770—C. G. June 6 1791—Bath May 23 1793.
- Double Gallant—Hay. Nov. 1 1707—C. G. Nov. 21 1734—D. L. Jan. 8 1739—C. G. Dec. 17 1744—D. L. Dec. 14 and 17 1750—D. L. Oct. 11 1759—D. L. Jan. 16 and Feb. 15 1770—D. L. April 19 1779—C. G. March 18 1780—D. L. Nov. 8 1788—C. G. May 11 1791—D. L. C. April 10 1792—C. G. Feb. 6 1798—D. L. Jan. 20 1801—D. L. March 29 1817.
- Double Marriage—T. R. 1683.
- Double Mistake—C. G. Jan. 9 1766.
- Doubtful Heir—see vol. 9 p. 559.
- Doubtful Son—Hay. July 3 1810 — Bath Jan. 1 1811 — Bath Jan. 4 1814.
- Douglas—C. G. March 14 1757 — D. L. Jan. 11 1760 — D. L. Dec. 1 1769—C. G. April 8 1775 — C. G. Jan. 15 1776 — Hay. June 2 1780—D. L. Dec. 4 1780—D. L. Dec. 22 1783 —C. G. Nov. 13 1783—D. L. Jan. 2 1784 — C. G. Dec. 28 1787—C. G. Oct. 26 1796 — C. G. Oct. 23 1797 — C. G. Oct. 6 1803 — D. L. May 6 1818 — C. G. June 2 1818 — C. G. June 9 1819.
- Downes—see end of Hay. 1705-1706.
- Dowton made his 1st app. at D. L. Oct. 11 1796.
- Downfall of Robert Earl of Huntington—see vol. 9 p. 450.
- Dragon of Wantley—C. G. Oct. 26 1737—D. L. Feb. 2 1743—D. L. March 7 1747 — C. G. May 4 1762 — C. G. Nov. 18 1767—C. G. April 7 1774—C. G. March 18 1782.
- Dramatic Puffers—C. G. Feb. 9 1782.
- Dramatist—C. G. May 15 1789—D. L. May 4 1807.

- Dream—see Miss Baillie 1811-1812.
- Dreamer Awake—C. G. May 6 and 28 1791.
- Drummer—D. L. March 10 1716—L. I. F. Feb. 2 1722—D. L. Oct. 3 1738—C. G. Jan. 23 1745 — D. L. Oct. 25 1754 — C. G. Jan. 28 1762—D. L. Jan. 29 1762—D. L. Nov. 6 1771 —in 2 acts C. G. April 24 1786—Bath March 6 1790 — in 3 acts D. L. Dec. 13 1794.
- Drunkard—see vol. 10 p. 226.
- Drury Lane — in 1696 the Theatre Royal was called the T. R. in D. L. — it was materially altered and enlarged in 1762-1763—it was pulled down in the summer of 1791—the new theatre was opened (for plays) April 21 1794 — it was burnt Feb. 24 1809—it was rebuilt, and opened Oct. 10 1812 — it was kept open all the summer of 1821.
- Drury Lane Committee—closed their management June 9 1810.
- D. L. Company acted at Opera House in Hay. 1791-1792—boxes raised to 6s.—pit to 3s. and 6d.
- D. L. Company at Hay.—June 10 1819.
- Dryden—for his Essay of Dramatick Poesie, see 1668 — for the assault on him in Rose Street, see Loving Enemies D. G. 1680—for his Politics, see Don Sebastian 1690—for the serenity of his dedications, see Love Triumphant T. R. 1693—for his Religion, see Pilgrim D. L. 1700.
- Duel by O'Brien—D. L. Dec. 8 1772.
- Duellist—C. G. Nov. 20 1773.
- Duel, or my Two Nephews—C. G. Feb. 18 1823.
- Duenna—C. G. Nov. 21 1775—C. G. Oct. 31 1789—D. L. May 18 1795—D. L. Nov. 19 1801—Hay. Sep. 20 1820—D. L. March 20 1821—C. G. Dec. 21 1825.
- Duenna (political)—see vol. 10 p. 191.
- Duke and no Duke—T. R. 1685 — Hay. Nov. 16 1705 — C. G. Feb. 5 1733 — D. L. Dec. 27 1749 — C. G. Dec. 9 1775 — D. L. May 3 1784 — C. G. April 18 1786 — C. G. April 8 1797—Hay. Aug. 14 1797.
- Duke of Guise—T. R. 1682—see D. L. Aug. 9 1716.
- Duke of Milan altered by Cumberland—C. G. Nov. 10 1779.
- Duke of Milan altered by * * D. L. March 9 1816—Bath July 5 1816.
- Duke of Savoy—C. G. Sep. 29 1817.
- Duke's Coat—see vol. 10 p. 233.
- Duke's Mistress—see vol. 9 p. 550.
- Dumb Girl of Genoa—Bath April 18 1823.
- Dumb Knight—see 6 vol. of Dodsley 1744.

- Dumb Lady—T. R. 1669.
 Dumb Savoyard and his Monkey—D. L. April 7 1828.
 Dunstall—see C. G. 1778-1779.
 Dupe—D. L. Dec. 10 1763.
 Dupes of Fancy—D. L. C. May 29 1792.
 Duplicity—C. G. Oct. 13 1781—(see Mask'd Friend.)
 D'Urfey—see D. L. June 15 1713.
 Dutchess of Malfy—L. I. F. 1664—Hay. July 22 1707 — for the original cast see vol. 10 p. 16.
 Dutch Lover—D. G. 1673.
 Dutchman—Hay. Sep. 8 1775.
 Dutiful Deception—C. G. April 22 1778.
 Dwarf of Naples—D. L. March 13 1819.
 Dwyer—see end of D. L. 1803-1804.

E

- Each for Himself—D. L. Oct. 24 1816.
 Earl Goodwin—Bath Nov. 3 1789.
 Earl of Essex, by Banks—see Unhappy Favourite.
 Earl of Essex, by Brooke — D. L. Jan. 3 1761 — Hay. Sep. 3 1770.
 Earl of Essex, by Jones — C. G. Feb. 21 1753 — D. L. Oct. 24 1755—D. L. April 27 1773—C. G. Dec. 26 1774 — D. L. Feb. 12 1781—C. G. April 17 1782—C. G. Dec. 31 1790—C. G. Nov. 10 1812—C. G. Dec. 30 1822.
 Earl of Warwick, or British Exile—D. L. June 26 1719.
 Earl of Warwick, by Dr. Franklin—D. L. Dec. 13 1766—C. G. March 22 1770—D. L. March 26 1774—C. G. April 5 1779 — D. L. Nov. 3 1784 — D. L. March 29 1806 — at Opera House, see vol. 8 p. 240—C. G. Dec. 11 1818.
 Earl of Warwick, in 3 acts—C. G. May 24 1796—C. G. Dec. 11 1818.
 East Indian, by Lewis—D. L. April 22 1799.
 East Indian, by — Hay. July 16 1782.
 Eastward Hoe—D. L. Oct. 29 1751 — altered to Old City Manners—D. L. Nov. 9 1775—for the plot see Cuckold's Haven 1685.
 Eccentric Lover—C. G. April 30 1798.
 Edgar and Alfreda—T. R. 1677.
 Edgar and Emmeline—D. L. Jan. 31 1761—C. G. March 26 1768 —D. L. April 27 1795—D. L. May 16 1808.

- Edgar, by Rymer—see vol. 1 p. 223.
- Edgar, or Caledonian Feuds—C. G. May 9 1806.
- Editha—see vol. 10 p. 194.
- Edmead Miss—see D. L. Feb. 26 1799.
- Education—C. G. April 27 1813.
- Edmond, Orphan of the Castle—see vol. 10 p. 216.
- Edward and Eleanora—see C. G. March 29 1739—C. G. March 18 1775—Bath Feb. 12 1780—D. L. Oct. 22 1796.
- Edward the Black Prince—D. L. Jan. 6 1750—C. G. May 15 1778—D. L. Oct. 20 1783—D. L. May 26 1803.
- Edward the Black Prince, altered by Reynolds—D. L. Jan. 28 1828.
- Edward 1st—see vol. 4 p. 132.
- Edward 2d—see 2d vol. of Dodsley 1744.
- Edward 3d (not acted)—see vol. 10 p. 232.
- Edward 3d—T. R. 1691—Hay. March 11 1710.
- Edward 4th—see vol. 9 p. 599—and vol. 10 p. 1.
- Edwin T.—L. I. F. Feb. 24 1724.
- Edwin and Angelina—see vol. 10 p. 204.
- Edwin Mrs.—see Bath 1797-1798—and D. L. March 20 1821.
- Edwin's characters—Hay. 1790.
- Edwy—see vol. 10 p. 193.
- Edwy and Elgiva—D. L. March 21 1795.
- Egan Mrs.—Bath July 8 1813.
- Egleton—see L. I. F. March 31 1722.
- Egleton Mrs.—her characters—C. G. 1732-1733.
- Egyptian Festival—D. L. March 11 1800.
- Elder Brother—see Love makes a Man D. L. 1701.
- Elders—C. G. April 21 1780.
- Eldred—Hay. July 7 1775—C. G. May 1 1776.
- Election C.—see Miss Baillie end of 1811-1812.
- Election, Interlude—D. L. Oct. 21 1774.
- Election of the Managers—Hay. June 2 1784.
- Electra by W. Shirley—see end of C. G. 1762-1763.
- Electra from the Orestes of Voltaire—D. L. Oct. 15 1774.
- Elephant at C. G. Dec. 26 1811.
- Eleventh of June, or Daggerwoods at Dunstable—D. L. June 5 1798.
- Elfrid—D. L. Jan. 3 1710.

- Elfrida—C. G. Nov. 21 1772—C. G. Feb. 23 1779—C. G. April 5 1783—D. L. April 14 1785—C. G. (in 4 acts) Nov. 24 1792.
- Eliza—Opera—see D. L. Jan. 20 1757.
- Ella Rosenberg—D. L. Nov. 19 1807—D. L. May 10 1813—D. L. Nov. 5 1819—C. G. July 6 1824—D. L. Oct. 6 1825.
- Elliston's characters—D. L. 1825-1826.
- Elmerick—D. L. Feb. 23 1740.
- Elmy Mrs.—see end of C. G. 1761-1762.
- Eloisa—C. G. Dec. 23 1786.
- Elopement, by Havard—D. L. April 6 1762-1763.
- Elphi Bey—D. L. April 17 1817.
- Elrington—see L. I. F. Oct. 6 1716.
- Elvira, by Lord Bristol—see vol. 1 p. 63—for the plot, see 12th vol. of Dodsley, 1744.
- Elvira, by Mallet—D. L. Jan. 19 1763.
- Embarcation—D. L. Oct. 3 1799.
- Emery's characters—C. G. 1821-1822.
- Emilia—see vol. 10 p. 187.
- Emigrant in London—see vol. 10 p. 203.
- Emilia Galotti—D. L. Oct. 28 1794.
- Emperour of the East—see 3d vol. of Massinger 1805.
- Emperour of the Moon—T. R. 1687—D. L. Sept. 18 1702—D. L. Sept. 3 1708—L. I. F. June 28 1717—L. I. F. Feb. 6 and Oct. 25 1721—L. I. F. Oct. 30 1731—C. G. Feb. 14 1739—D. L. Dec. 26 1748—C. G. Dec. 26 1748.
- Empress of Morocco F.—see T. R. 1674.
- Empress of Morocco T.—D. G. 1673—D. L. July 10 1708.
- Enchanted Courser—D. L. Oct. 28 1824.
- Enchanted Island (Ballet)—Hay. June 20 1804.
- Enchanted Wood—Hay. July 25 1792.
- Enchanter, or Love and Magic—D. L. Dec. 13 1760.
- Endymion, by Lyly—see vol. 2 of Old Plays 1814-1815.
- England Preserved—C. G. Feb. 21 1795.
- England's Glory—C. G. Oct. 20 1797.
- English Fleet in 1342—C. G. Dec. 13 1803—D. L. June 8 1815
- English Friar—T. R. 1689.
- English Lawyer—T. R. 1678.
- Englishman from Paris, by Murphy—D. L. April 3 1756.
- Englishman in Bordeaux—see vol. 10 p. 181.

- Englishman in Paris—C. G. March 24 1753—D. L. Oct. 20 1753
- Englishman returned from Paris, by Foote—C. G. Feb. 3 1756
—C. G. Nov. 17 1770.
- Englishmen in India—D. L. Jan. 27 1827.
- English Merchant—D. L. Feb. 21 1767—C. G. Oct. 5 1767—
—Hay. July 16 1779 — Hay. July 18 1781 — Hay. June 2
1784—Hay. May 22 1789.
- English Moor—see vol. 10 p. 41.
- English Mounsiour—T. R. Dec. 8 1666—for the plot, see vol. 10
p. 253.
- English Princess—L. I. F. March 7 1667.
- English Readings—Hay. Aug. 7 1787.
- English Tars in America—C. G. March 30 1761.
- English Tavern at Berlin—see vol. 10 p. 198.
- English Traveller—see vol. 6 of Old Plays 1814-1815.
- Ensign—see vol. 10 p. 218.
- Epaulette—Hay. Oct. 22 1825.
- Ephesian Matron, attributed to C. Johnson—D. L. April 17 1732.
- Ephesian Matron, by Bickerstaffe—Hay. Aug. 31 1769—D. L.
May 8 1771.
- Epicaris—D. L. Oct. 14 1829.
- Epiccene—see Silent Woman.
- Eponina—see vol. 10 p. 182.
- Epsom Wells—D. G. 1672—D. L. Dec. 18 1708—D. L. April 2
1715—L. I. F. July 22 1726.
- Errors Excepted—Hay. Aug. 13 1807.
- Escape into Prison—C. G. Nov. 14 1797.
- Escape—Pantomime Interlude—D. L. May 21 1798.
- Escapes, or Water Carrier—C. G. Oct. 14 1801.
- Estcourt's characters—D. L. 1711-1712.
- Esten Mrs.—her characters—C. G. 1793-1794.
- Ethelred—see vol. 10 p. 231.
- Esther—see vol. 10 p. 154.
- Ethwald—see vol. 2 of Miss Baillie end of 1811-1812.
- Etymologist—see vol 10 p. 194.
- Eudora—C. G. Jan. 29 1790.
- Eugenia, by Dr. Francis—D. L. Feb. 17 1752.
- Eugenia, by Hayes and Carr—see vol. 10 p. 184.
- Eunuch, or Darby Captain—D. L. May 17 1737.
- Eunuch T.—see Love and Revenge D. G. 1675.

- Eunuch, translated from Terence—D. L. July 9 1717.
 Euripides—see end of 1781-1782.
 Eurydice Hiss'd, or a Word to the Wise—Hay. 1737.
 Eurydice, or the Devil Henpecked—D. L. Feb. 19 1737.
 Eurydice T.—D. L. Feb. 22 1731—D. L. March 3 1759.
 Evadne, or the Statue—C. G. Feb. 10 1819.
 Evans *Sir* Hugh—see C. G. April 25 1804.
 Evans—see C. G. Oct. 2 1822.
 Evening's Love—T. R. 1668—D. L. Oct 18 1717.
 Every Body Mistaken—L. I. F. March 10 1716.
 Every Day Characters—see vol. 10 p. 226.
 Every Man—see Hawkins 1773.
 Every Man in his Humour — see T. R. 1682 — D. L. Nov. 29 1751 — C. G. Oct. 25 1762 — D. L. Oct. 9 1767 — D. L. Feb. 9 1776—D. L. Jan. 2 1778—C. G. Oct. 1 1779—C. G. May 15 1798—C. G. Dec. 17 1800—D. L. Dec. 10 1802—Bath Feb. 10 1816—D. L. June 5 1816—see Ben Jonson's works 1816—C. G. May 13 1825.
 Every Man in his Humour, revived with *alterations* at L. I. F. Jan. 11 1725.
 Every Man out of his Humour—see T. R. 1682.
 Every one has his Fault — C. G. Jan. 29 1793 — D. L. June 14 1805—C. G. May 22 1810 — Hay. Aug. 22 1810 — D. L. April 2 1814—C. G. June 16 1819—D. L. June 19 1820—Hay. Oct. 7 1823—C. G. June 7 1825—D. L. Nov. 6 1828.
 Every Woman in her Humour—D. L. March 20 1760.
 Example—see T. R. 1682.
 Exchange no Robbery — Hay. Aug. 12 1820 — C. G. June 12 1821—D. L. Feb. 4 1823.
 Exciseman—C. G. Nov. 4 1780.
 Excommunicated Prince—see vol. 10 p. 143.
 Exile acted by C. G. C. Nov. 10 1808 — C. G. Oct. 17 1821 — C. G. June 9 1826.
 Exit by Mistake—Hay. July 22 1816.
 Experiment—see vol. 10 p. 192.
 Eyre—see Hay. July 25 1810.

F

- Factious Citizen—T. R. 1684.
 Fair American—D. L. May 18 1782.
 Fair Captive—L. I. F. March 4 1721.
 Fair Cheating—D. L. June 15 1814.

- Fair Circassian 1720—see vol. 10 p. 156.
- Fair Circassian—D. L. Nov. 27 1781.
- Fair Deserter—Hay. Aug. 24 1816.
- Fair Example—D. L. April 10 1703—L. I. F. Oct. 17 and Dec. 7 1717.
- Fair Favourite—see vol. 10 p. 82.
- Fair Fugitives—C. G. May 16 1803.
- Fair Game—C. G. Dec. 21 1813.
- Fairies—D. L. Feb. 3 1755.
- Fair Maid of the Inn — see vol. 9 of Beaumont and Fletcher 1778.
- Fair Maid of the West—see vol. 9 p. 590.
- Fair of St. Germain—see end of L. I. F. 1718-1719.
- Fair Orphan—see vol. 10 p. 187.
- Fair Parricide—see vol. 10 p. 177.
- Fair Penitent—L. I. F. 1703 — L. I. F. Jan. 11 1718 — D. L. Nov. 12 1725—D. L. April 29 1738—D. L. March 24 1743 —C. G. Nov. 14 1746—D. L. Feb. 1 1748 — C. G. Jan. 19 1751—D. L. Nov. 8 1751 — C. G. Feb. 21 1757 — D. L. Nov. 29 1760—D. L. March 15 1763 — C. G. Nov. 7 1766 —D. L. Nov. 11 1769—Hay. July 9 1770 — C. G. Nov. 10 1775—Hay. Aug. 26 1782 — D. L. Nov. 29 1782 — C. G. April 12 1785—C. G. Nov. 5 1803—Hay. Aug. 30 1811 — D. L. Nov. 15 1814—C. G. March 2 1816—C. G. Dec. 20 1824.
- Fair Quaker of Deal — D. L. Feb. 25 1710 — L. I. F. Nov. 12 1721—D. L. Oct. 20 1730 — C. G. April 13 1748 — D. L. Oct. 7 1755—C. G. April 15 1766—altered as Fair Quaker only D. L. Nov. 9 1773—C. G. April 21 1779—D. L. May 10 1781.
- Fair Quarrel—see vol. 10 p. 14.
- Fairy Favour—see vol. 10 p. 182.
- Fairy Prince—C. G. Nov. 12 1771.
- Fairy Queen—T. R. 1692.
- Fairy Tale—D. L. Nov. 26 1763.
- Fairy Tale—Hay. July 18 1777.
- Faithful General—Hay. Jan. 3 1706.
- Faithful Irishwoman—D. L. March 18 1765.
- Faithful Shepherdess—see 3d vol. of Beaumont and Fletcher 1778.
- Fall of Algiers—D. L. Jan. 19 1825.
- Fall of Jerusalem—see vol. 10 p. 238.
- Fall of Portugal—see vol. 10 p. 229.

- Fall of Saguntum—L. I. F. Jan. 16 1727.
- Fall of the Earl of Essex—G. F. Feb. 1 1731.
- Fall of the Mogul—see vol. 10 p. 227.
- Falls of Clyde—D. L. Oct. 29 1817.
- False Alarms, or My Cousin—D. L. Jan. 12 1807.
- False and True — Hay. Aug. 11 1798 — C. G. April 30 1799—
D. L. May 26 1806.
- False Appearances—D. L. April 20 1789.
- False Colours—by D. L. C. April 3 1793.
- False Concord—C. G. March 20 1764.
- False Count—D. G. 1682—L. I. F. Aug. 11 1715.
- False Delicacy—D. L. Jan. 23 1768—D. L. Oct. 14 1782.
- False Delicacy—not acted—see vol. 10 p. 220.
- False Demetrius—see vol. 2 of Cumberland 1812-1813.
- False Favourite Disgraced—see vol. 10 p. 131.
- False Friend, by Cross—Bath March 7 1812.
- False Friend, by Mrs. Pix—L. I. F. 1699.
- False Friend, by Vanburgh—D. L. 1702—L. I. F. Oct. 14 1724
—C. G. Jan. 28 1752—D. L. March 31 1767—D. L. Oct.
24 1789.
- False Guardians Outwitted—see vol. 10 p. 168.
- False Impressions—C. G. Nov. 23 1797.
- False Shame—see vol. 10 p. 215.
- False One—see vol. 6 p. 46.
- Falstaff—for different performers of the character, see Hay. 1777,
p. 596.
- Falstaff originally called Oldcastle—see vol. 2 p. 533.
- Falstaff's Wedding — D. L. April 12 1766 — Liverpool Aug. 25
1777—D. L. May 11 1803.
- Family Compact—Hay. Sep. 6 1792.
- Family Distress—Hay. June 15 1799.
- Family Jars—Hay. Aug. 26 1822.
- Family Legend—D. L. May 29 1815—Bath March 19 1811.
- Family Party—Hay. July 11 1789.
- Family Quarrels—C. G. Dec. 18 1802.
- Fancies Chaste and Noble—see vol. 2 of Ford's works 1811.
- Fancy'd Queen—C. G. Summer of 1733.
- Farce Writer—C. G. Oct. 5 1815.
- Farmer—C. G. Oct. 31 1787—D. L. May 17 1814—Hay. Aug.
28 1820.

- Farmer's Return from London—D. L. March 20 1762.
- Farmer's Wife—C. G. Feb. 1 1814.
- Farm House—D. L. May 2 1789—C. G. Oct. 16 1795.
- Faro Table by Tobin—see Guardians D. L. Nov. 5 1816.
- Farren—see C. G. 1794-1795.
- Farren William—his 1st app. at C. G. Sep. 10 1818.
- Farren Miss—her characters D. L. 1796-1797.
- Fashionable Friends—D. L. April 22 1802.
- Fashionable Lady, or Harlequin's Opera—G. F. April 2 1730.
- Fashionable Levities—C. G. April 2 1785—in 3 acts C. G. March 31 1792—C. G. May 6 1797 — Hay. Jun 29 1801 — D. L. May 31 1820.
- Fashionable Lover by Cumberland—D. L. Jan. 20 1772—C. G. May 9 1786—C. G. April 9 1808 — Bath Dec. 8 1808 — D. L. Oct. 14 1818.
- Fashionable Lover, or Wit in Necessity—see end of D. L. 1705-1706.
- Fast and Slow—D. L. April 18 1827.
- Fast Asleep—D. L. Nov. 28 1797.
- Fatal Constancy—D. L. April 22 1723.
- Fatal Contract by Hemmings — see Love and Revenge D. G. 1675.
- Fatal Curiosity—Hay. 1736—Hay. Sep. 4 1755 — Hay. June 29 1782—D. L. May 1 1797—Hay. July 13 1808—Bath June 12 1813.
- Fatal Discovery by Home—D. L. Feb. 23 1769—C. G. March 18 1776.
- Fatal Discovery, or Love in Ruins — D. L. 1698 — for plot see vol. 10 p. 185.
- Fatal Dowry — see Fair Penitent L. I. F. 1703 — and Insolvent Hay. 1758.
- Fatal Dowry, altered—D. L. Jan. 5 1825—Bath Feb. 18 1825.
- Fatal Error—see vol. 2 of Victor's works 1776.
- Fatal Extravagance—L. I. F. April 21 1721 — L. I. F. Feb. 21 1730—C. G. May 14 1794.
- Fatal Falsehood, by Hewitt—D. L. Feb. 11 1734.
- Fatal Falsehood, by Miss More—C. G. May 6 1779.
- Fatal Interview—D. L. Nov. 16 1782.
- Fatal Friendship—L. I. F. 1698.
- Fatal Jealousy—D. G. 1672.
- Fatal Legacy—L. I. F. April 23 1723

- Fatal Love by Settle—T. R. 1680.
- Fatal Love, or Degenerate Brother—Hay. 1730.
- Fatal Marriage—T. R. 1694—D. L. Feb. 1 1709—D. L. June 18 1717—C. G. March 18 and May 4 1734—D. L. Jan. 23 1735—D. L. April 10 1744—D. L. March 13 1750—C. G. April 18 1755—altered from Southern at D. L. Dec. 2 1757—see Isabella.
- Fatal Mistake, or the Plot Spoil'd—see end of D. L. 1701.
- Fatal Retirement—D. L. Nov. 12 1739.
- Fatal Secret—C. G. April 4 1733.
- Fatal Sisters—see vol. 10 p. 205.
- Fatal Vision—L. I. F. Feb. 7 1716.
- Fatality—Hay. Sep. 1 1829.
- Fate of Calas—Bath March 17 1821.
- Fate of Capua—L. I. F. 1700.
- Fate of Corsica—see vol. 10 p. 158.
- Fate of Sparta—D. L. Jan. 31 1788.
- Fate of Villany—G. F. Feb. 24 1730.
- Father and his Children—C. G. Oct. 25 1817.
- Father and Son—C. G. Feb. 28 1825.
- Father of an only Child—see vol. 10 p. 196.
- Fathers, or Good-natured Man—D. L. Nov. 30 1778.
- Father's Revenge—see vol. 10 p. 193.
- Faulkner—D. L. Dec. 16 1807.
- Faustus—D. L. May 16 1825.
- Favourite—see vol. 10 p. 187.
- Fazio—Bath Jan. 6 1818—C. G. Feb. 5 1818—D. L. Oct. 27 1823.
- Feigned Courtezans—D. G. 1679—L. I. F. Aug. 8 1716.
- Feign'd Friendship—L. I. F. 1698.
- Female Adventure (or Pursuit) C. G. April 29 1790.
- Female Advocates—D. L. Jan. 6 1713.
- Female Chevalier—Hay. May 18 1778.
- Female Duellist—by D. L. C. May 22 1793.
- Female Fop—see vol. 3 p. 159.
- Female Fortune-teller—L. I. F. Jan. 7 1726.
- Female Jacobin Club—see vol. 10 p. 223.
- Female Officer by Brooke—see his works 1778, vol. 4.
- Female Parson—Hay. 1730.
- Female Prelate—T. R. 1680—Hay. 1744-1745.

- Female Rake—Hay. 1736.
- Female Virtuosoës — T. R. 1693 — revived at L. I. F. Jan. 10 1721—as No Fools like Wits.
- Female Wits—D. L. 1697.
- Fennell—see end of C. G. 1787-1788.
- Fenton Miss—see L. I. F. April 29 1728.
- Ferrex and Porrex—see 2d vol. of Hawkins 1773.
- Ferry of the Guiers—C. G. Nov. 13 1823.
- Feudal Times—D. L. Jan. 19 1799.
- Fickle Shepherdess—L. I. F. 1703.
- Fielding's observations on Rich's Entertainments — see Tumble-down Dick at Hay. 1737.
- Field's Sale—see end of 1826-1827.
- Fiesco—see vol. 10 p. 204.
- Figure of Fun—C. G. Feb. 16 1821.
- Fine Companion—see vol. 10 p. 52.
- Fine Lady's Airs—D. L. Dec. 14 1708—D. L. April 20 1747.
- Fire and Water—Hay. July 8 1780.
- First Come First Serv'd—Hay. Aug. 22 1808.
- First Faults—D. L. May 3 1799.
- First Floor—D. L. Jan. 13 1787—Hay. Sept. 5 1818.
- First Impressions— D. L. Oct. 30 1813.
- First Love—D. L. May 12 1795—D. L. May 27 1808.
- First of April—Hay. Aug. 31 1830.
- First of May—C. G. Oct. 10 1829.
- Fisherman's Hut—D. L. Oct. 20 1819.
- Fisher Miss Clara—D. L. Dec. 3 1822—Bath June 6 1823.
- Fish out of Water—Hay. Aug. 26 1823.
- Five Miles Off—Hay. July 9 1806—C. G. May 19 1807.
- Five Minutes too Late—D. L. July 5 1825.
- Five Thousand a Year—C. G. March 16 1799.
- Flecknoe—for his short discourse on the English Stage, see vol. 10 p. 249.
- Fleetwood purchases the D. L. Patent of Highmore in 1733-1734 — sells it before Sept. 1745 — for the quarrel between him and the actors, see the beginning of 1743-1744.
- Fleire—see vol. 10 p. 94.
- Flich of Bacon—Hay. Aug. 17 1778—C. G. Jan. 7 1780—D. L. May 15 1781—C. G. June 3 1806—D. L. June 22 1814.
- Floating Beacon—Bath May 5 1826.

- Floating Island—see vol. 10 p. 107.
- Flodden Field—D. L. Dec. 31 1818.
- Flora, or Hob in the Well—D. L. April 11 and 20 1767.
- Flora's Vagaries—T. R. Oct. 5 1667—and D. L. July 26 1715—
for the plot see vol. 10 p. 254
- Florist's Wedding—D. L. April 3 1770.
- Florizel and Perdita—see Sheep-shearing.
- Flying Dutchman—Bath March 24 1829.
- Follies of a Day—C. G. Dec. 14 1784 — Hay. Aug. 21 1787 —
D. L. May 27 1789— as Farce D. L. Nov. 7 1789 — Hay.
June 17 1790—Hay. Aug. 8 1796 — C. G. Oct. 23 1811—
D. L. Feb. 12 1817.
- Follies of Fashion—D. L. Nov. 28 1829.
- Folly as it Flies — C. G. Oct. 29 1801—C. G. May 13 1806 —
C. G. Nov. 27 1813—D. L. Nov. 3 and 10 1821.
- Folly of Priestcraft—see vol. 10 p. 148.
- Fond Husband—D. G. 1676 — Hay. June 20 1707 — L. I. F.
Oct. 28 1715—L. I. F. June 24 and Nov. 30 1726—L. I. F.
Feb. 14 1732—D. L. Nov. 29 1740.
- Fontainbleau—C. G. Nov. 16 1784— D. L. June 1 1813—C. G.
May 31 1825—Hay. Sep. 28 1826—D. L. May 23 1827.
- Fontainville Forest—C. G. March 25 1794—in 4 acts C. G. Jan.
8 1796.
- Fool—D. L. April 15 1785—C. G. Dec. 14 1785.
- Fool's Preferment—T. R. 1688—D. L. July 16 1703.
- Fool turned Critick—T. R. 1678.
- Fool would be a Favourite—see vol. 10 p. 30.
- Foote and Duchess of Kingston—see end of Hay. 1776.
- Foote's characters, &c.—Hay. 1777.
- Foote's Comic Theatre—see vol. 10 p. 259.
- Foote Miss—see C. G. Sep. 14 1814 and Bath Feb. 13 and 14
1826.
- Footman—G. F. March 7 1732.
- Footman turned Gentleman—L. I. F. March 13 1717.
- Forced Marriage by Mrs. Behn—D. G. 1672.
- Force of Calumny—see vol. 10 p. 215.
- Force of Fashion—C. G. Dec. 5 1789.
- Force of Friendship—Hay. April 20 and May 1 1710.
- Force of Nature—Hay. July 16 1830.
- Force of Ridicule—D. L. Dec. 6 1796.
- Ford's Works—a new Edition by Weber in 1811.

- For England Ho !—C. G. Dec. 15 1813.
- Forester—see vol. 10 p. 205.
- Forest of Bondy—C. G. Sep. 30 1814—C. G. Nov. 10 1823.
- Forest of Hermanstadt—acted by C. G. C. Oct. 7 1808.
- Forget and Forgive—D. L. Nov. 21 1827—altered to Frolicks in France D. L. March 15 1828.
- Fortress—Hay. July 16 1807.
- Fortunate Peasant—see Victor's works 1776.
- Fortunate Prince—see vol. 10 p. 158.
- Fortunatus and his Sons—C. G. April 12 1819.
- Fortune by Land and Sea—see vol. 9 p. 595.
- Fortune Hunters C. in 3 acts—Hay. July 23 1812.
- Fortune Hunters, or Two Fools well met — T. R. 1689 — Hay. June 10 1707—L. I. F. March 9 1728.
- Fortune in her Wits—see vol. 10 p. 65.
- Fortune of War—C. G. May 17 1815.
- Fortune's Fool—C. G. Oct. 29 1796.
- Fortune's Frolic—C. G. May 25 1799—Hay. June 20 1799.
- Fortune's Tricks in Forty-Six—see vol. 10 p. 174.
- Fortune's Wheel—by D. L. C. May 7 1793.
- Fortunes of Nigel—Bath Dec. 7 1822.
- Fortuneteller—D. L. Sept. 29 1808.
- Forty Thieves—D. L. April 8 1806—C. G. June 14 1815.
- Foscari—C. G. Nov. 4 1826.
- Foul Deeds will Rise—Hay. July 18 1804.
- Foundling—D. L. Feb. 13 1748—D. L. April 10 1764 — D. L. Feb. 7 1770 — Liverpool Sep. — 1773 — D. L. March 21 1782—C. G. April 8 1786—C. G. Oct. 4 1786—C. G. Sep. 28 1787—D. L. C. Jan. 9 1793—D. L. Nov. 1 1804.
- Foundling of the Forest—Hay. July 10 1809—C. G. June 8 1810 —D. L. June 10 1815—D. L. June 16 1826.
- Four Plays, or Moral Representations in one — see vol. 10 of Beaumont and Fletcher 1778.
- Four Prentices of London—see vol. 4 p. 125.
- Four P's—see 1st vol. of Dodsley 1744.
- Fox—see Volpone.
- Fox Chase—see vol. 10 p. 228.
- Frankenstein—C. G. July 9 1824.
- Frederick Duke of Brunswick—L. I. F. March 4 1729.
- Frederick the Great—see Bath Oct. 22 1814.

- Fredolfo—C. G. May 12 1819.
- Free Knights, or Edict of Charlemagne—C. G. Feb. 8 1810 —
see Orphan of Castle Bath March 17 1814.
- French Comedians at Hay. 1738 — not suffered to act by the
Public.
- French Conjuror—D. G. 1677.
- French Flogged—see English Tars in America C. G. March 30
1761.
- Frenchified Lady—C. G. March 23 1756—D. L. April 11 1765
—D. L. March 24 1770.
- French Libertine—C. G. Feb. 11 1826.
- Frenchman in London—see vol. 10 p. 178.
- Friend Indeed!—C. G. Nov. 5 1817.
- Friend in Need—D. L. Feb. 11 1797.
- Friend in Need is a Friend indeed—Hay. July 5 1783.
- Friends—(T. by Meilan)—see vol. 10 p. 187.
- Friendship Improved—L. I. F. 1699.
- Friendship in Fashion—D. G. 1678—D. L. Jan. 22 1750.
- Frighten'd to Death—D. L. Feb. 27 1817.
- Frost and Thaw—C. G. Feb. 25 1812.
- Frozen Lake—C. G. Nov. 26 1824.
- Fryer Peg—returns to the stage at L. I. F. Jan. 11 1720—she
had not acted since the time of Charles 2d.
- Fugitive (partly from Czar)—C. G. Nov. 4 1790.
- Fugitive (C.)—by D. L. C. April 20 1792—Bath Nov. 30 1822.
- Fugitives—(not acted) see vol. 10 p. 199.
- Fuimus Troes—see 3d vol. of Dodsley 1744.
- Funeral—D. L. 1702—C. G. Feb. 16 1739—D. L. April 22 1740
—C. G. Nov. 11 and 20 1745—D. L. Jan. 13 1749—C. G.
April 21 1758—D. L. Feb. 8 1760—C. G. April 23 1773—
—C. G. April 30 1789—D. L. April 17 1799.

G.

- Gallant Moriscoes—see vol. 10 p. 203.
- Gallantry, or Adventures in Madrid—D. L. Jan. 15 1820.
- Gallathea—see vol. 9 p. 572.
- Gallery opened gratis to Footmen—see D. L. 1697.
- Gallic Gratitude—C. G. April 30 1779.
- Galigantus—D. L. April 14 1760.
- Gambler's Fate—D. L. Oct. 15 1827.
- Game at Chesse—see vol. 10 p. 11.

- Gamester, by Mrs. Centlivre — L. I. F. Feb. 22 1705 — D. L. March 18 1709—L. I. F. June 25 1717—L. I. F. Oct. 17 1727—D. L. Oct. 13 1756.
- Gamester, by Moore—D. L. Feb. 7 1753—D. L. March 16 1771 —C. G. Jan. 4 1781—D. L. Nov. 22 1783—C. G. Sep. 25 1786 — C. G. May 4 1797—C. G. Oct. 27 1803 — D. L. March 20 1813—C. G. Dec. 14 1814—D. L. Nov. 21 1828.
- Gamesters, altered from Shirley—D. L. Dec. 22 1757—D. L. Oct. 30 1772—C. G. Jan. 22 1790—D. L. April 28 1806.
- Gammer Gurton's Needle—see 1st vol. of Dodsley 1744.
- Gander Hall—Hay. Aug. 5 1799.
- Garrick, his 1st app.—G. F. Oct. 19 1741—for the dispute between him and Macklin, see D. L. 1743-1744—he becomes joint Patentee of D. L. in 1747-1748 — leaves the stage in June 1776.
- Garrick in the Shades—see end of D. L. 1775-1776.
- Garrick's Ode on Shakspeare—D. L. Sep. 30 1769.
- Gaul, King of Ragah—see vol. 10 p. 232.
- Gay Deceivers—Hay. Aug. 22 1804—Hay. Sep. 4 1823.
- Gazette Extraordinary—C. G. April 23 1811.
- General Lover—see vol. 10 p. 175.
- Generous Artifice—see vol. 10 p. 262.
- Generous Attachment—see vol. 10 p. 204.
- Generous Choice—L. I. F. 1700.
- Generous Counterfeit—see vol. 10 p. 195.
- Generous Conquerour—D. L. 1702.
- Generous Enemies—T. R. 1671.
- Generous Freemason—Hay. 1731.
- Generous Husband—D. L. Jan. 20 1711.
- Generous Impostor—D. L. Nov. 22 1780.
- Genius of Nonsense—Hay. Sep. 2 1780.
- Genlis Madame de—see 1786-1787.
- Genoese Pirate— C. G. Oct. 15 1798.
- Gentleman Cully—L. I. F. 1702.
- Gentleman Dancing Master—D. G. 1672.
- Gentleman Gardener—C. G. March 29 1749.
- Gentleman of Venice—see vol. 9 p. 562.
- Gentle Shepherd — D. L. May 9 1774 — D. L. May 27 1789 — C. G. May 23 1794.
- Gentle Shepherd, rendered into English—C. G. June 27 1817.
- George a Greene—see 1st vol. of Dodsley 1744.

- George Barnwell—(see London Merchant) Hay. Sep. 6 1804—
Bath Jan. 29 1817 with last scene.
- George Dandin—D. L. Nov. 25 1747.
- Geraldi Duval—D. L. Sep. 8 1821.
- German Hotel—C. G. Nov. 11 1790.
- German Princess—L. I. F. April 15 1664.
- Ghost—D. L. April 10 and Oct. 4 1769—C. G. April 23 1783—
Hay. Aug. 25 1786—D. L. C. Jan. 25 1793—C. G. Oct. 19
1795.
- Ghost, or the Woman wears the Breeches—see vol. 10 p. 111.
- Ghosts, by Holden—see L. I. F. 1665.
- Gibraltar—D. L. Feb. 16 1705.
- Giffard opens his new theatre in G. F. Oct. 2 1732—rents L. I. F.
of Rich in 1736-1737 — re-opens G. F. in 1740 — re-opens
L. I. F. in 1742-1743.
- Gil Blas—D. L. Feb. 2 1751.
- Gilderoy—Bath May 18 1829.
- Gipsy Prince—Hay. July 24 1801.
- Gipsies—Hay. Aug. 3 1778.
- Girl in Style—C. G. Dec. 6 1786.
- Gloriana—T. R. 1676.
- Glorious Revolution in 1688—see vol. 10 p. 236.
- Glory of Columbia—see vol. 10 p. 234.
- Gnome-King—C. G. Oct. 6 1819.
- Goblins—T. R. Jan. 24 1667—for the plot see 7th vol. of Dods-
ley 1744.
- Godolphin—D. L. Oct. 12 1813.
- God's Promises—see 1st vol. of Dodsley 1744.
- Golden Glove—see vol. 10 p. 233.
- Golden Pippin—C. G. Feb. 6 1773—C. G. May 11 1792.
- Goldsmith—Hay. Aug. 23 1827.
- Gonzalo, or Spanish Bandit—see vol. 10 p. 236.
- Goodman's Fields theatre opened by Odell in 1729.
- Goodman's last app.—see T. R. 1688.
- Good-natured Man—C. G. Jan. 29 1768—Hay. Aug. 26 1783—
C. G. April 20 1789—C. G. April 22 1800 — Hay. July 11
1804—C. G. March 16 1826.
- Gorboduc—see Ferrex and Porrex in Hawkins 1773.
- Gortz of Berlingen—see vol. 10 p. 215.
- Gospel Shop—see vol. 10 p. 192.

- Gotham Election—see vol. 10 p. 154.
- Governour of Cyprus—L. I. F. 1703.
- Granadier—see O'Keeffe's works 1798.
- Grand Alliance—C. G. June 13 1814.
- Grandpapa—D. L. May 25 1825.
- Grand Tour, or Stopped at Rochester—C. G. May 22 1821.
- Grateful Servant—see vol 9 p. 544.
- Great Duke of Florence—see vol. 2 of Massinger 1804-1805.
- Great Favourite—T. R. Feb. 20 1668.
- Great Unknown!—Hay. Sept. 9 1823.
- Grecian Daughter—D. L. Feb. 26 1772—C. G. Oct. 31 1774—
Hay. June 14 1780 — C. G. Oct. 21 1782 — D. L. Oct. 30
1782 — C. G. Nov. 12 1792 — C. G. Jan. 5 1798 — C. G.
Feb. 16 1804—D. L. May 3 1813 — C. G. April 29 1815—
C. G. Jan. 18 1830.
- Grecian Heroine—see vol. 10 p. 156.
- Greek Family—D. L. Oct. 22 1829.
- Greek Slave, or School for Cowards—D. L. March 22 1791.
- Green—see Bath Jan. 31 1821.
- Green-eyed Monster—by D. L. C. Oct. 14 1811.
- Green-eyed Monster, by Planchè — Hay. Aug. 18 1828— D. L.
Oct. 28 1828.
- Green Man—Hay. Aug. 15 1818—Hay. July 8 1826.
- Green Mrs.—her characters—C. G. 1779-1780.
- Green Room, a Prelude —Hay. Aug. 27 1783.
- Green Room—C. G. Oct. 18 1826.
- Green's Tu Quoque—L. I. F. 1665.
- Greenwich Park—T. R. 1691—D. L. April 17 1708—D. L. Oct.
10 1730.
- Greenwich—plays acted there in 1710.
- Gretna Green—Hay. Aug. 28 1783—Hay. July 30 1795.
- Gretna Green, Operatic Farce—C. G. Oct. 13 1827.
- Grieving is a Folly—D. L. C. April 21 1809.
- Griffin Benjamin—his characters—D. L. 1739-1740.
- Griffin Capt.—see D. L. 1706-1707.
- Grim the Collier of Croydon— see 5th vol. of Dodsley 1744.
- Grove, or Love's Paradise—D. L. 1700.
- Grub Street Opera--Hay. July—1731.
- Grumbler—D. L. April 30 1754—probably altered from Sedley.
- Grumbler, altered from Sedley—C. G. May 8 1773. (B.D.)

- Guardian, by Cowley—see L. I. F. Dec. 16 1661—see vol. 10 p. 63.
- Guardian, by Massinger—see vol. 4 of Massinger 1804-1805.
- Guardian, by Garrick—D. L. Feb. 3 1759—C. G. April 4 1769—D. L. April 23 1771—C. G. Dec. 16 1775—Hay. July 12 1784—D. L. Feb. 2 1785—C. G. April 11 1787—C. G. Nov. 25 1796—Hay. Sep. 13 1797—C. G. June 16 1807.
- Guardian Outwitted—C. G. Dec. 12 1764.
- Guardians, by Tobin—D. L. Nov. 5 1816.
- Guardians, or Man of my own Choice—see vol. 10 p. 228.
- Gudgeons and Sharks—Hay. July 28 1827.
- Guilty, or not Guilty—Hay. May. 26 1804—C. G. May 30 1805.
- Gunilda—see vol. 10 p. 224.
- Gustavus Vasa, by Brooke—see end of D. L. 1738-1739—C. G. Dec. 28 1805.
- Gustavus Vasa (Hero of the North)—C. G. Nov. 29 1810.
- Guy Fawkes—Hay. Nov. 5 1793.
- Guy Mannering—C. G. March 12 1816—D. L. Oct. 7 1819.
- Guzman—see end of D. G. 1671.
- Gwyn Nell—see Union 1682.

H.

- Hafed the Gheber—D. L. Nov. 29 1824.
- Hail Fellow well met—C. G. May 8 1792.
- Haines—for his Epilogue on an Ass—see vol. 2 p. 106—his characters D. L. 1701.
- Hale—see C. G. 1745-1746.
- Half an Hour after Supper—Hay. May 25 1789.
- Half an Hour in England without Cozening!—see C. G. June 29 1819.
- Half Pay Officers—L. I. F. Jan. 11 1720.
- Halidon Hill—see vol. 10 p. 242.
- Hallam Mrs.—her characters—C. G. 1739-1740.
- Hamblin—see end of Bath 1822-1823.
- Hamilton Mrs.—her characters—C. G. 1761-1762.
- Hamlet—L. I. F. 1662—D. G. 1673—D. L. Jan. 15 1708—D. L. Oct. 27 1711—L. I. F. Oct. 13 1722—D. L. Jan. 23 1738—D. L. Nov. 16 1742—C. G. June 13 1746—D. L. March 24 1747—C. G. Oct. 24 1754—D. L. March 20 1755—D. L. April 4 1763—C. G. April 25 1768—C. G. Dec. 29 1775—Hay. Aug. 17 1780—Bristol June 27 1781 (see Bath bills) Mrs. Siddons acted Hamlet—D. L. Sept. 30

- 1783—D. L. May 15 1786—Hay. May 18 1787—C. G. Nov. 16 1789—Hay. Aug. 18 1795—D. L. April 29 1796—C. G. Sept. 27 1802—C. G. Nov. 27 1805—Hay. June 22 1807—D. L. Oct. 10 1812—D. L. March 12 1814—Hay. Oct. 23 1824—Bath Feb. 1 1828.
- Hamlet, mangled by Garrick—D. L. Dec. 18 1772— D. L. May 30 1776—D. L. Sep. 30 1777—Shakspeare's play restored at D. L. April 21 1780.
- Hamlet Travestic—C. G. June 17 1813.
- Hamlet's advice to the players by Mathews—Bath Jan. 6 1816.
- Hampstead Heath—D. L. Oct. 30 1705.
- Hanging and Marriage—L. I. F. March 15 1722.
- Hannibal and Scipio—see vol. 10 p. 58.
- Hannah Hewit, or Female Crusoe—D. L. May 7 1798.
- Happiest Day of my Life—Hay. July 29 1829.
- Happy Captive—see vol. 10 p. 169.
- Happy Family—see vol. 10 p. 216.
- Happy Lovers—see vol. 10 p. 171.
- Happy Prescription—see Hayley at the end of 1783-1784.
- Harlequin Anna Bullen—L. I. F. Dec. 11 1727.
- Harlequin Hoax— D. L. June 15 1815.
- Harlequin Incendiary, or Columbine Cameron—D. L. March 3 1746.
- Harlequin's Invasion—D. L. Dec. 31 1759—D. L. Dec. 28 1786.
- Harlequin a Sorcerer—L. I. F. Jan. 21 1725.
- Harlequin Student, or the Fall of Pantomime with the Restoration of the Drama—G. F. March 2 1741.
- Harley's 1st app. at D. L. Sep. 16 1815.
- Harlot's Progress—D. L. March 31 1733—D. L. May 8 1738.
- Harold—see D. L. Jan. 24 1778.
- Haroun Alraschid (altered from Æthiop)—C. G. Jan. 11 1813.
- Harper's Daughter—C. G. May 4 1803.
- Harris—for his characters see Union 1682.
- Harris and Colman—violent disputes between them—see end of C. G. 1767-1768.
- Harry, Le Roy—C. G. July 2 1813.
- Hartford Bridge—C. G. Nov. 3 1792.
- Hartley Mrs.—her characters C. G. 1779-1780.
- Hart's last app.—see Union 1682.
- Harvest Home—see end of Hay. 1787.
- Haunted Inn—D. L. Jan. 31 1828.

- Haunted Tower—D. L. Nov. 24 1789.
 Havard—his characters—D. L. 1768-1769.
 Haymarket (now Opera House)—opened April 9 1705.
 Haymarket—new theatre opened in 1722 or 1723—second price
 taken Sept. 16 1811—not opened 1813.
 Heathen Martyr, or Death of Socrates—see vol. 10 p. 172.
 Hear both Sides—D. L. Jan. 29 1803.
 Heart of Mid-Lothian, by Terry—C. G. April 17 1819.
 Heart of Mid-Lothian, by Dibdin—see Bath Dec. 3 1819—D. L.
 July 12 1821 and May 29 1822.
 Heart of Mid-Lothian, by Dimond—Bath Dec. 3 1819—Bath
 March 15 1828.
 Hearts of Oak—D. L. Nov. 19 1803.
 Hebrew—D. L. March 2 1820.
 Hebrew Family—C. G. April 8 1825.
 Hecuba, by Delap—D. L. Dec. 11 1761.
 Hecuba, by West—D. L. Feb. 2 1726.
 Hector—see vol. 10 p. 231.
 Hector of Germany—see vol. 10 p. 95.
 Hectors, or False Challenge—see vol. 10 p. 131.
 Heigho for a Husband—Hay. July 14 1794—D. L. Feb. 5 1802.
 Heir—see Stolen Heiress L. I. F. Dec. 31 1702.
 Heir at Law—Hay. July 15 1797—C. G. Dec. 12 1797—D. L.
 May 2 1808—D. L. Feb. 6 1823.
 Heiress—D. L. Jan. 14 1786—Hay. Aug. 17 1786—C. G. May
 14 1789—D. L. Dec. 11 1804.
 Heiress, or Antigallican—D. L. May 21 1759.
 Heir of Morocco—T. R. 1682—D. L. Aug. 9 1704.
 Heir of Vironi—C. G. Feb. 27 1817.
 Helpless Animals—C. G. Nov. 17 1819.
 He "Lies like Truth"—Bath Nov. 8 1828.
 Henderson's characters—C. G. 1785-1786.
 Hen-Peck'd Captain—D. L. April 29 1749.
 Henri Quatre—C. G. April 22 1820—D. L. June 21 1825.
 Henriette, or Farm of Senange—C. G. Feb. 23 1821.
 Henry and Emma—C. G. April 13 1774—D. L. April 20 1775
 —Hay. Sep. 5 1780.
 Henry and Rosamond—see C. G. May 1 1773.
 Henry and Almeria—see vol. 10 p. 223.

- Henry 2d, by Hull—C. G. May 1 1773—Hay. July 25 1787—
D. L. Dec. 26 1787.
- Henry 2d, by Mountfort—T. R. 1692.
- Henry 2d, by Ireland—see vol. 10 p. 210.
- Henry 3d of France—T. R. 1678.
- Henry 4th of France—L. I. F. Nov. 7 1719.
- Henry 4th part 1st—T. R. Nov. 2 1667—L. I. F. 1700—Hay.
Oct. 26 1706—D. L. March 3 1716—L. I. F. Oct. 20 1716
—L. I. F. Jan. 28 1721—D. L. Jan. 12 1738—C. G. Dec.
6 1746—D. L. Jan. 15 1747—D. L. Sep. 25 1762—C. G.
March 15 1774—Hay. July 24 1777—D. L. Oct. 17 1777—
C. G. Oct. 23 1779—Hay. July 21 1786—C. G. Nov. 22
1786—D. L. C. Nov. 7 1791—Hay. Aug. 6 1792—C. G.
Dec. 9 1795—Hay. May 18 1803—C. G. May 3 1824—
D. L. May 11 1826.
- Henry 4th part 2d—D. L. Dec. 17 1720—D. L. May 19 1731—
G. F. Oct. 2 1732—D. L. Sep. 24 1734—D. L. March 11
1736—C. G. March 2 1749—C. G. April 10 1755—D. L.
March 13 1758—C. G. Dec. 11 1761—D. L. Jan. 18 1764
—C. G. April 27 1773—D. L. Nov. 24 1777—C. G. Oct. 30
1784—C. G. Jan. 17 1804—C. G. June 25 1821 with Co-
ronation.
- Henry 5th, by Hill—D. L. Dec. 5 1723.
- Henry 5th, by Lord Orrery—L. I. F. Aug. 13 1664.
- Henry 5th, by Shakspeare—G. F. Nov. 26 1735—C. G. Feb. 23
1738—C. G. Nov. 18 and Dec. 11 1745—D. L. Dec. 16
and 31 1747—C. G. Jan. 16 and Feb. 19 1750—C. G. Nov.
13 1761 with Coronation—C. G. Sep. 22 1769 with Cham-
pion—C. G. May 11 1778—D. L. Oct. 1 1789—D. L. Dec.
14 1801—Hay. Sep. 5 1803—C. G. Oct. 25 1803—C. G.
March 4 1811—C. G. Oct. 4 1819—D. L. June 2 1825.
- Henry 6th part 1st, by Shakspeare—C. G. March 13 1738.
- Henry 6th, altered by Theo. Cibber—D. L. July 5 1723.
- Henry 6th 1st and 2d parts, by Crowne—D. G. 1681.
- Henry 7th—D. L. Jan. 18 1746.
- Henry 8th—L. I. F. 1664—L. I. F. 1700—Hay. Feb. 15 1707
—D. L. May 21 1722—L. I. F. Oct. 30 and April 22 1725-
1726—with grand Coronation D. L. Oct. 31 1727—see Feb.
17 1728 for Coronation—D. L. Oct. 14 1734—C. G. Jan. 24
1744—C. G. Nov. 6 1772—Hay. Aug. 29 1777—C. G. Oct.
30 1780—C. G. March 26 1787—D. L. Nov. 25 1788—
C. G. May 15 1799—C. G. April 23 1806—Bath Dec. 30
1820—D. L. May 20 1822—C. G. Jan. 15 1823—D. L.
June 9 1824.
- Heraclius, by * *—see vol. 1 p. 73.
- Heraclius, by Carlell—see vol. 10 p. 138.

- Hermione—C. G. April 22 1800.
- Herminius and Espatia—see vol. 7 p. 133.
- Herod and Mariamme, by Pordage—D. G. 1674.
- Herod the Great—see Lord Orrery 1739.
- Hercules and Omphale—C. G. Nov. 21 1794.
- Heroick Friendship—see vol. 10 p. 155.
- Heroick Love—L. I. F. 1698 — D. L. March 19 1713 — D. L. Oct. 21 1725 — D. L. March 18 1766.
- Heroick Lover—see vol. 10 p. 136.
- Heroine, by Phillips—D. L. Feb. 22 1819.
- Heroine of Cambria—see Hayley 1784.
- Heroine of the Cave—D. L. March 19 1774—C. G. March 22 1784.
- Hero and Leander—see vol. 10 p. 142.
- Hero of the North—D. L. Feb. 19 1803.
- Heron Mrs.—D. L. 1735-1736.
- He's much to blame—C. G. Feb. 13 1798.
- He would be a Soldier — C. G. Nov. 18 1786 — in 3 acts C. G. May 16 1794.
- He wou'd if he cou'd, or an Old Fool worse than any — D. L. April 12 1771.
- Hey for Honesty, Down with Knavery—see vol. 10 p. 48.
- Hibernia Freed—L. I. F. Feb. 13 1722.
- Hide and Seek—C. G. Feb. 24 1789.
- Hide and Seek—Hay. Oct. 22 1824.
- Hide Park—T. R. July 11 1668—for the plot see vol. 9 p. 549.
- Highland Fair—D. L. March 20 1731.
- Highland Reel—C. G. Nov. 6 1788—D. L. May 12 1808—D. L. May 27 1815.
- Highmore exposes himself on the stage at D. L. Feb. 19 1730—purchases part of the D. L. Patent in 1732-1733 — deserted by the performers, and sells the Patent to Fleetwood in 1733-1734.
- High Life Below Stairs—D. L. Oct. 31 1759 — D. L. March 18 1771—D. L. April 12 1785 — C. G. April 27 1787 — C. G. April 11 1791—C. G. March 14 1796—Hay. Aug. 5 1797—C. G. April 27 1798—C. G. May 23 1810—C. G. Nov. 28 1820—D. L. Dec. 13 1827.
- High Life in the City—Hay. July 25 1810.
- High Road to Marriage—D. L. May 27 1803.
- High Notions—D. L. Feb. 11 1819.

- Hill Aaron—see D. L. Feb. 9 1750.
- Hint to Husbands—C. G. March 8 1806.
- Hints for Painters!—C. G. May 10 1803.
- Hippisley—see C. G. 1747-1748 for his characters.
- Hippisley's Drunken Man—L. I. F. April 14 1732.
- Historia Histrionica—see vol. 1 p. 11.
- Historical Register for 1736—see Hay. 1737.
- Hit or Miss—D. L. C. Feb. 26 1810—C. G. Nov. 18 1812.
- Hobbies—Mathews in imitation of the Amateur—C. G. June 9 1813—Bath May 28 1814.
- Hobby Horse—D. L. April 16 1766.
- Hob in the Well—C. G. May 26 1784—C. G. Dec. 13 1786—
D. L. June 3 1795—C. G. June 21 1811—D. L. June 18 1823.
- Hob's Wedding—L. I. F. Jan. 11 1720.
- Hodgson, formerly of the King's Company, had bt. at D. L. June 2 1721.
- Hofer, the Tell of the Tyrol—D. L. May 1 1830.
- Hog hath lost his Pearl—see vol. 3 of Dodsley 1744.
- Hole in the Wall—D. L. June 23 1813.
- Holiday Time—see Dash D. L. Oct. 20 1804.
- Hollander—see vol. 10 p. 52.
- Holland's Leaguer—see vol. 10 p. 51.
- Holman's characters—Hay. 1811.
- Home Sweet Home, or the Ranz Des Vaches—C. G. March 19 1829.
- Honest Criminal—see vol. 10 p. 191.
- Honest Frauds—Hay. July 29 1830.
- Honest Man's Fortune—see 10th vol. of Beaumont and Fletcher 1778.
- Honest Soldier—see vol. 10 p. 226.
- Honest Lawyer—see vol. 10 p. 97.
- Honest Thieves—C. G. May 9 1797—Hay. Aug. 3 1797—D. L. Oct. 6 1803—C. G. May 13 1820.
- Honest Whore—see Reed 1744.
- Honest Yorkshireman—C. G. July 11 1735—Hay. Aug. 1 1735—
—G. F. Nov. 12 1735—C. G. March 14 1738—C. G. March 21 1757—Hay. Aug. 16 1785—D. L. June 3 1789—Hay. Aug. 19 1805.
- Honesty's the best Policy—D. L. May 31 1815.
- Honey Moon C. Op.—D. L. Jan. 7 1797.

- Honey Moon, by Tobin — D. L. Jan. 31 1805 — Hay. Aug. 17 1805 — C. G. May 22 1806 — C. G. May 31 1821.
- Honour, or Arrivals from College — D. L. April 17 1819.
- Hooly and Fairly — C. G. April 28 1798.
- Horace, by Cotton — see vol. 10 p. 142.
- Horatius, by Lower — see vol. 10 p. 68.
- Horden — see Neglected Virtue D. L. 1696.
- Horns — see Cuckold's Haven T. R. 1685.
- Horse and Widow — C. G. May 30 1799.
- Horton Mrs. — D. L. June 6 1715 — D. L. April 5 1725 — for her characters, see C. G. 1749-1750.
- Hospital for Fools — D. L. Nov. 15 1739.
- Hotel, or Double Valet — D. L. Nov. 21 1776.
- Hour before Marriage — C. G. Jan. 25 1772.
- House out at Windows — D. L. May 10 1817.
- House of Morville — D. L. C. Feb. 27 1812.
- House to be Sold — D. L. Nov. 17 1802.
- Hovel — D. L. May 23 1797.
- How a man may choose a Good Wife from a Bad — see Old Plays 1823-1824.
- How to grow Rich — C. G. April 18 1793.
- How to be Happy — Hay. Aug. 9 1794.
- How to Teaze and How to Please — C. G. March 29 1810.
- How to die for Love — D. L. C. May 21 1812.
- How to try a Lover — see vol. 10 p. 234.
- Hudibras, or Trulla's Triumph — L. I. F. March 9 1730.
- Hue and Cry — D. L. May 11 1791.
- Hugh Evans — (instead of Sir Hugh) — see C. G. April 25 1804.
- Hughes Mrs. — see Nell Gwyn at Union 1632.
- Huguenot — C. G. Dec. 11 1822.
- Hulett — see G. F. 1735-1736.
- Hull's characters — C. G. 1807-1808.
- Humfrey Duke of Gloucester — D. L. Feb. 15 1723.
- Humourists, by Shadwell — L. I. F. 1670.
- Humorous Courtier — see vol. 9 p. 555.
- Humorous Lieutenant — T. R. April 8 1663 — D. L. 1697 — D. L. April 11 1709 — D. L. April 18 1724 — C. G. Dec. 10 1756 — C. G. March 21 1767 — for the plot see vol. 6 p. 43.
- Humorous Lieutenant, altered by Reynolds — C. G. Jan. 18 1817.

- Humorous Lovers — L. I. F. March 30 1667 — for the plot see vol. 10 p. 74.
- Humourist—see D. I. April 27 1785.
- Humour of the Age—D. L. 1701.
- Humours of an Election — C. G. Oct. 19 1780 — C. G. Nov. 4 1806.
- Humours of Oxford—D. L. Jan. 9 1730.
- Humours of Purgatory—L. I. F. April 3 1716.
- Humours of the Army D. L. Jan. 29 1713 — D. L. April 23, 26 and 30 1746.
- Humours of the Court—see vol. 10 p. 157.
- Humours of the Road—see vol. 10 p. 166.
- Humours of the Turf—D. L. April 25 1772.
- Humours of Whist—see vol. 10 p. 171.
- Huniades—D. L. C. Jan. 18 1792.
- Hunter of the Alps—Hay. July 3 1804—C. G. May 27 1806—C. G. March 30 1824.
- Hunt the Slipper—Hay. Aug. 21 1784—Bath March 24 1795—D. L. May 17 1804.
- Hurlothrumbo—Hay. 1729.
- Husband at Sight—Hay. Aug. 13 1830.
- Husband his own Cuckold—L. I. F. 1696.
- Husbands and Wives—C. G. Dec. 3 1817.
- Husband's Mistake—C. G. Jan. 5 1830.
- Hycke-Scorner—see 1st vol. of Hawkins 1773.
- Hyde Park in an Uproar—D. L. June 17 1813.
- Hydrophobia—see vol. 10 p. 235.
- Hymen's Triumph—see vol. 9 p. 582.
- Hypermnestra, or Love in Tears—see vol. 10 p. 150.
- Hypocrite—D. L. Nov. 17 1768—C. G. Oct. 9 1773—C. G. Oct. 6 1784—D. L. Dec. 2 1789—D. L. April 16 1804—D. L. C. Jan. 23 1810—Bath Jan. 5 1816 — Hay. Aug. 13 1822 — D. L. May 7 1823.

I.

- Ibrahim, by Mrs. Pix—D. L. 1696—D. L. Oct 20 1702—L. I. F. March 14 1715.
- Ibrahim, by Settle—D. G. 1676.
- Idiot Witness—Bath March 22 1827.
- If you know not me, you know Nobody—see vol. 9 p. 587.
- Inez de Castro—see vol. 10 p. 222.

- Ignoramus — see English Lawyer T. R. 1678 — D. L. June 19 1716—L. I. F. Nov. 29 1736.
- Il Bondocani—C. G. Nov. 15 1800.
- Ill-natured Man—see vol. 10 p. 189.
- I'll tell you what!—Hay. Aug. 4 1785—C. G. May 20 1786.
- Illumination—C. G. April 12 1779.
- Illusion, or Trances of Nourjahad—D. L. Nov. 25 1813.
- Illustrious Stranger—D. L. Oct. 4 1827.
- Illustrious Traveller—C. G. Feb. 3 1818.
- Imaginary Cuckold—D. L. April 11 1733.
- Imaginary Obstacle—see vol. 10 p. 260.
- Imitation—D. L. May 12 1783.
- Imperial Captives—L. I. F. Feb. 29 1720.
- Imperiale—see vol. 10 p. 129.
- Impertinent Lovers—D. L. Aug. 16 1723.
- Impostor—see Brooke's works 1778.
- Impostors by Reed—C. G. March 19 1776.
- Impostors by Cumberland—D. L. Jan. 26 1789.
- Imposture—see vol. 9 p. 561.
- Imposture Defeated—D. L. 1698.
- I'm Puzzled—Hay. July 31 1819.
- Ina—D. L. April 22 1815.
- In and out of Tune—D. L. March 1 1808.
- Incog—D. L. June 11 1817.
- Inconsolables—see vol. 10 p. 166.
- Inconstant—D. L. 1702— D. L. Oct. 16 1723—G. F. March 22 1742—D. L. Oct. 11 1744 — D. L. March 12 1751—C. G. Nov. 26 1753—D. L. March 26 1761—C. G. Feb. 1 1763 —C. G. Nov. 4 1779—D. L. April 3 1780—C. G. Dec. 10 1787—D. L. Nov. 5 1789 — C. G. Jan. 18 1811 — D. L. Feb. 15 1817—Bath Jan. 16 1822—in 3 acts, D. L. May 7 1798.
- Inconstant Lady—see end of 1813-1814.
- Independence, or Trustee—acted by C. G. C. March 9 1809.
- Independent Patriot—L. I. F. Feb. 12 1737.
- Indian—D. L. Oct. 6 1800.
- Indian Emperour—T. R. 1665—Hay. Jan. 25 1707—L. I. F. Jan. 8 1717—D. L. Jan. 27 1731—G. F. Jan. 14 1734—for the plot see Montezuma vol. 6 p. 67.
- Indian Kings at Hay. April 24 1710.
- Indian Princess, or La Belle Sauvage—see D. L. Dec. 15 1820.

- Indian Queen—see T. R. 1665—D. L. July 19 1715.
- Indians—see vol. 10 p. 198.
- Indiscreet Lover—Hay. 1768.
- Indiscretion—D. L. May 10 1800.
- Inez—see vol. 10 p. 204.
- Inflexible Captive—see vol. 10 p. 189.
- Ingratitude of a Commonwealth—see T. R. 1682.
- Injured Innocence—D. L. Feb. 3 1732.
- Injured Love, or Cruel Husband—see vol. 10 p. 152.
- Injured Love, or Lady's Satisfaction—D. L. April 7 1711—L. I. F. Dec. 18 1721.
- Injured Lovers, by Mountfort—T. R. 1688.
- Injured Princess (Cymbeline altered by D'Urfey)—T. R. 1682—L. I. F. Jan. 7 1720—see Cymbeline by D'Urfey March 20 1738.
- Injured Virtue, or Virgin Martyr—see vol. 7 p. 685.
- Inkle and Yarico—Hay. Aug. 4 1787—C. G. March 26 1788—C. G. May 6 1789—D. L. May 28 1789—C. G. April 18 1798—D. L. April 13 1807—Hay. Aug. 26 1819—C. G. Jan. 12 1825—Hay. Sept. 1 1825.
- Innkeeper's Daughter—D. L. April 7 1817.
- Innocence Distress'd—see vol. 10 p. 186.
- Innocent Mistress—L. I. F. 1697—L. I. F. Nov. 24 1718.
- Innocent Usurper—T. R. 1694.
- Inoculator—see vol. 10 p. 184.
- Inquisitor—Hay. June 23 1798.
- Inquisitor (not acted)—see vol. 10 p. 209.
- Insatiate Countess—see vol. 10 p. 9.
- Insolvent, or Filial Piety—Hay. March 6 1758.
- Institution of the Garter—D. L. Oct. 28 1771.
- Integrity—C. G. Oct. 8 1801.
- Intrigue—D. L. April 26 1814—Hay. Aug. 24 1824.
- Intrigues at Versailles—L. I. F. 1697.
- Intrigues of a Day—see vol. 10 p. 232.
- Intrigues of a Morning—C. G. April 18 1792.
- Intriguing Chambermaid—D. L. Jan. 15 1734—C. G. Oct. 13 1762—D. L. April 3 1773—D. L. April 1 1785—C. G. March 27 1787—D. L. Nov. 3 1790—C. G. Nov. 9 1798.
- Intriguing Courtiers—see vol. 10 p. 158.
- Intriguing Footman—see C. G. April 21 1792.
- Intriguing Milliners and Attornies' Clerks—see vol. 10 p. 168.

- Invader of his Country (altered by Dennis from Coriolanus)—
D. L. Nov. 11 1719.
- Invasion—C. G. Nov. 4 1778—C. G. April 8 1793—D. L. May
26 1804.
- Invincibles—C. G. Feb. 28 1828.
- Invisible Bridegroom—C. G. Nov. 10 1813.
- Invisible Girl—D. L. April 28 1806.
- Invisible Mistress (F. from Woman's a Riddle)—D. L. April 21
1788.
- Iphigenia—L. I. F. 1699.
- Iphigenia, or Victim—C. G. March 23 1778.
- Irene, by Goring—D. L. Feb. 9 1708.
- Irene, by Dr. Johnson—D. L. Feb. 6 1749.
- Irish Fine Lady—C. G. Nov. 28 1767.
- Irish Hospitality—D. L. March 15 1766.
- Irish Legacy—Hay. June 26 1797.
- Irishman in London—C. G. April 21 1792—D. L. Sep. 20 1803.
- Irishman in Spain—see Hay. Aug. 3 1791.
- Irish Mimic—C. G. April 23 1795.
- Irish Tar—Hay. Aug. 24 1797.
- Irish Tutor—C. G. Oct. 28 1822.
- Irish Widow—D. L. Oct. 23 1772—C. G. April 27 1776—Hay.
July 24 1780—D. L. April 28 1786—C. G. Oct. 19 1787—
C. G. June 6 1795 — D. L. Oct. 21 1797 — D. L. May 11
1814—C. G. Sep. 26 1821.
- Iron Age—see vol. 9 p. 596.
- Iron Chest—D. L. March 12 1796—Hay. Aug. 29 1796—C. G.
April 23 1799—D. L. May 29 1801—Hay. June 22 1803—
acted by C. G. C. Jan. 4 1809—D. L. Nov. 23 1816—C. G.
June 26 1822—C. G. May 10 1825—D. L. June 5 1826.
- Iroquois, or Canadian Basket-Maker—C. G. Nov. 20 1820.
- Isabella (see Fatal Marriage) — C. G. March 31 1770 — D. L.
Nov. 25 1774—C. G. March 30 1778—D. L. Oct. 10 1782
—C. G. March 20 1784—Hay. Aug. 5 1784—C. G. Feb. 11
1791—C. G. Sep. 27 1803 — C. G. Nov. 4 1814 — C. G.
April 28 1830.
- Is he Alive?—D. L. June 15 1818.
- Is he a Prince?—acted by C. G. C. Feb. 7 1809.
- Is he Jealous?—Bath Dec. 3 1816.
- Isidore di Merida—D. L. Nov. 29 1827.
- Islanders—C. G. Nov. 25 1780.

- Island of Slaves—D. L. March 26 1761.
- Island of St. Marguerite—D. L. Nov. 13 1789.
- Island Princess—T. R. 1669 — for the plot see the 8th vol. of
Beaumont and Fletcher 1778.
- Island Princess, altered by Tate—T. R. 1687.
- Island Princess, altered by Motteux—D. L. 1699—C. G. Dec. 10
1739.
- Island Queens—see T. R. 1684.
- Isle of Gulls—see vol. 10 p. 18.
- Israelites, or Pampered Nabob—C. G. April 1 1785.
- Italian Husband—L. I. F. 1697.
- Italian Lover—see Julia.
- Italian Monk—Hay. Aug. 15 1797—D. L. May 30 1798.
- Italian Villagers—C. G. April 25 1797.
- Italians—D. L. April 3 1819.
- It should have come sooner —D. L. July 30 1723.
- Ivan—see vol. 10 p. 233.
- Ivanhoe, or the Jewess, by Moncrieff—see C. G. March 2 1820.
- Ivanhoe, or the Knight Templar — C. G. March 2 1820 —C. G.
June 1 1825.
- Invisible Bridegroom—C. G. Nov. 10 1813.
- Ivor, or Sighs of Ulla—see vol. 10 p. 229.
- I will have a Wife—Bath Jan. 15 1827.
- J.
- Jack Drum's Entertainment—see vol. 10 p. 91.
- Jack of Newbury—D. L. May 6 1795.
- Jameson Miss—see Bath April 6 1813.
- Jane Shore—D. L. Feb. 2 1714—C. G. Jan. 25, 1735 — D. L.
March 3 1743—C. G. Jan. 2 1747—D. L. Jan. 2 1748—
C. G. Nov. 1 1750 — D. L. March 21 1757 — D. L. Nov.
6 1773—D. L. Nov. 1 1774 — C. G. Dec. 17 1774 — C. G.
Feb. 10 1778 — D. L. Nov. 8 1782—D. L. May 7 1787 —
—C. G. Nov. 30 1789—C. G. March 19 1798—C. G. Jan.
11 1804—C. G. Oct. 16 1805—Bath Feb. 4 1808 — D. L.
Jan. 8 1813—C. G. June 29 1815 — C. G. Nov. 9 1818 —
—D. L. Dec. 14 1821.
- Jane Shore 1602—see vol. 9 p. 452.
- Jarman Miss—see Bath 1826-1827.
- Jason—see vol. 10 p. 211.
- Jealous Husband, altered from Spanish Fryar — C. G. April 7
1777.

- Jealous Husband, or Modern Gallantry—G. F. Feb. 21 1732.
- Jealous Lovers—D. G. 1682.
- Jealous Wife — D. L. Feb. 12 1761 — C. G. March 20 1762 — C. G. Oct. 31 1767—D. L. Jan. 27 1776—Hay. June 18 1779 —D. L. May 5 1784—Hay. June 29 1785—C. G. April 23 1788—C. G. April 7 1794 — C. G. Nov. 14 1797 — Hay. Dec. 17 1798—D. L. Feb. 26 1799—Hay. June 22 1799—C. G. Feb. 17 1807 — C. G. Jan. 7 1813 — C. G. May 4 1816—Hay. Aug. 11 1819—C. G. June 1 1822—D. L. May 27 1829.
- Jean de Paris—D. L. Nov. 1 1814.
- Jehu—D. L. Feb. 19 1779.
- Jevon's characters—T. R. 1688.
- Jew—D. L. May 8 1794—Hay. Sept. 3 1794 — C. G. Sep. 21 1796—Hay. May 16 1803—C. G. (in 3 acts) May 7 1814.
- Jew and Doctor—C. G. Nov. 23 1798—D. L. May 31 1803.
- Jewish Courtship—D. L. April 23 1787.
- Jewish Education—D. L. April 19 1784.
- Jew of Lubeck—D. L. May 11 1819.
- Jew of Malta—D. L. April 24 1818.
- Jew of Mogadore—D. L. May 3 1808.
- Jew of Venice—L. I. F. 1701—D. L. Feb. 3 1711—L. I. F. May 16 1717—C. G. Feb. 11 1735.
- Joanna—C. G. Jan. 16 1800.
- Joan of Arc—Bath March 10 1828.
- Jocko, the Brazilian Monkey—C. G. Nov. 8 1825.
- Joe Miller's Jests—see G. F. June 8 1730.
- John Bon and Mast. Person—see vol. 10 p. 146.
- John Brown—D. L. Feb. 21 1826.
- John Bull—C. G. March 5 1803—Hay. Aug. 27 1803—D. L. June 3 1805—Hay. Aug. 26 1811—D. L. May 18 1822—C. G. Jan. 8 1824.
- John Busby—Hay. July 3 1822.
- John Du Bart—C. G. Oct. 25 1815.
- Johnny Gilpin—D. L. April 28 1817.
- John of Paris—C. G. Nov. 12 1814—Hay. Nov. 2 1826—C. G. May 30 1827.
- John of Paris, altered—Bath Dec. 10 1814.
- Johnson Ben—his characters—D. L. 1741-1742.
- Johnston H.—his characters—D. L. 1820-1821.
- Johnston Mrs. H.—her characters—1814-1815.

- Johnstone John—see end of C. G. 1819-1820.
- Jonson Ben—see end of 1815-1816 for his Works.
- 23 John Street Adelphi—Bath Jan. 12 1828.
- Jonathan in England—D. L. May 24 1826.
- Jones—his 1st app. at C. G. Oct. 9 1807—his Masquerade—C. G. June 2 1815.
- Jordan Mrs.—her characters—C. G. 1813-1814.
- Joseph Andrews—D. L. April 20 1778.
- Journey to Bristol, or Honest Welchman—see L. I. F. April 23 1731.
- Jovial Crew—T. R. Jan. 11 1669—D. L. Dec. 30 1707—Hay. Jan. 1 1708—turned into an Opera D. L. Feb. 8 1731—C. G. Feb. 14 1760—C. G. Nov. 1 1774—C. G. March 29 1780—C. G. Dec. 15 1791—for plot see 6th vol. of Dodsley 1744.
- Jovial Cobler—see vol. 10 p. 176.
- Juan's Early Days—D. L. Feb. 18 1828.
- Jubilee at Stratford—see beginning of D. L. 1769-1770.
- Jubilee at D. L. Oct. 14 1769—C. G. April 4 1775—D. L. Nov. 18 1785—Bath Nov. 23 1797—D. L.—C. G.—and Bath April 23 1816.
- Judgment of Paris, Pant.—D. L. Feb. 6 1733.
- Judgment of Paris, or Triumph of Beauty—L. I. F. May 6 1731.
- Julia, by Hoare—see Such things were.
- Julia, or Italian Lover — D. L. April 14 1787 — Bath Dec. 19 1815—C. G. Sep. 30 1816.
- Julia de Roubigné—Bath Dec. 23 1790.
- Julian and Agnes—D. L. April 25 1801.
- Juliana, or the Princess of Poland—L. I. F. 1671.
- Julian T. by Miss Mitford—C. G. March 15 1823.
- Julius Cæsar—T. R. 1682 — T. R. 1684—Hay. Jan. 14 1706—D. L. Jan. 24 1715—L. I. F. March 1 1718—D. L. Nov. 8 1734—D. L. March 28 1747—C. G. Nov. 24 1750—C. G. Jan. 28 1755—C. G. Jan. 31 1766 — C. G. May 4 1773 — —D. L. Jan. 24 1780—C. G. Feb. 29 1812—C. G. June 8 1819—D. L. Dec. 7 1820—Bath Dec. 18 1820—C. G. Sep. 26 1825.
- Julius Cæsar, by Sheffield—see vol. 3 p. 89.
- Julius Cæsar, by Earl of Sterline—see vol. 10 p. 32.
- Junius Brutus—D. L. Nov. 25 1734.
- Jupiter and Alcmena—C. G. Oct. 27 1781.
- Justice Busy—see vol. 2 p. 144.

Justice, or Caliph and Cobbler—D. L. Nov. 28 1820

Just in Time—C. G. May 10 1792.

Just Italian—see vol. 10 p. 78.

K.

Kais—D. L. Feb. 11 1808.

Kamtschatka—C. G. Oct. 16 1811.

Kean Edmund—his 1st app. at D. L. Jan. 26 1814.

Keen Theophilus—see L. I. F. 1717-1718.

Kelly Miss—see vol. 9 p. 423.

Kelly's Reminiscences 1825-1826.

Kemble John Philip—his characters—C. G. 1816-1817.

Kemble Mrs.—see D. L. May 23 1796.

Kemble Charles—made his 1st app. at D. L. April 21 1794.

Kemble Mrs. C.—her characters—C. G. 1818-1819.

Kemble Miss F. made her 1st app. at C. G. Oct. 5 1829.

Kemble Sen.—see Hay. Aug. 26 1788.

Kenilworth, in 2 acts—C. G. March 8 1821.

Kenilworth, in 4 acts—Bath Dec. 15 1821—Bath March 26 1827.

Kenilworth, or the Days of Good Queen Bess, in 4 acts—D. L. Jan. 5 1824.

Kensington Gardens, or the Pretenders—L. I. F. Nov. 26 1719.

Kentish Barons—Hay. June 25 1791.

Key to the Lock—Hay. Aug. 18 1788.

Killegrew Thomas—see vol. 1 p. 390.

Killing no Murder—Hay. July 1 1809—D. L. Feb. 5 1823.

Kind Keeper, or Mr. Limberham—D. G. 1678.

King and Miller of Mansfield—see Miller of Mansfield.

King and no King—T. R. 1682—T. R. 1683—D. L. June 15 1704—L. I. F. March 26 1724—C. G. Jan. 14 1788.

King and the Duke—C. G. Dec. 6 1814.

King Arthur—T. R. 1691—D. L. March 2 1706—G. F. Dec. 19 1735—D. L. Dec. 13 1770—D. L. Oct. 19 1781.

King Cambises—see vol. 1 of Hawkins 1773.

King in the Country—see vol. 10 p. 198.

King John by Shakspeare—C. G. Feb. 26 1737—C. G. Feb. 2 1738—D. L. Feb. 20 1745—D. L. March 16 1747—C. G. Feb. 28 1751—D. L. Jan. 23 1754—C. G. April 17 1758—D. L. Dec. 17 1760—D. L. March 20 1766—D. L. Feb.

2 1774—C. G. Dec. 1 1775—D. L. Nov. 29 1777—C. G. March 29 1783—D. L. Dec. 10 1783—D. L. C. March 1 1792—D. L. May 13 1801—C. G. Feb. 14 1804—D. L. June 1 1818—C. G. March 3 1823—D. L. Dec. 6 1824.

King John and Matilda—see vol. 10 p. 72.

King John, by Valpy—C. G. May 20 1803.

King John, in 2 parts—see C. G. Feb. 26 1737.

King Lear—for the old play see vol. 1 p. 308.

King Lear, by Shakspeare, was acted at L. I. F. between 1662 and 1665—see vol. 1 p. 62.

King Lear mangled by Tate—D. G. 1681—Hay. Oct. 30 1706—L. I. F. Oct. 15 1720—D. L. March 8 1739—G. F. March 18 1742—D. L. May 28 1742—C. G. June 11 1746—C. G. Feb. 26 1756—D. L. Oct. 28 1756 (with restorations)—D. L. Oct. 7 1769—C. G. Nov. 24 1774—C. G. Feb. 22 1776—D. L. March 22 1779—D. L. Jan. 21 1788—C. G. Jan. 6 1794—C. G. May 18 1808—acted by C. G. C. Feb. 27 1809 as revised by Kemble—C. G. April 13 1820—D. L. April 24 1820—Bath June 21 1822—D. L. March 30 1829.

King Lear as altered by Colman compared with Tate's alteration—C. G. Feb. 20 1768.

King Lear revived with the original catastrophe—D. L. Feb. 10 1823.

King Pepin's Campaign—D. L. April 15 1745.

King Saul—see vol. 10 p. 15¹.

King Stephen—see vol. 10 p. 236.

King's characters—D. L. 1801-1802.

Kiss by D. L. C.—Oct. 31 1811.

Knave in Grain new Vampt—see vol. 10 p. 115.

Knave or Not?—D. L. Jan. 25 1798.

Knight Edward—his characters—D. L. 1825-1826.

Knight Thomas—his characters—C. G. 1803-1804.

Knight Mrs. Frances—her characters—L. I. F. 1723-1724.

Knight and Wood Dæmon—Bath Jan. 7 1813.

Knight of Burning Pestle—T. R. 1682.

Knight of Malta—C. G. April 23 1783.

Knight of Snowdown—C. G. Feb. 5 1811—see Bath March 21 1812.

Knights—Hay. 1748-1749—D. L. Feb. 9 and 12 1754—C. G. Jan. 14 1755—C. G. March 29 1769.

Knights of the Cross—D. L. May 29 1826.

Knipp Mrs.—her characters—T. R. 1678.

Know your own Mind — C. G. Feb. 22 1777 — C. G. Dec. 13 1786—D. L. April 21 1789—Hay. Aug. 19 1811—Bath Feb. 1 1819.

L.

- Lacy became Manager of D. L. in 1745—and Patentee in 1747.
 Lacy John—his characters—T. R. 1681.
 Ladies at Home—Hay. Aug. 7 1819.
 Ladies' Frolick—D. L. May 7 and Oct. 27 1770—D. L. May 12 1783—C. G. June 1 1790.
 Ladies' Privilege—see Old Plays 1823-1824.
 Ladies' Subscription—see vol. 10 p. 180.
 Lad of the Hills— C. G. April 9 1796—see Wicklow Mountains.
 Lady and the Devil—D. L. May 3 1820—Hay. May 12 1825.
 Lady Errant— see vol. 10 p. 54.
 Lady Jane Gray — D. L. April 20 1715—D. L. Oct. 12 1738—
 D. L. Nov. 11 1745—C. G. Dec. 16 1749 — D. L. Feb. 6 1752—D. L. Oct. 15 1762—C. G. May 7 1773.
 Lady of the Lake—Bath March 21 1812.
 Lady of the Manor—C. G. Nov. 23 1778—C. G. Jan. 28 1788—
 —D. L. April 23 1818.
 Lady of the Rock—D. L. Feb. 12 1805.
 Lady of Pleasure—see vol. 9 p. 547.
 Lady Pentweazel in Town—C. G. March 27 1787.
 Lady's Choice—C. G. April 20 1759.
 Lady's last Stake—Hay. Dec. 13 1707—D. L. Dec. 17 1715—
 D. L. Oct. 3 1730—L. I. F. April 26 1732—D. L. March 13 1739—C. G. March 14 1745 — D. L. April 10 1746—
 —D. L. March 27 1756 — D. L. April 29 1760 — D. L. April 9 1771—C. G. March 14 1778—C. G. March 4 1786
 —Bath Dec. 11 1813.
 Lady's Lecture—see vol. 10 p. 174.]
 Lady's Revenge—C. G. Jan. 9 1734.
 Lady's Trial—L. I. F. March 3 1669.
 Lady's Triumph—see vol. 2 p. 632.
 Lady's Visiting Day—L. I. F. 1701.
 Lakers—see vol. 10 p. 207.
 Lame Lover— Hay. Aug. 27 1770.
 L'Amour a-la-Mode—see vol. 10 p. 180.
 Lancashire Witches — D. G. 1681 — Hay. July 1 1707 — D. L. June 4 1723.
 Lancers—D. L. Dec. 1 1827.

- Land we live in— D. L. Dec. 29 1804.
- Langbaine—see end of T. R. 1691.
- Last of the Family—D. L. May 8 1797.
- Laugh when you can— C. G. Dec. 8 1798.
- Law against Lovers—L. I. F. Feb. 18 1662.
- Law of Java—C. G. May 11 1822.
- Law of Lombardy—D. L. Feb. 8 1779—D. L. Feb. 16 1789.
- Laws of Candy—see 4th vol. of Beaumont and Fletcher 1778.
- Lawyers—see vol. 10 p. 216.
- Lawyer's Feast—D. L. Dec. 12 1743.
- Lawyer's Fortune—see vol. 10 p. 151.
- Lawyers' Panic—C. G. May 7 1785.
- Lee Lewes—for his characters, see D. L. 1784-1785.
- Lee Lewes' Ultimatum—C. G. June 24 1803.
- Lee Mrs. Mary—see Lady Slingsby.
- Lee Nat. acted Duncan, &c.—see Forced Marriage D. G. 1672—
went mad in 1684—see Princess of Cleve D. G. 1631.
- Lee John—his characters—Bath 1779-1780.
- Leicester—see vol. 10 p. 201.
- Leigh Anthony—his characters T. R. 1692.
- Leigh Francis—see end of D. L. 1718-1719.
- Leigh John—see L. I. F. Dec. 18 1714—and April 14 1726.
- Leigh Mrs.—her characters Hay. 1706-1707.
- Leocadea—D. L. Dec. 17 1825.
- Lesson for Lawyers (from Lame Lover)—D. L. May 5 1789.
- Lethe—D. L. April 15 1740—G. F. April 15 1741—D. L. Jan.
2 1749—D. L. March 27 1756—C. G. April 18 1757—D. L.
Jan. 23 1766—D. L. April 24 1769—D. L. Jan. 16 1772—
Bath Feb. 12 1780 — C. G. May 4 1785 — D. L. Feb. 16
1789—D. L. May 18 1803—C. G. June 16 1819.
- Letter Writers—Hay. 1731.
- Levee—see vol. 10 p. 169.
- Levellers Levell'd—see vol. 8 p. 329.
- Lewis H.—see C. G. Oct. 10 1805.
- Lewis W. T.—his characters C. G. 1808-1809.
- Liberal Opinions—C. G. May 12 1800—see School for Prejudice.
- Libertine by Shadwell—D. G. 1676 — D. L. July 3 1708—D. L.
June 11 1731—D. L. Feb. 13 1740.
- Libertine by Pocock—C. G. May 20 1817.
- Libertine, or Hidden Treasure—see vol. 10 p. 261.

- Liberty Asserted—L. I. F. Feb. 24 1704—C. G. April 23 and 25 1746.
- Liberty Chastized—see vol. 10 p. 184.
- Liberty Hall—D. L. Feb. 8 1785.
- License granted to Betterton in 1695.
- License granted to Cibber, &c. in 1709-1710.
- License Renewed in 1714—and turned into a Patent in 1715.
- Licensing Act—1737.
- Lick at the Town—D. L. March 16 1751.
- Lie of the Day (altered from Toy)—C. G. March 19 1796—D. L. May 19 1819.
- Life—C. G. Nov. 1 1800.
- Life in London—Bath Nov. 20 1822.
- Life and Death of Common Sense—Hay. Aug. 13 1782.
- Life of the Dutchess of Suffolk—see vol. 10 p. 102.
- Life's Vagaries—C. G. March 19 1795—C. G. May 28 1799.
- Like Master like Man (F. from Mistake)—D. L. April 12 1768—D. L. March 30 1773.
- Like to Like, or a Match well made up—L. I. F. Nov. 28 1723.
- Lilla—C. G. Oct. 21 1825.
- Lilliput—D. L. Dec. 3 1756—D. L. Dec. 10 1817.
- L. I. F. built by Davenant and opened in 1661.
- L. I. F. (i. e. Little L. I. F.) opened by Betterton, &c.—April 30 1695.
- L. I. F. built by C. Rich and opened by his son Dec. 18 1714.
- Linco's Travels—D. L. April 6 1767—D. L. May 24 1797.
- Lindor and Clara—see vol. 10 p. 199.
- Lingua—see 5th vol. of Dodsley 1744.
- Lionel and Clarissa—C. G. Feb. 25 1768—D. L. Feb. 8 1770—D. L. Jan. 8 1778—Hay. June 26 1781—C. G. Oct. 2 1783—C. G. May 13 1790—D. L. Dec. 12 1807—C. G. May 3 1814—C. G. May 22 1829—Hay. July 21 1830.
- Liston's Epilogue on an Ass—C. G. June 9 1818—his 1st app. at Hay. June 10 1805.
- Litchfield Mrs.—her characters C. G. 1805-1806.
- Litigants—see vol 10 p. 154.
- Little French Lawyer—D. L. Oct. 25 1717—D. L. June 30 1720—as Farce—D. L. Oct. 7, 9, 10, 1749—C. G. April 27 1778.
- Little Freeholder—see vol. 10 p. 199.

- Little Hunchback—C. G. April 14 1789—C. G. May 31 1815.
- Little Offerings—C. G. April 26 1828.
- Little Red Riding Hood—Bath April 14 1820.
- Live Lumber, or Unburied Dead—C. G. March 30 1796.
- Liverpool Prize—C. G. Feb. 22 1779.
- Livery Rake—Hay. Oct. 15 1733—D. L. Jan. 8 1734.
- Living in London—Hay. Aug. 5 1815.
- Jewellyn Prince of Wales and the Dog Gelert—Bath Oct. 16 1813.
- Lock and Key—C. G. Feb. 2 1796—D. L. July 8 1814.—D. L. Oct. 23 1828.
- Lochrine—see end of D. L. 1713-1714.
- Lodgings for Single Gentlemen—Hay. June 15 1829.
- Lodoiska—D. L. June 9 1794—C. G. Oct. 15 1816.
- Lofty Projects—C. G. April 22 1825.
- London Apprentice—D. L. March 17 1755.
- London Cuckolds—D. G. 1682—Hay. Dec. 27 1706 — L. I. F. Dec. 11 1721—L. I. F. Nov. 12 1731—C. G. Jan. 1 1742—D. L. Oct. 29 1748—as Farce C. G. April 10 1782.
- London Hermit—Hay. June 29 1793 — Bath Nov. 19 1793 — C. G. April 29 1794—D. L. May 7 1804—revived in 2 acts at C. G. Dec. 7 1822.
- London Merchant—D. L. June 22 1731—G. F. Sep. 27 1731—L. I. F. May 22 1732—C. G. May 23 1740—D. L. Sep. 22 1749—D. L. Nov. 28 1796—see George Barnwell.
- London Prodigal—see end of D. L. 1713-1714.
- London Stars—C. G. April 7 1821.
- Long Mrs.—her characters D. G. 1673.
- Look at Home—Hay. Aug. 15 1812.
- Look before you Leap—Hay. Aug. 22 1788 — C. G. March 31 1789.
- Lord of the Manor—D. L. Dec. 27 1780—D. L. April 14 1789—C. G. Oct. 24 1812—D. L. May 27 1823—Hay. Sep. 20 1823.
- Lord Russel by Stratford—D. L. Aug. 20 1784.
- Lord Russel by Hayley—Hay. Aug. 18 1784.
- Lorenzo—C. G. April 5 1791.
- Lose no Time—D. L. June 11 1813.
- Lost and Found by D. L. C. Jan. 2 1811.
- Lost Lady—see 10th vol. of Dodsley 1744.

- Lost Life—D. L. Nov. 13 1821.
 Lost Lover—D L. 1696.
 Lottery by Fielding—D. L. Jan. 1 1732—D. L. Dec. 16 1745—
 D. L. Sep. 10 1748 — D. L. Feb. 29 1772—D. L. Dec. 10
 1783.
 Lottery C. by — Hay. 1728.
 Lottery Ticket—D. L. Dec. 13 1826.
 Love a-la-Mode—D.L. Dec. 12 1759—C.G. Dec. 19 1760—C.G.
 April 13 1776—D. L. May 23 1794—C. G. Nov. 13 1800
 —Bath May 28 1814—C. G. June 8 1814 — C. G. Dec. 10
 1816—D L. Nov. 3 1817.
 Love a-la Mode by T. S. 1663—see vol. 10 p. 137.
 Love among the Roses—Bath March 18 1825.
 Love and a Bottle—D. L. 1699—D. L. July 22 1712 — L. I. F.
 Nov. 25 1724—C. G. March 30 1733.
 Love and Duty—L. I. F. Jan. 22 1722.
 Love and Friendship—D. L. April 8 1746.
 Love and Glory—D. L. March 28 1734.
 Love and Gout—Hay. Aug. 23 1814—C. G. June 2 1815—Hay.
 Sep. 23 1824.
 Love and Honour—L. I. F. 1662—for the plot see vol. 10 p. 81.
 Love and Liberty—see vol. 10 p. 152.
 Love and Madness—Hay. Sept. 21 1795.
 Love and Money—Hay. Aug. 29 1795.
 Love and Reason—C. G. May 22 1827.
 Love and Revenge T.—D. G. 1675.
 Love and Revenge Op. at Hay. 1729.
 Love and the Tooth Ache—C. G. Dec. 13 1816.
 Love and War—C. G. March 15 1787.
 Love and War by Meriton—see vol. 10 p. 134.
 Love at a Venture—see vol. 2 p. 389.
 Love at First Sight by Crawford—L. I. F. March 25 1704.
 Love at First Sight by King—D. L. Oct. 17 1763.
 Love Betrayed—L. I. F. 1703.
 Love Crowns the End—see vol. 10 p. 75.
 Love finds the Way—C. G. Nov. 18 1777.
 Love for Love—L. I. F. 1695—acted by women at Hay. June
 25 1705—D. L. Feb. 7 1708—D. L. Dec. 3 1709—D. L.
 April 13 1738—C. G. May 2 1739—D. L. Jan. 16 1754—
 C. G. May 9 1758—D.L. April 9 1760—D.L. Dec. 23 1769

—C. G. May 6 1773—D. L. Nov. 29 1776—Hay. Sept. 5 1780—D. L. Dec 11 1786—D. L. Oct. 15 1796 — D. L. March 8 1806—C. G. Sep. 25 1812—D. L. March 1 1813—C. G. Oct. 13 1819—D. L. Oct. 20 1825.

Love for Money—T. R. 1691—D. L. May 21 1708—D. L. July 11 1718.

Love gives the Alarm—C. G. Feb. 23 1804.

Love in a Camp—C. G. Feb. 17 1786—D. L. Feb. 15 1814.

Love in a Forest—D. L. Jan. 9 1723.

Love in a Maze—see vol. 1 p. 69.

Love in a Riddle—D. L. Jan. 7 1729.

Love in a Sack—L. I. F. June 14 1715.

Love in a Veil—D. L. June 17 and July 22 1718—D. L. April 19 1784.

Love in a Village—C. G. Dec. 3 1762—D. L. April 3 1769—Hay. Aug. 12 1777—C. G. Feb. 13 1786—C. G. Nov. 15 1797—D. L. May 8 1822—C. G. March 18 1826.

Love in a Wood—T. R. 1672—D. L. Aug. 15 1718.

Love in Humble Life—D. L. Feb. 14 1822.

Love in its Extasie—see vol. 10 p. 122.

Love in Limbo—C. G. March 31 1815.

Love in Many Masks—D. L. March 8 1790.

Love in several Masques, by Fielding—D. L. Feb. 16 1728.

Love in the City—C. G. Feb. 21 1767.

Love in the Dark—T. R. 1675.

Love in the East—D. L. Feb. 25 1788.

Love in Wrinkles—D. L. Dec. 4 1828.

Love laughs at Locksmiths—Hay. July 25 1803—C. G. Dec. 6 1803—Bath Nov. 17 1803—Hay. July 3 1823.

Love, Law, and Physic—C. G. Nov. 20 1812 — D. L. Feb. 25 1823.

Love Letters—Hay. June 24 1822.

Love makes a Man—D. L. 1701—L. I. F. April 30 1715—D. L. Jan. 3 1738—C. G. April 7 1738—C. G. April 19 1776—D. L. May 10 1784—C. G. Dec. 10 1790—D. L. C. Oct. 4 1792—Hay. July 10 1797—C. G. Feb. 5 1806—D. L. Nov. 13 1818—C. G. Nov. 6 1819—D. L. Oct. 30 1828.

Loves makes an Irishman—Bath May 3 1825.

Love Match—C. G. March 13 1762.

Lover—D. L. Jan. 20 1731.

Lover's Luck—L. I. F. 1696.

- Lover's Melancholy—D. L. April 28 1748.
- Lover's Opera—D. L. May 14 1729.
- Lovers' Progress—see vol. 5 of Beaumont and Fletcher, 1778.
- Lovers' Quarrels (from Mistake)—C. G. Feb. 11 1790—C. G. April 22 1796—D. L. May 11 1801—C. G. Nov. 27 1802.
- Lovers' Resolutions—D. L. March 2 1802.
- Lovers' Vows—C. G. Oct. 11 1798—D. L. Nov. 23 1802—Hay. May 20 1803—by C. G. C. May 10 1809—D. L. Sept. 26 1815—D. L. Nov. 28 1827.
- Love's a Jest—L. I. F. 1696—D. L. Aug. 31 1711.
- Love's a Lottery and a Woman the Prize—L. I. F. 1699.
- Love's characters—D. L. 1773-1774.
- Love's Contrivance—D. L. June 4 1703—L. I. F. July 14 1724.
- Love's Cruelty—T. R. 1682.
- Love's Cure—see 7th vol. of Beaumont and Fletcher 1778.
- Love's Dream—Bath Feb. 2 1822.
- Love's Frailties—C. G. Feb. 5 1794.
- Love-sick Court—see vol. 10 p. 41.
- Love-sick King—T. R. 1680.
- Love's Labour Lost—see Students vol. 10 p. 180.
- Love's Kingdom—L. I. F. 1664—for the plot, see vol. 10 p. 248.
- Love's last Shift—D. L. 1696—Hay. Oct. 18 1707—L. I. F. Oct. 12 1715—L. I. F. Oct. 23 1725—D. L. Nov. 21 1737 r. b.—D. L. Dec. 9 1749—D. L. Dec. 18 1752—C. G. Oct. 29 1754—C. G. Feb. 14 1763.
- Love's Mistress—see Psyche D. G. 1674.
- Love's Metamorphoses—D. L. April 15 1776 (published as Love's Vagaries.)
- Love's Pilgrimage—see 7th vol. of Beaumont and Fletcher 1778.
- Love's Revenge—see end of Hay. 1772.
- Love's Revenge—Pastoral—see vol. 10 p. 166.
- Love's Riddle—see vol. 10 p. 61.
- Love's Sacrifice—see Ford's works 1811.
- Love's Victim—L. I. F. 1701.
- Love's Victory—C. G. Nov. 16 1825.
- Love the Cause and Cure of Grief—D. L. Dec. 19 1743.
- Love the Leveller—D. L. Jan. 26 1704.
- Love Triumphant—T. R. 1693.
- Love will find out the Way—see 12th vol. of Dodsley 1744.
- Love without Interest—D. L. 1699.

- Loving Enemies—D. G. 1680.
 Low Life above Stairs—see vol. 10 p. 179.
 Loyal Brother—T. R. 1682.
 Loyal General—D. G. 1680.
 Loyal Lovers—see vol. 10 p. 123.
 Loyal Subject—D. L. July 25 1705.
 Loyalty—see vol. 10 p. 231.
 Lucius Junius Brutus by Lee—D. G. 1681.
 Lucius Junius Brutus by Downman—see D. L. Dec. 3 1818.
 Lucius King of Britain—D. L. May 11 1717.
 Lucky Chance—T. R. 1687—L. I. F. July 24 1718.
 Lucky Discovery, or Tanner of York—C. G. April 24 1738.
 Lucky Escape C. by Linnecar—see vol. 10 p. 198.
 Lucky Escape, by Mrs. Robinson—D. L. April 30 1778.
 Lucky Prodigal, or Wit at a Pinch—L. I. F. Oct. 24 1715.
 Luke the Labourer—Bath March 24 1827.
 Lunatick—see vol. 2 p. 334.
 Lust's Dominion—see Abdelazer D. G. 1677.
 Lusty Juventus—see vol. 1st of Hawkins 1773.
 Lyar—C. G. Jan. 12 1762—D. L. April 15 1768 — C. G. April
 22 1775—C. G. Nov. 16 1787.
 Lyceum was opened as English Opera House—June 26 1809.
 Lycidas—C. G. Nov. 4 1767.
 Lying Lover—D. L. Dec. 2 1703—D. L. April 4 1746.
 Lying made Easy—Bath March 15 1828.
 Lying Valet—G. F. Nov. 30 1741—C. G. Oct. 11 1743—C. G.
 May 2 1758—D. L. Sep. 19 1782 — C. G. Nov. 30 1784—
 D. L. Oct. 2 1788.
 £500—D. L. Aug. 28 1821.
 £8 10s. 1d.—D. L. May 12 1823.
 £100 Note—C. G. Feb. 7 1827.

M

- Macaroni—Hay. Sep. — 1773.
 Macauley Miss—see Bath April 22 1825.
 Macbeth, altered by Davenant—D. G. 1672—Hay. Dec. 27 1707
 —D. L. Oct. 20 1711—D. L. Dec. 31 1717—L. I. F. Sept.
 30 1723—D. L. Jan. 31 1738—C. G. April 14 1738.
 Macbeth, as written by Shakspeare—D. L. Jan. 7 1744—C. G.
 June 27 1746—D. L. Nov. 7 1746—D. L. March 19 1748
 —C. G. Nov. 16 1754—D. L. April 24 1768—C. G. Jan

- 20 1768—D. L. Jan. 4 1770—C. G. Oct. 23 1773 first time with Scotch dresses—Hay. Sep. 7 1778—D. L. Dec 6 1780—D. L. Feb. 2 1785—C. G. Nov. 16 1787—D. L. April 21 1794—C. G. Dec. 5 1800—Bath April 12 1803—C. G. Nov. 28 1803—D. L. Nov. 5 1814—C. G. June 5 1817—Bath Feb. 3 1823.
- Macheath in the Shades—C. G. March 11 1735.
- Macklin—for his first performance see L. I. F. Dec. 4 1730—he is engaged at D. L. Oct. 31 1733—kills Hallam D. L. May 10 1735—quarrels with Garrick D. L. 1743-1744—opens Hay. 1744—returns to D. L. Dec. 19 1744—leaves the stage and opens a tavern D. L. Dec. 20 1753—returns to D. L. Dec. 12 1759—for his wish to act Tragedy and prosecution of the rioters, see end of C. G. 1773-1774—for his characters see C. G. 1788-1789.
- Macklin Miss—her characters—C. G. 1776-1777.
- Macklin Mrs.—her characters—D. L. 1758-1759.
- Macklin's Widow has a bt. at C. G. June 17 1805.
- Maclaren—see vol. 9 p. 25.
- Macready's 1st app. at Bath Dec. 29 1814—at C. G. Sept. 16 1816.
- Madam Fickle—D. G. 1676—L. I. F. July 24 1704 no characters—D. L. Sept. 29 1711.
- Mad Captain—G. F. March 5 1733.
- Mad Couple well Matched—see Debauchee D. G. 1677.
- Mad-house—L. I. F. April 22 1737.
- Mad Lover—see 3d vol. of Beaumont and Fletcher 1778.
- Madrigal and Truletta—C. G. July 6 1758.
- Mad World my Masters—see 5th vol. of Dodsley 1744.
- Maggot—Ballad Farce—L. I. F. April 18 1732.
- Magic Banner—Hay. June 22 1796.
- Magic Bride—D. L. C. Dec. 26 1810.
- Magic Picture—C. G. Nov. 8 1783.
- Magician no Conjuror—C. G. Feb. 2 1792.
- Magnetic Lady—see 6th vol. of Ben Jonson 1815-1816.
- Magpie, or the Maid?—C. G. Sept. 15 1815.
- Magpie, or the Maid of Palaiseau—D. L. Sep. 12 1815.
- Maid and the Magpye—see vol. 8 p. 516.
- Mahmoud, or Prince of Persia—D. L. April 30 1796.
- Mahomet—D. L. April 25 1744—D. L. Nov. 25 1765—C. G. Dec. 8 1767—D. L. April 19 1776—D. L. Nov. 11 1778—C. G. April 4 1786—D. L. April 27 1795—C. G. Oct. 13 1796—Bath April 8 1817.

- Maidenhead well Lost—see vol. 9 p. 594.
- Maiden Whim—D. L. April 24 1756.
- Maid in the Mill—D. G. 1682—D. L. March 23 1710.
- Maid Marian—C. G. Dec. 3 1822.
- Maid of Bath—Hay. June 26 1771—C. G. May 11 1787.
- Maid of Bristol—Hay. Aug. 24 1803.
- Maid of Honour—D. L. Jan. 27 1785.
- Maid of Judah—C. G. March 7 1829.
- Maid of Kent—D. L. May 17 1773.
- Maid of Marienburg—see vol. 10 p. 206.
- Maid of Normandy—see vol. 10 p. 201.
- Maid of the Mill—C. G. Jan. 31 1765—D. L. Sept. 27 1798—
C. G. June 19 1810—in 2 acts C. G. Oct. 20 1797.
- Maid of the Oaks—D. L. Nov. 5 1774—as F. D. L. Jan. 21
1782—Hay. Aug. 15 1782—C. G. April 25 1783—C. G.
March 28 1789—C. G. April 20 1796—D. L. May 28 1804.
- Maid or Wife—D. L. Nov. 5 1821.
- Maids and Bachelors—C. G. June 6 1806.
- Maid's Last Prayer—T. R. 1692.
- Maid's Revenge—see vol. 9 p. 551.
- Maid's the Mistress—D. L. June 5 1708—L. I. F. March 21
1737.
- Maid's Tragedy—T. R. Dec. 7 1666—for the plot see T. R.
1682—D. L. Feb. 3 1704—Hay. Nov. 2 1706—Hay. April
13 1710—D. L. April 16 1716—D. L. Dec. 18 1725—
L. I. F. Nov. 8 1729—C. G. Dec. 6 1744.
- Mail Coach Adventures, by Mathews—Hay. Sep. 5 1814.
- Mail Coach Passengers—D. L. Feb. 13 1816.
- Majesty Misled—see vol. 10 p. 187.
- Malcolm—see vol. 10 p. 192.
- Malcontent—see 4th vol. of Dodsley 1744.
- Male Coquette (originally Modern Fine Gentleman) — D. L.
March 24 1757—C. G. Jan. 21 1765—D. L. April 23 1773.
- Mall—T. R. 1674.
- Mallet—see D. L. Jan. 19 1763.
- Malvina—D. L. Jan. 28 1826.
- Management by Reynolds—C. G. Oct. 31 1799.
- Management by Lunn—Hay. Sep. 29 1828.
- Manager an Actor in Spite of Himself—see C. G. May 6 1785.
- Manager in Distress — Hay. May 30 1780 — D. L. C. May 25
1809—Hay. Sep. 28 1812—C. G. Feb. 28 1820—C. G. June
6 1826.

- Man and Wife by Colman—C. G. Oct. 7 1769 — C. G. Dec. 20 1777—Hay. June 1 1778.
- Man and Wife by Arnold—D. L. Jan. 5 1809 — D. L. June 18 1824.
- Manfred—see Lord Byron 1820-1821.
- Mangora King of the Timbusians—L. I. F. Dec. 14 1717.
- Man his own Master—D. L. June 12 and Oct. 1 1816.
- Maniac, or Swiss Banditti by D. L. C. March 13 1810.
- Man in the Moon—D. L. Dec. 8 1817.
- Man Milliner—C. G. Jan. 27 1787.
- Manœuvring—Hay. July 1 1829.
- Man of Business—C. G. Jan. 31 1774.
- Man of Enterprise—see vol. 10 p. 198.
- Man of Honour—see vol. 10 p. 195.
- Man of Newmarket—T. R. 1678.
- Man of Quality—C. G. April 27 1773—D. L. March 15 1774—Hay. Aug. 6 1784.
- Man of Reason—C. G. Feb. 9 1776.
- Man of Taste, or Guardians — D. L. March 6 1735 — as Farce D. L. March 10 1752.
- Man of Ten Thousand—D. L. Jan. 23 1796.
- Man of the Mill—see vol. 10 p. 182.
- Man of the Mode—D. G. 1676—Hay. Nov. 9 1706—D. L. April 4 1715—D. L. March 21 1738—C. G. Nov. 10 1739—C. G. Feb. 6 1746—D. L. Nov. 26 1753—C. G. March 15 1766.
- Man of the World—C. G. May 10 1781—C. G. May 16 1797—C. G. April 10 1802—C. G. Dec. 6 1811—C. G. July 6 1816—D. L. March 18 1822—Bath Feb. 8 1823—C. G. Dec. 5 1823.
- Man's Bewitched—Hay. Dec. 12 1709—G. F. April 28 1730.
- Man's the Master — L. I. F. March 26 1668 — L. I. F. July 15 1726—for the plot see C. G. Nov. 3 1775.
- Manuel—D. L. March 8 1817.
- Marcellia—T. R. 1669.
- Marcella—D. L. Nov. 7 1789—C. G. Nov. 10 1789.
- Marcus Brutus—see vol. 3 p. 90.
- Mardyn Mrs.—D. L. Sep. 26 1815—Bath Feb. 16 1816.
- Marforio—C. G. April 10 1736.
- Margaret of Anjou — D. L. March 11 1777 — C. G. March 18 1793.
- Margery, or a Worse Plague than the Dragon—C. G. Dec. 9 1738.

- Mariamne—L. I. F. Feb. 22 1723—C. G. April 13 1733—C. G. March 11 1745—C. G. Jan. 27 1758—D. L. March 16 1765—D. L. March 20 1770—C. G. March 14 1774—see Bath Dec. 5 1816.
- Marian—C. G. May 26 1788.
- Marina—C. G. Aug. 1 1738.
- Mariners—D. L. C. May 10 1793.
- Marino Faliero, Doge of Venice — D. L. April 25 1821 — Bath May 7 1821.
- Marplot—D. L. Dec. 30 1710.
- Marplot in Lisbon—D. L. March 20 1755—C. G. April 29 1762—D. L. April 6 1772.
- Marquis de Carabas—C. G. March 30 1818.
- Marriage a-la-Mode—T. R. 1672—D. L. Feb. 1 1703.
- Marriage a-la-Mode (new Farce)—D. L. March 24 1760.
- Marriage a-la-Mode, or Conjugal Douceurs — D. L. April 22 1767.
- Marriage Contract—see 4th vol. of Brooke's Works 1778.
- Marriage-Hater Matched—T. R. 1692—D. L. March 8 1708.
- Marriage Night—L. I. F. March 21 1667.
- Marriage of Figaro — C. G. March 6 1819 — D. L. March 13 1823.
- Marriage Promise—D. L. April 16 1803.
- Married and Single—Hay. July 16 1824.
- Married Beau—T. R. 1694.
- Married Coquet—see vol. 10 p. 171.
- Married Libertine—C. G. Jan. 28 1761.
- Married Man—Hay. July 15 1789.
- Married Philosopher—L. I. F. March 25 1732.
- Married Unmarried—Hay. Sept. 1 1796.
- Marry or do Worse — L. I. F. Nov. 1 1703 — D. L. March 30 1747.
- Marshall Mrs.—her characters—see Union 1682.
- Martyrdom of St. Ignatius—see vol. 10 p. 188.
- Martyr'd Soldier—see vol. 10 p. 110.
- Martyr Mrs. and Mrs. Pope—see C. G. May 5 1786.
- Martyr of Antioch—see vol. 10 p. 239.
- Martyr by Miss Baillie—see vol. 8 p. 346.
- Mary Queen of Scots — D. L. March 20 1789 — C. G. Jan. 13 1804.

- Mary Queen of Scots—not acted—see vol. 10 p. 201.
- Mary Stuart—C. G. Dec. 14 and 29 1819.
- Mary Stuart (from the Abbot)—Bath Jan. 3 1827.
- Masaniello by Soane—D. L. Feb. 17 1825.
- Masaniello, by Milner—see D. L. Feb. 17 1825.
- Masaniello, or the Dumb Girl of Portici—D. L. May 4 1829.
- Mask'd Friend (altered from Duplicity)—C. G. May 6 1796—
C. G. May 10 1803.
- Masquerade by C. Johnson—D. L. Jan. 16 1719.
- Masquerade, or an Evening's Intrigue—L. I. F. May 16 1717.
- Massacre of Paris, by Lee—T. R. 1690—C. G. Oct. 31 and
Nov. 1 1745.
- Massacre of Paris, by Marloe—see vol. 9 p. 576.
- Massaniello—D. L. 1699—L. I. F. July 31 1724.
- Massinger—for Colman's remarks, see end of 1778-1779—for the
plays, see 1804-1805.
- Master Anthony—D. G. 1671.
- Masters of the Revels—see end of D. L. 1719-1720.
- Master's Rival—D. L. Feb. 12 1829—C. G. May 6 1829.
- Match at Midnight—see 6th vol. of Dodsley 1744.
- Match-Breaking—Hay. Sep. 20 1821.
- Match in Newgate—(see Revenge D. G. 1680)—D. L. Oct. 29
1739.
- Match-Making, by Kenney—Hay. Aug. 25 1821.
- Match-Making, attributed to Mrs. C. Kemble—C. G. May 24
1808.
- Match me in London—see vol. 10 p. 7.
- Mathews made his 1st app. at Hay. May 16 1803.
- Matilda by Franklin—D. L. Jan. 21 1775—C. G. March 7 1785.
- Matilda by Delap—see vol. 10 p. 225.
- Matrimony—D. L. Nov. 20 1804—C. G. May 13 1823.
- Matrimony (from Sleep-Walker)—C. G. April 27 1798.
- Mattocks Mrs.—her characters and last bt. C. G. 1807-1808.
- Mausoleum—see Hayley at end of 1783-1784.
- May Day by Chapman—see vol. 4 of Old Plays 1814-1815.
- May Day, or Little Gipsy—D. L. Oct. 28 1775—C. G. May 1
1793—C. G. May 1 1798.
- May Day, or Merry Milkmaid—D. L. May 2 1746.
- Mayor of Garratt—Hay. July 1763—D. L. Nov. 30 1763—
D. L. April 2 1771—C. G. Jan. 15 1778—Hay. June 29

- 1780—D. L. May 1 1788—C. G. April 21 1789—Hay.
June 22 1790—D. L. April 5 1791—C. G. Oct. 7 1791—
C. G. June 25 1817—C. G. April 23 1828.
- Mayor of Quinborough—Hay. April 29 1710—for the plot see
11th vol. of Dodsley 1744.
- Measure for Measure, by Shakspeare—L. I. F. Dec. 8 1720—
D. L. Jan. 26 1738—C. G. Nov. 25 1742—D. L. April 11
1746—C. G. Dec. 17 1746—D. L. Feb. 22 1755—C. G.
Feb. 12 1770—D. L. March 18 1775—C. G. Oct. 11 1780
—D. L. Nov. 3 1783—D. L. Dec. 30 1794—C. G. Nov. 21
1803—C. G. Feb. 8 1816—D. L. May 1 1824.
- Measure for Measure, by Gildon—L. I. F. 1700.
- Medæa, by C. Johnson—D. L. Dec. 11 1730.
- Medbourne's last app.—see D. G. 1678.
- Medea, by Glover—D. L. March 24 1767—C. G. March 17 1768
—D. L. March 11 1776—C. G. March 26 1792.
- Meeting of the Company (Prelude)—D. L. Sept. 17 1774.
- Meggett—Hay. July 19 1815.
- Meg Murnoch—Bath March 10 1821.
- Melite—see vol. 10 p. 191.
- Mellon Miss—see end of D. L. 1814-1815.
- Merchant of Bruges—D. L. Dec. 14 1815.
- Merchant of Venice—D. L. Feb. 14 1741—C. G. March 13 1744
—C. G. Oct. 30 1754—C. G. May 3 1759—D. L. March 24
1768—C. G. March 27 1770—D. L. Dec. 29 1775—C. G.
April 13 1776—Hay. June 11 1777—D. L. Oct. 14 1777
—C. G. May 12 1780—Hay. Aug. 24 1780—D. L. Jan. 22
1784—D. L. April 6 1786—Hay. June 22 1790—C. G.
May 12 1796—Hay. Aug. 28 1797—C. G. Nov. 10 1800—
C. G. Nov. 19 1803—Hay. Aug. 16 1809—D. L. Oct. 5
1813 and Jan. 26 1814—C. G. May 13 1823—C. G. Oct.
15 1827.
- Merchant of Venice altered by Valpy—see vol. 10 p. 223.
- Merchant's Wedding—C. G. Feb. 5 1828.
- Merlin, or the Devil at Stone-Henge—D. L. Dec. 14 1734.
- Mermaid—C. G. March 26 1792.
- Merope, by Jeffreys—L. I. F. Feb. 27 1731.
- Merope, by Hill—D. L. April 15 1749—D. L. April 19 1770
—D. L. Jan. 13 1773—C. G. Jan. 17 1777—D. L. Jan.
22 1777—C. G. Jan. 15 1787—C. G. Nov. 29 1797—
D. L. March 1 1806—C. G. Feb. 22 1806—Bath June 1
1815.
- Merry Cobler—D. L. May 6 1735.
- Merry Counterfeit—C. G. March 29 1762—C. G. April 29 1771.

- Merry Devil of Edmonton—T. R. 1682.
- Merry Masqueraders, or Humorous Cuckold—Hay 1730.
- Merry Midnight Mistake—see vol. 10 p. 182.
- Merry Mrs—her characters—C. G. 1791-1792.
- Merry Wives of Broad Street—D. L. June 9 1713.
- Merry Wives of Windsor—T. R. Aug. 15 1667—see L. I. F. Feb. 1704—L. I. F. Oct. 22 1720—D. L. Dec. 6 1734—D. L. Nov. 29 1743—C. G. April 22 1758—Hay. Sept. 3 1777—D. L. Feb. 24 1778—C. G. Nov. 13 1779—Hay. Aug. 24 1781—D. L. Jan. 10 1784—C. G. Nov. 29 1786—D. L. May 21 1788—C. G. March 14 1796—C. G. April 25 1804—C. G. Jan. 16 1811.
- Merry Wives of Windsor as Opera—D. L. Feb. 20 1824—Hay. Oct. 12, 1824.
- Messallina—see vol. 10 p. 112.
- Metamorphosis, or Old Lover—L. I. F. Oct. 2 1704.
- Metamorphosis (C. Op. in 3 acts)—D. L. Dec. 5 1783.
- Metamorphoses—Hay. Aug. 26 1775.
- Methodist—see vol. 10 p. 180.
- Michaelmas Term—see vol. 10 p. 13.
- Microcosmus—see 5th vol. of Dodsley 1744.
- Midas, by O'Hara—C. G. Feb. 22 1764—Hay. Aug. 15 1781—C. G. March 19 1785—C. G. May 6 1791—C. G. Nov. 10 1794—Bath May 15 1798—D. L. Oct. 25 1802—C. G. Sept. 17 1812—D. L. June 15 1815—Hay. July 23 1825.
- Midas, by Lyly—see 1st vol. of Old Plays 1814-1815.
- Middle Dish, or Irishman in Turkey—D. L. April 16 1804.
- Middleton's characters—D. L. 1798-1799.
- Midnight Hour—C. G. May 22 1787—C. G. Oct. 5 1795—D. L. May 9 1803—Hay. Sep. 1 1809—D. L. Nov. 12 1816.
- Midnight Wanderers—C. G. Feb. 25 1793.
- Midsummer Night's Dream with songs—D. L. Nov. 23 1763.
- Midsummer Night's Dream, altered by Reynolds—C. G. Jan. 17 1816.
- Milesian—D. L. March 20 1777.
- Miller and his Men—C. G. Oct. 21 1813.
- Miller of Mansfield—D. L. Feb. 1 1737—D. L. June 1 1770—C. G. Sept. 18 1769—Hay. Aug. 26 1788—D. L. Nov. 29 1788—acted by C. G. C. May 1 1809—D. L. April 26 1820.
- Miller's characters—D. L. 1737-1738.
- Miller's Maid—Hay. Aug. 25 1804.
- Miller's Maid—Melo-drame—Bath Nov. 21 1821.

- Milliners—Hay. June 28 1828.
- Mills John—his characters—D. L. 1736-1737.
- Mills William—see D. L. Feb. 22 1750.
- Milton's Granddaughter—has a bt. at D. L. April 5 1750.
- Milward's characters—D. L. 1741-1742.
- Mine—see D. L. March 19 1774.
- Miniature Picture—D. L. May 24 1780.
- Minor—Hay. 1760—D. L. Nov. 22 1760—C. G. Nov. 24 1760—D. L. April 30 1770—D. L. May 1 1773—C. G. Jan. 19 1778—Hay. Sep. 8 1780—Hay. July 25 1786—D. L. Jan. 5 1788—D. L. May 27 1797—D. L. May 2 1808.
- Mirandola—C. G. Jan. 9 1821.
- Mirror, or Harlequin Every where—C. G. Nov. 30 1779.
- Mirrour—see vol. 10 p. 178.
- Mirza—see vol. 10 p. 119.
- Miser, by Shadwell—T. R. 1671—D. L. June 5 1704.
- Miser, by Fielding—D. L. Feb. 17 1733—G. F. March 16 1741—D. L. Jan. 25 1749—C. G. Sep. 24 1750—D. L. Nov. 11 1771—C. G. Oct. 1 1777—D. L. Oct. 7 1779—C. G. April 30 1787.
- Miser, in 3 acts—C. G. March 24 1789—Hay. May 25 1789—D. L. May 9 1799—C. G. Oct. 14 1818.
- Miseries of Human Life—C. G. May 19 1807.
- Miseries of Inforced Marriage—see Reed 1774.
- Misfortunes of Arthur—see Old Plays 1828.
- Miss—applied only to young girls, or kept mistresses, till about 1727—see Don Quixote D.L. 1696 and D.L.C. Feb. 3 1810.
- Miss in her Teens—C. G. Jan. 17 1747—D. L. Oct. 24 1747—C. G. Oct. 23 1754—D. L. March 6 1760—C. G. Nov. 12 1762—D. L. April 15 1773—C. G. Dec. 7 1775—C. G. Dec. 15 1787.
- Mississippi—L. I. F. May 4 1720.
- Mission from Rome—see vol. 10 p. 171.
- Miss Lucy in Town—D. L. May 5 1742.
- Mistake—Hay. Dec. 27 1705—D. L. Feb. 11 1710—L. I. F. Oct. 24 1726—C. G. March 3 1752—D. L. March 13 1755—C. G. Feb. 6 1766—C. G. Oct. 12 1780.
- Mistaken Beauty, or Lyar—see Vere Street 1662.
- Mistaken Husband—T. R. 1675.
- Mistake of a Minute—D. L. April 23 1787.
- Mistakes, by Harris—T. R. 1690.

- Mistakes, by Lord Cornbury—see vol. 4 p. 44.
- Mister H——. D. L. Dec. 10 1806.
- Mr. Taste—see vol. 10 p. 157.
- Mr. Tibbs—D. L. March 8 1821.
- Mistress Smith—Hay. June 18 1823.
- Mrs. Wiggins—Hay. May 27 1803—Hay. April 20 1826.
- Mithridates—T. R. 1678—D. L. Feb. 14 1708—D. L. March 2 1721—C. G. Nov. 9 1738—see end of D. L. 1796-1797.
- Mock Countess—D. L. April 30 1733—C. G. Nov. 11 1734.
- Mock Doctor—D. L. Sept. 8 1732—D. L. Sept. 25 1759—C. G. Dec. 4 1784—Hay. Dec. 10 1793—D. L. Nov. 25 1799.
- Mock Duellist—T. R. 1675.
- Mock Lawyer—C. G. April 27 1733—C. G. April 5 1738.
- Mock Marriage—D. L. 1696.
- Mock Orators—D. L. April 10 1756.
- Mock Tempest—T. R. 1674.
- Mock Thyestes—see vol. 10 p. 143.
- Mode—see vol. 10 p. 195.
- Modern Antiques—C. G. March 14 1791—Hay. Aug. 2 1806.
- Modern Breakfast—Hay. Aug. 11 1790.
- Modern Comedy—see vol. 10 p. 200.
- Modern Husband—D. L. Feb. 21 1732.
- Modern Misses, or 16 and 63—see vol. 10 p. 232.
- Modern Prophets—D. L. May 3 1709.
- Modern Wife, altered from Distressed Wife — C. G. April 27 1771.
- Modern Wife, or Virgin her own Rival—see vol. 4 p. 167.
- Modish Couple—D. L. Jan. 10 1732.
- Modish Husband—D. L. 1702.
- Modish Wife—Hay. Sep. 18 1773.
- Mogul Tale—Hay. July 6 1784.
- Mohocks—see vol. 10 p. 153.
- Mohun's characters—see Union 1682.
- Momus turned Fabulist—L. I. F. Dec. 3 1729 — C. G. April 28 1737.
- Money at a Pinch—C. G. April 25 1793.
- Money is an Ass—see vol. 10 p. 118.
- Money the Mistress—L. I. F. Feb. 19 1726.
- Monody on Garrick—D. L. March 2 1779.

- Monody on Sheridan—D. L. Sept. 7 1816.
 Monsieur D'Olive—see vol. 3 of Old Plays 1814-1815.
 Monsieur Thomas—see Trick for Trick T. R. 1678.
 Monsieur Tonson—D. L. Sep. 20 1821.
 Montalto—D. L. Jan. 8 1821.
 Montezuma by Brooke—see his Works 1778.
 Montoni, or the Phantom—C. G. May 3 1820.
 Montrose, or Children of the Mist—C. G. Feb. 14 1822 — Bath
 April 17 1822.
 Moody's characters—D. L. 1795-1796.
 Moral Quack—see vol. 10 p. 179.
 Mordecai's Beard—D. L. April 20 1790.
 More Blunders than One—C. G. Oct. 8 1828.
 More Dissemblers besides Women — see 4th vol. of Old Plays
 1814-1815.
 More Miss—for her Sacred Dramas see 1781-1782.
 More Ways than One—C. G. Dec. 6 1783—C. G. May 19 1789
 —Bath March 17 1812.
 Morning, Noon, and Night—Hay. Sep. 9 1822.
 Morning Post and Morning Herald—D. L. C. May 31 1811.
 Morning Ramble—D. G. 1673.
 Moscow—see vol. 10 p. 234.
 Mossop—see Irish Stage.
 Mother and Son—D. L. April 24 1821.
 Mother Bombie—see 1st vol. of Old Plays 1814-1815.
 Mother in Law—Hay. Feb. 12 1734.
 Mountain Chief—D. L. April 30 1818.
 Mountaineers—Hay. Aug. 3 1793—D. L. Nov. 24 1794—C. G.
 Oct. 6 1796—Hay. May 19 1803 — C. G. March 24 1806—
 —D. L. June 3 1822.
 Mountfort Mrs.—see Mrs. Verbruggen.
 Mountfort's death and characters—T. R. 1692.
 Mountfort Mrs. Susanna—her characters L. I. F. 1718-1719.
 Mourning Bride—L. I. F. 1697—D. L. March 25 1708 -- D. L.
 Jan. 18 1710 — D. L. Oct. 5 1728 — C. G. May 17 1734—
 D. L. Feb. 24 1737 — C. G. April 3 1750 — D. L. Dec. 3
 1750—C. G. Feb. 20 1755—D. L. Nov. 1 1762—D. L. May
 1 1775—C. G. Dec. 18 1776 —C. G. May 14 1781 — D. L.
 March 18 1783—C. G. March 10 1788—C. G. Feb. 20 1804.
 Mouth of the Nile—C. G. Nov. 6 1798.
 M. P.—D. L. C. Sep. 30 1811.

- Mucedorus—see vol. 10 p. 89.
- Much ado—L. I. F. Feb. 9 1721—C. G. May 25 1739—C. G. March 13 1746—D. L. Nov. 14 1748—C. G. Nov. 8 1774—D. L. Nov. 6 1775—D. L. Feb. 10 1778—C. G. Dec. 31 1779—C. G. Nov. 2 1785—C. G. April 11 1787—Hay. May 25 1787—D. L. April 30 1788—C. G. Sept. 18 1793—C. G. Oct. 6 1797—C. G. Nov. 2 1803—C. G. Nov. 28 1817.
- Mulberry Garden—T. R. 1668.
- Muleasses the Turk—see vol. 10 p. 93.
- Munden's characters—D. L. 1823-1824.
- Murdered Guest—D. L. Dec. 27 1826.
- Murphy published a corrected edition of his works in 1786.
- Muse of Newmarket—see vol. 10 p. 146.
- Muse's Looking Glass—C. G. March 14 1748 and March 9 1749.
- Muses in Mourning—see vol. 8 p. 332.
- Musical Lady — D. L. March 6 1762 — C. G. April 24 1765 — C. G. May 10 1773—C. G. Sep. 24 1784.
- Music Mad—Hay. Aug. 27 1807—C. G. June 14 1815.
- Mustapha—(not acted)—see vol. 10 p. 232.
- Mustapha by Lord Orrery—see L. I. F. 1665.
- Mustapha by Mallet—D. L. Feb. 13 1739.
- Mustapha by Lord Brooke—see 2d vol. of Dodsley 1774.
- Mutius Scævola—see vol. 10 p. 222.
- My Aunt—Bath Oct. 21 1815.
- My Best Friend—D. L. Jan. 23 1827.
- My Country Cousin—D. L. May 29 1827.
- My Grandmother—Hay. Dec. 16 1793—Hay. July 14 1823.
- My Landlady's Gown—Hay. Aug. 10 1816.
- My Night Gown and Slippers—D. L. April 28 1797.
- My own Man—C. G. June 16 1824.
- Myrtillo—see vol. 10 p. 257.
- My Spouse and I—D. L. Dec. 7 1815.
- Mysteries of the Castle—C. G. Jan. 31 1795—Bath Feb. 23 1815.
- Mysterious Bride—D. L. June 1 1808.
- Mysterious Husband—C. G. Jan. 28 1783—reduced to 4 acts—C. G. Jan. 4 1796—C. G. Jan. 4 1806.
- Mysterious Marriage—see vol. 10 p. 209.
- Mysterious Mother—see vol. 10 p. 185.
- Mystification—D. L. April 7 1821.

- My Uncle Gabriel—D. L. Dec. 10 1824.
- My Wife! What Wife? C. by Barrett—Hay. July 25 1815.
- My Wife! What Wife? (Farce)—D. L. April 2 1829.
- N.
- Nabob—Hay. June 29 1772—Hay. July 23 1781—D. L. March 28 1786.
- Napoleon—Bath March 30 1830.
- Narcotic—see vol. 10 p. 200.
- Narensky—D. L. Jan. 11 1814.
- Natalia and Menzikof—see vol. 10 p. 206.
- National Guard—D. L. Feb. 4 1830.
- National Prejudice F.—D. L. April 6 1768.
- National Prejudice C—C. G. May 10 1791.
- Native Land—C. G. Feb. 10 1824—C. G. Jan. 12 1828.
- Natural Faults—see D. L. May 3 1799.
- Natural Son — D. L. Dec. 22 1784 — in 4 acts D. L. June 10 1794
- Nature will Prevail—Hay. June 10 1778—D. L. May 7 1788.
- Naufragium Joculare—see vol. 10 p. 63.
- Naval Pillar—C. G. Oct. 7 1799.
- Neale—see end of D. L. 1749-1750.
- Neck or Nothing—D. L. Nov. 18 1766—D. L. Feb. 15 1774—
—D. L. Feb. 10 1784.
- Necromancer, or Dr. Faustus—L. I. F. Dec. 20 1724.
- Neglected Virtue—D. L. 1696.
- Nelson's Glory—C. G. Nov. 7 1805.
- Nero—T. R. 1675.
- Nest of Plays—C. G. Jan. 25 1738.
- Netley Abbey—C. G. April 10 1794—D. L. Nov. 28 1812.
- New Academy—see vol 10 p. 43.
- New Brooms—D L. Sep. 21 1776.
- Newcastle Duchess of—see vol. 1. p. 89.
- New Custom—see 1st vol. of Dodsley 1744.
- New Hay at the Old Market—Hay. June 9 1795.
- New Hippocrates—D. L. April 1 1761.
- New Inn—see vol. 5 of Ben Jonson 1815-1816.
- Newmarket—see Humours of the Turf.
- New Peerage—D. L. Nov. 10 1787.
- New Rehearsal—see vol. 10 p. 154.

- New Spain—Hay. July 16 1790.
- New way to cheat the Devil—see vol. 10 p. 71.
- New way to pay Old Debts—D. L. Oct. 19 1748—D. L. May 11 1759—D. L. Oct. 21 1769—C. G. April 18 1781—C. G. Sep. 17 1781—D. L. Nov. 14 1783—C. G. April 19 1796—C. G. March 28 1801—C. G. Dec. 29 1810—C. G. Nov. 15 1814—D. L. Jan. 12 1816—C. G. Dec. 14 1820—C. G. Oct. 25 1827.
- New Wonder, a Woman never Vext—see C. G. Nov. 9 1824.
- News from Parnassus—C. G. Sep. 23 1776.
- News from Plymouth—see vol. 10 p. 82.
- News the Malady—see vol. 10 p. 194.
- Next door Neighbours—Hay. July 9 1791.
- Nice Valour—see 10th vol. of Beaumont and Fletcher 1778.
- Nicodemus in Despair—Hay. Aug. 31 1803.
- Nigel, or the Crown Jewels—C. G. Jan. 28 1823.
- Night before the Wedding and the Wedding Night—C. G. Nov. 17 1829.
- Night Walker—T. R. 1682—D. L. Oct. 18 1705.
- Night's Adventures, or Road to Bath—see vol. 10 p. 235.
- Nina—C. G. April 24 1787—D. L. May 11 1801.
- Nine Points of the Law—Hay. July 18 1818.
- Ninnetta—C. G. Feb. 4 1830.
- Ninth Statue—D. L. Nov. 29 1814.
- No—Bath May 16 1828.
- Noah's Flood—see vol. 10 p. 145.
- Noble Gentleman—see Fool's Preferment 1688.
- Noble Lie—see vol. 10 p. 216.
- Noble Outlaw—C. G. April 7 1815.
- Noble Peasant—Hay. Aug. 2 1784.
- Noble Pedlar—D. L. May 13 1771.
- Noble Slave—see vol. 10 p. 198.
- Noble Stranger—see vol. 10 p. 117.
- Nobody—D. L. Nov. 29 1794.
- No Cure, No Pay—see vol. 10 p. 204.
- No Fools like Wits—L. I. F. Jan. 10 1721.
- Nokes—his characters T. R. 1692.
- No Matter What—D. L. April 25 1758.
- Nondescript—C. G. Oct. 5 1813.

- Non-Juror—D. L. Dec. 6 1717—D. L. Oct. 22 1745—C. G. Oct. 18 1745 — C. G. Jan. 4 1750 — D. L. Feb. 6 1753—C. G. Oct. 22 1754.
- No one's Enemy but his own—C. G. Jan. 9 1764—C. G. Oct. 26 1774.
- Nootka Sound—C. G. June 7 1790.
- No Prelude—Hay. May 16 1803.
- Norah, or the Girl of Erin—C. G. Feb. 1 1826.
- Norris—his characters D. L. 1730-1731.
- Northern Heiress—L. I. F. April 27 1716.
- Northern Lass—T. R. 1684—Hay. Dec. 13 1706 — D. L. June 24 1717—C. G. Jan. 18 1738.
- Northern Inn, or the Days of Good Queen Bess — Hay. Aug. 16 1791.
- Northumberland—see vol. 10 p. 187.
- Northward Hoe—see vol. 10 p. 8.
- Norwood Gipsies—C. G. May 28 1799.
- Nosegay of Weeds—D. L. June 6 1798.
- No Song no Supper — D. L. April 16 1790 — C. G. April 26 1797.
- Nota Bene—D. L. Dec. 12 1816.
- Not at Home—D. L. C. Nov. 20 1809.
- Note of Hand—D. L. Feb. 9 1774.
- Nothing Superfluous—Hay. Aug. 5 1829.
- Notoriety—C. G. Nov. 5 1791.
- Nourjad—see D. L. Nov. 25 1813.
- Novella—see vol. 10 p. 34.
- Novelty—L. I. F. 1697.
- No Wit like a Woman's—D. L. March 28 and 31 1769.
- No Wit, no Help, like a Woman's—see Counterfeit Bridegroom D. G. 1677.
- Noyades—Bath Nov. 19 1828.
- Nunnery—C. G. April 12 1785.
- Nuptials of Peleus and Thetis—see vol. 10 p. 127.
- Nursery—for the King's and Duke's Companies—see vol. 1 pp. 152-153.
- Nymph of the Grotto—C. G. Jan. 15 1829.

O.

- Oaks, or the Beauties of Canterbury—see vol. 10 p. 193.
- Oberon, or the Charmed Horn—D. I. March 27 1826.

- Oberon, or the Elf King's Oath—C. G. April 12 1826.
- Oberon's Oath, or Paladin and Princess—D. L. May 21 1816.
- Obi—Hay. July 5 1800—D. L. March 14 1818.
- Obstinate Lady—see vol. 10 p. 133.
- Occasional Prelude at Hay. 1767.
- Occasional Prelude at C. G. Sep. 21 1772.—for Miss Barsanti.
- Occasional Prelude at C. G. Sep. 17 1792.
- Oculist, by Dr. Bacon—see vol. 10 p. 179.
- Œdipus — D. G. 1679 — D. L. Oct. 23 1708 — L. I. F. Nov. 8 1722—C. G. March 25 1738—D. L. Nov. 19 1740 — D. L. April 2 1744—C. G. Jan. 10 1755.
- Of Age To-morrow—D. L. Feb. 1 1800—Bath March 30 1802 —C. G. Oct. 9 1807 — Hay. Oct. 8 1825 — C. G. Nov. 24 1825.
- Oil and Vinegar—Hay. July 10 1820.
- O'Keeffe's bt.—C. G. June 12 1800.
- O'Keeffe's Works—see vol. 7 p. 402.
- O'Keeffe's Recollections—1825-1826.
- Old and Young—D. L. Dec. 5 1822.
- Old Batchelor—T. R. 1693 — D. L. March 15 1708 — L. I. F. Jan. 13 1722—D. L. Nov. 1 1742 — C. G. Nov. 26 1746—D. L. Oct. 24 and Nov. 2 1753 — C. G. April 29 1760 — Hay. Aug. 25 1769—D. L. Nov. 19 1776 — D. L. Oct. 9 1777—C. G. March 5 1789.
- Oldcastle Sir John—see end of D. L. 1713-1714.
- Old City Manners—D. L. Nov. 9 1775.
- Old Cloathsman—C. G. April 3 1799.
- Old Couple—see 7th vol. of Dodsley 1744.
- Oldfield Mrs. — her characters D. L. 1729-1730.
- Old Fortunatus—see C. G. April 12 1819.
- Old Law—see vol. 4 of Massinger's works 1805.
- Old Maid — D. L. July 2 1761 — C. G. March 15 1766 — D. L. May 4 1795—C. G. May 27 1796 — D. L. Oct. 26 1797 — C. G. June 21 1820.
- Old Man taught Wisdom—see Virgin Unmasked.
- Old Mode and New—D. L. March 11 1703.
- Old Plays—see end of 1814-1815 — see end of 1823-1824 — see end of 1827-1828—see particularly vol. 9 p. 572.
- Old Robin Gray—Bath Dec. 18 1784.
- Old Troop—T. R. 1665 — Hay. July 30 1707 —D. L. July 27 1714—D. L. Aug. 6 1717.

- Old Women Weatherwise—see end of D. L. 1769-1770.
- Olindo and Sophronia—see vol. 10 p. 179.
- Oliver Cromwell—see vol. 10 p. 176.
- Olympia—see vol. 10 p. 236.
- Olympus in an Uproar—C. G. Nov. 5 1796.
- Omai—C. G. Dec. 20 1785.
- Once a Lover and always a Lover—see *She Gallants* D. L. March 13 1746.
- One and All—see vol. 10 p. 195.
- O'Neill Miss—her characters C. G. 1818-1819.
- One, Two, Three, Four, Five by Advertisement—Bath May 21 1825.
- Opera of Operas, or Tom Thumb the Great—D. L. Nov. 9 1733.
- Opportunity—see T. R. 1682.
- Opposition (Interlude from *Sir Courtly Nice*)—Hay. Aug. 6 1790.
- Oracle—C. G. March 17 1752—C. G. March 26 1765—Bath May 9 1823.
- Oracle, or Interrupted Sacrifice—C. G. Feb. 20 1827.
- Orange Boven—D. L. Dec. 8, 9 and 10 1813.
- Orators—Hay. 1762—Hay. 1767.
- Ordinary—see vol. 10 of *Dodsley* 1744.
- Orestes by Goff—see vol. 10 p. 4.
- Orestes by Theobald—L. I. F. April 3 1731.
- Orestes by Franklin—C. G. March 13 1769—acted at D. L. as *Electra* Oct. 15 1774.
- Orestes in Argos—C. G. April 20 1825.
- Ormasdes—see vol. 10 p. 139.
- Oroonoko—D. L. 1696—D. L. April 19 1708—D. L. Feb. 1 1716—L. I. F. March 24 1720—D. L. Jan. 3 1735—D. L. Oct. 22 1751—D. L. Oct. 13 1755—D. L. Dec. 1 1759 (as altered by Hawkesworth)—D. L. Nov. 28 1769—D. L. May 17 1781—C. G. Jan. 8 1785—D. L. Oct. 31 1789—C. G. May 30 1792—C. G. Dec. 21 1795—C. G. March 22 1806—D. L. Jan. 20 1817—D. L. June 1 1829.
- Orphan—D. G. 1680—Hay. March 1 1707—D. L. March 14 1715—L. I. F. Oct. 5 1721—D. L. March 15 1737—D. L. Oct. 5 1742—D. L. Nov. 15 1746—C. G. Nov. 11 1746—D. L. Nov. 18 1747—D. L. April 14 1760—C. G. Oct. 19 1767—D. L. Dec. 22 1772—C. G. March 31 1783—C. G. Feb. 4 1785—C. G. Oct. 13 1797—C. G. Dec. 2 1815.
- Orphans, or Generous Lovers—see vol. 10 p. 217.

- Orphan of China—D. L. April 21 1759—D. L. April 2 1764—
C. G. Nov. 6 1777.
- Orphan of the Castle—Bath March 17 1814.
- Orpheus and Eurydice, Pant.—C. G. Feb. 12 1740—C. G. Jan.
2 1745—C. G. Oct. 15 1787.
- Orpheus and Eurydice (serious Opera)—C. G. Feb. 28 1792.
- Orra—see Miss Baillie at end of 1811-1812.
- Orrery Earl of—see end of D. G. 1671—and end of 1738-1739.
- Oscar and Malvina—C. G. Oct. 20 1791—(with Dr. Johnson's
opinion of Ossian.)
- Ozmyr and Daraxa—D. L. C. March 7 1793.
- Othello—T. R. Feb. 6 1669—Hay. Jan. 28 1707—D. L. Nov.
27 1711—L. I. F. Jan. 10 1722—D. L. Jan. 4 1738—D. L.
March 7 1745—C. G. June 20 1746—D. L. Oct. 4 1746—
D. L. March 9 1749—Othello acted by Sir Francis Delaval,
&c. D. L. March 7 1751—C. G. Oct. 18 1754—D. L. March
28 1761—C. G. Oct. 12 1762—D. L. March 31 1764—Hay.
Aug. 30 1769—D. L. April 29 1773—C. G. Dec. 15 1774
Hay. July 24 1780—C. G. Nov. 10 1780—D. L. March 8
1785—C. G. April 23 1785—C. G. Oct. 12 1787—Hay.
Sept. 4 1797—C. G. Nov. 28 1800—C. G. Jan. 20 1804—
C. G. Nov. 7 1818—C. G. Dec. 21 1827.
- Otto of Wittelsbach—see vol. 10 p. 218.
- Otway acted in Forced Marriage D. G. 1672—see also Don Car-
los D. G. 1676.
- Ourselves—D. L. C. March 2 1811.
- Outlaws—D. L. Oct. 18 1798.
- Out of Place, or Lake of Lausanne—C. G. Feb. 28 1805.
- Outside Passenger—Hay. July 4 1811.
- Outwitted at Last—D. L. Dec. 13 1817.
- Over the Water!—Hay. Sep. 23 1820.
- Owen Prince of Powys—D. L. Jan. 28 1822.
- Oxonian in Town—C. G. Nov. 7 1767.

P.

- Packet Boat—C. G. May 13 1794.
- Pack's characters—L. I. F. 1721-1722.
- Pad—C. G. May 27 1793.
- Padlock—D. L. Oct. 3 1768—C. G. Oct. 23 1770—C. G. Nov.
28 1786—Hay. Aug. 20 1793—D. L. June 8 1829.
- Pætus and Arria—see vol. 10 p. 230.
- Palladius and Irene—see vol. 10 p. 189
- Palmer and Mrs. Palmer—their characters—D. L. 1767-1768.

- Palmer John—his characters—D. L. 1797-1798.
- Pamela—G. F. Nov. 9 1741.
- Pandora, or Converts—see L. I. F. 1665.
- Pannel—D. L. Nov. 28 1788—Hay. Aug. 24 1808—C. G. April 8 1813—D. L. Dec. 9 1825.
- Panthea Queen of Susia—see vol. 10 p. 229.
- Panthea, or Captive Bride—see vol. 10 p. 229.
- Pantheonites—Hay. Sep. 3 1773—D. L. March 26 1774.
- Pantomimes and Entertainments—see vol. 3 p. 154.
- Papal Tyranny in the Reign of King John—C. G. Feb. 15 1745.
- Paradox, or Maid, Wife, and Widow—C. G. April 30 1799.
- Paragraph—C. G. March 10 1804.
- Parasitaster—see vol. 2 of Old Plays 1814-1815.
- Pardoner and the Frere, the Curate and Neybour Pratte—see vol. 10 p. 85.
- Parliament of Love—see 2d vol. of Massinger 1805.
- Parricide, by Sterling—G. F. Jan. 29 1736.
- Parricide, by W. Shirley—C. G. Jan. 17 1739.
- Parricide, by Allen—Bath May 12 1824.
- Parsons—his characters—D. L. 1794-1795.
- Parson's Wedding—see T. R. Oct. 11 1664—for the plot see T. R. 1673.
- Parthenia—see vol. 10 p. 181.
- Parthian Exile—see vol. 10 p. 189.
- Partizans—D. L. May 21 1829.
- Partners—Hay. June 28 1805.
- Pasquin—Hay. 1736—L. I. F. Jan. 24 1737.
- Passion Week—Plays, &c. stopped—see end of D. L. 1752-1753
- Passionate Lover—see vol. 10 p. 27.
- Passive Husband—see Word for Nature D. L. Dec. 5 1798.
- Past and Present—D. L. Feb. 23 1830.
- Pastor Fido—D. G. 1676—acted by Women at D. G. Oct. 30 1706.
- Past Ten o'Clock—D. L. March 11 1815.
- Patents—Killegrew and Davenant had each of them a Patent granted to him in 1660—Wilkes, Cibber, Dogget and Booth had a Patent granted to them jointly on Jan 19 1714 O. S.—this was for 21 years—Foote's Patent passed the Great Seal in July 1766 for his life—Colman's Patent seems to have been renewed every year.

- Patent, &c. of C. G. purchased by Harris, Rutherford, Colman and Powell in 1767.
- Pathomachia—see vol. 10 p. 101.
- Patie and Peggy (Gentle Shepherd altered)—D. L. May 31 1731.
- Patriot—altered from L. J. Brutus—see end of D. L. 1703.
- Patriot King, by Bicknell—see vol. 10 p. 198.
- Patriot Prince—see vol. 10 p. 230.
- Patriot T.—from Metastasio—see vol. 10 p. 194.
- Patron by Foote—Hay. 1764—Hay. Sept. 5 1774—Hay. Aug. 1 1781—D. L. C. Dec. 28 1792.
- Patron, or Statesman's Opera—Hay. 1729.
- Paul and Virginia—C. G. May 1 1800—D. L. May 26 1817—D. L. Jan. 26 1822—C. G. May 23 1823.
- Paul Pry—Hay. Sep. 13 1825—D. L. June 13 1829.
- Paul Pry on Horseback—Bath Nov. 15 1826.
- Pausanias—D. L. 1696.
- Pavilion—D. L. Oct. 16 1799.
- Peasant Boy—D. L. C. Jan. 31 1811—D. L. June 3 1817—D. L. May 31 1822.
- Peasant of Lucern—see vol. 10 p. 233.
- Peep behind the Curtain—D. L. Oct. 23 1767—D. L. March 25 1779—C. G. March 27 1790—Hay. Sept. 5 1796.
- Peeping Tom—Hay. Sep. 6 1784—C. G. April 20 1789—D. L. Oct. 29 1795—Hay. May 20 1803.
- Peep into Elysium—Hay. Aug. 10 1784.
- Peep into the Green Room—C. G. Sep. 20 1775.
- Peer William—for humorous account of him from Guardian—see end of D. L. 1712-1713.
- Peevish Man—see vol. 10 p. 214.
- Penelope—see Hay. 1728.
- Percival Mrs.—see Mrs. Verbruggen.
- Percy—C. G. Dec. 10 1777—Hay. July 6 1780—D. L. May 6 1786—D. L. Sep. 29 1787—C. G. Oct. 12 1797—D. L. Oct. 6 1807—C. G. Jan. 7 1812—C. G. Nov. 11 1815.
- Perfection—D. L. March 25 1830.
- Perfidious Brother, by Theobald—L. I. F. Feb. 21 1716.
- Periander—L. I. F. Jan. 13 1731.
- Pericles—see Marina at C. G. Aug. 1 1738.
- Perjured Devotee—see vol. 10 p. 168.
- Perjured Husband—D. L. 1700.

- Perjuror—L. I. F.. Dec. 12 1717.
- Perkin Warbeck—see D. L. Jan. 18 1746—G. F. Dec. 19 1745.
- Perolla and Izadora—D. L. Dec. 3 1705.
- Perouse—C. G. May 5 1801.
- Perplexed Couple, or Mistake upon Mistake—L. I. F. Feb. 16 1715.
- Perplexed Lovers—D. L. Jan. 19 1712.
- Perplexities—C. G. Jan. 31 1767.
- Perseverance—C. G. June 2 1789.
- Persian Heroine—D. L. June 2 1819.
- Persian Princess—D. L. May 31 1708.
- Personation—D. L. April 29 1805—C. G. May 26 1807.
- Peruvian—C. G. March 18 1786.
- Peter and Paul—Hay. July 4 1821.
- Peter Fin—Hay. July 11 1822.
- Peters Hugh—see vol. 1 p. 16.
- Peter Smink—Hay. Sep. 26 1826.
- Peter the Great, or the Battle of Pultowa—D. L. Feb. 21 1829.
- Peter the Great, or Wooden Walls—C. G. May 8 1807.
- Peter Wilkins—C. G. April 16 1827.
- Petticoat-Plotter—D. L. June 5 1712—L. I. F. Nov. 17 1715.
- Petticoat-Plotter, or More ways than one for a Wife — see vol. 10 p. 172.
- Peveril of the Peak by Ball—Bath March 5 1823.
- Peveril of the Peak Op. by * * —C. G. Oct. 21 1826.
- Phædra and Hippolitus—Hay. April 21 1707—L. I. F. Jan. 22 1723 — D. L. Dec. 3 1726 — D. L. Nov. 28 1751 — C. G. Nov. 7 1754—D. L. March 24 1774—C. G. Feb. 21 1775 — Hay. June 26 1780—C. G. March 3 1785.
- Phaeton—D. L. 1698.
- Phantoms, or Irishman in England—see vol. 10 p. 226.
- Pharo Table—C. G. April 4 1789.
- Phebe, or the Beggar's Wedding—D. L. July 4 1729.
- Philandering—D. L. Jan. 13 1824.
- Philanthropist—see vol. 10 p. 222.
- Philaster—T. R. May 30 1668 — acted by the women at T. R. 1673 — D. L. Oct. 13 1711 — D. L. Dec. 31 1715—D. L. Oct. 8 1763 — C. G. Nov. 23 1767 — D. L. May 6 1773 — C. G. Oct. 20 1774—C. G. Oct. 3 1780—D. L. Dec. 1 1785 —C. G. Nov. 24 1796—Bath Dec. 1 1796 — Bath Dec. 12 1817.

- Philaster, by Settle—T. R. 1695.
- Philip of Macedon—L. I. F. April 29 1727.
- Philoclea—C. G. Jan. 20 1754.
- Philoctetes in Lemnos—see vol. 10 p. 201.
- Philodamus—C. G. Dec. 14 1782.
- Philotas, by Frowde—L. I. F. Feb. 3 1731.
- Philotas, by Daniel—see vol. 9 p. 582.
- Phoenix—see vol. 10 p. 10.
- Phoenix in her Flames—see vol. 10 p. 69.
- Phrenologists—C. G. Jan. 12 1830.
- Picture, by Massinger—see Magic Picture C. G. Nov. 8 1783.
- Picture, or Cuckold in Conceit—D. L. Feb. 11 1745.
- Picture, or My own Choice—see vol. 10 p. 204.
- Piety in Pattens—Hay. 1773—Hay. July 4 1774—Hay. June 11 1777—C. G. May 15 1786—D. L. May 19 1790—Hay. July 23 1810.
- Pigeons and Crows—Hay. Aug. 28 1819.
- Pilgrim by Killegrew—see vol. 1 p. 391.
- Pilgrim, altered from Fletcher—D. L. 1700—D. L. July 19 1716—L. I. F. Nov. 17 1719—D. L. Nov. 30 1738—D. L. Oct 30 1750—C. G. Feb. 15 1762—C. G. April 21 1780—D. L. Oct. 26 1787—Bath May 9 1812.
- Pilot—Bath Feb. 11 1829.
- Pinkethman's characters—D. L. 1723-1724.
- Pirate—D. L. Jan. 15 1822.
- Pirates—D. L. C. Nov. 11 1792.
- Piso's Conspiracy—D. G. 1676.
- Pitt Mrs.—her characters C. G. 1791-1792.
- Pizarro—D. L. May 24 1799—C. G. Oct. 17 1803—C. G. June 17 1816.
- Pizarro translated by Dutton—see vol. 7 p. 422.
- Pizarro by Ainslie in blank verse—see vol. 7 p. 423.
- Place Hunters—C. G. Feb. 12 1819.
- Plague began about 1665—ceased Nov. 20 1666—theatres shut in the interim.
- Plague of Riches—see Hay. 1738.
- Plain Dealer—T. R. 1674—T. R. 1683—L. I. F. Nov. 29 1715—D. L. May 15 1723—C. G. Jan. 15 1733—D. L. Jan. 14 1738—C. G. Jan. 18 1743—revived with alterations at D. L. Dec. 7 1765—D. L. Dec. 11 1775—C. G. April 18 1786—D. L. June 1 1787—D. L. Feb. 27 1796.

- Platonick Lady, by Mrs. Centlivre—Hay. Nov. 25 1706.
- Platonick Lovers—see vol. 10 p. 79.
- Platonick Wife—D. L. Jan. 24 1765.
- Plautus—see end of 1766-1767.
- Playhouse Computation—C. G. Dec. 26 1804.
- Playhouse to be Let—see L. I. F. 1665—Hay. July 31 1706.
- Play is the Plot—D. L. Feb. 19 1718.
- Plays acted at Court—see L. I. F. Feb. 28 1704 and D. L. Sept. 24 1718.
- Pleasures of the Town—(see Author's Farce)—Bath April 4 1774.
- Plot—D. L. Jan. 22 1735.
- Plot and Counterplot—Hay. June 30 1808.
- Plot and no Plot—D. L. 1697—C. G. April 23 1746.
- Plots, or the North Tower—see D. L. C. June 6 1811.
- Plymouth in an Uproar—C. G. Oct. 20 1779.
- Poachers—C. G. Feb. 6 1824.
- Pocahontas, or Indian Princess—D. L. Dec. 15 1820.
- Poetaster—see 2d vol. of Ben Jonson 1815-1816.
- Poets Laureate—see end of Ben Jonson 1815-1816.
- Point at Herqui—C. G. April 22 1796.
- Point of Honour, by C. Kemble—Hay. July 15 1800—C. G. April 28 1801—D. L. Dec. 10 1801—D. L. Jan. 5 1807—Hay. Aug. 28 1809—C. G. Jan. 14 1818.
- Point of Honour, in 2 acts—C. G. May 8 1792.
- Policy—D. L. Oct. 15 1814.
- Polite Conversation—D. L. April 23 1740.
- Politician, by Shirley—see vol. 9 p. 561.
- Politician Cheated—see vol. 10 p. 138.
- Politician Reformed—see vol. 10 p. 189.
- Politics systematically introduced on the stage—see vol. 1 p. 297.
- Politicks on both Sides—C. G. July 30 1735.
- Polly—see end of L. I. F. 1728-1729—Hay. June 19 1777—Hay. June 11 1782—D. L. June 16 1813.
- Polly Honeycombe—D. L. Dec. 5 1760—C. G. Oct. 14 1762—C. G. Nov. 19 1776—Hay. June 14 1780—D. L. Feb. 27 1790.
- Polyeuctes—see vol. 10 p. 70.
- Pong Wong—Hay. Sept. 13 1826.
- Ponteach, or Savages of America—see vol. 10 p. 184.

- Poor Covent Garden—see C. G. Sept. 17 1792.
- Poor Gentleman—C. G. Feb. 11 1801—Hay. June 2 1803—
D. L. C. May 15 1809—D. L. June 4 1816—D. L. May
31 1824—D. L. March 1 1828.
- Poor Old Drury—D. L. C. Sept. 22 1791.
- Poor Old Haymarket—Hay. June 15 1792.
- Poor Relations—D. L. Feb. 25 1815—acted but once.
- Poor Relations—Hay. Aug. 14 1826—acted 17 times.
- Poor Sailor, or Little Ben and Little Bob—C. G. May 29 1795.
- Poor Scholar—see vol. 10 p. 136.
- Poor Soldier—C. G. Nov. 4 1783—C. G. Sept. 17 1790—D. L.
June 7 1797.
- Poor Vulcan—C. G. Feb. 4 1778—C. G. May 27 1789—C. G.
May 7 1799—C. G. Feb. 8 1813.
- Pope Miss—her characters D. L. 1807-1808.
- Pope Mrs. (formerly Mrs. Spencer)—see D. L. June 10 1803.
- Pope Mrs. (Miss Younge)—her characters C. G. 1796-1797.
- Pope's characters—D. L. 1826-1827.
- Popping the Question—D. L. March 23 1830.
- Porsenna's Invasion—see vol. 10 p. 174.
- Porson—see vol. 1 p. 433—see vol. 5 p. 349—C. G. Dec. 23 1786
—see Vortigern at the end of D. L. 1795-1796—and vol. 10
p. 264.
- Porter Mrs. — for her accident see end of D. L. 1730-1731—for
her characters see C. G. 1742-1743.
- Portfolio, or D'Anglade Family—C. G. Feb. 1 1816.
- Portrait—C. G. Nov. 22 1770.
- Portrait of Cervantes—C. G. June 21 1808.
- Portsmouth Heiress—see vol. 10 p. 151.
- Positive Man—C. G. March 16 1782—C. G. May 20 1796.
- Poverty and Wealth—see vol. 10 p. 209.
- Powell George—see end of D. L. 1698 — taken up by a warrant
from the Lord Chamberlain's office, see end of D. L. 1703-
1704—his bt. recommended by Tatler D. L. April 7 1712—
his characters D. L. 1714-1715.
- Powell Mrs.—her characters C. G. 1815-1816.
- Powell William—his characters C. G. 1768-1769.
- Prabod'h Chandro'daya, or Rise of the Moon of Intellect — see
vol. 10 p. 232.
- Practicable Jokes—Bath March 19 1825.
- Pragmatical Jesuit New-Leven'd—see vol. 10 p. 142.

- Preceptor—see vol. 10 p. 191.
- Preciosa, or Spanish Gipsey—C. G. April 28 1825.
- Preludio to Beggar's Opera—Hay. Aug. 8 1781.
- Presumption, or the Fate of Frankenstein—C. G. July 9 1824.
- Presumptuous Love—see L. I. F. March 10 1716.
- Presumptive Evidence—Bath March 16 1829.
- Pretenders by Dilke—L. I. F. 1698.
- Price Joseph—see end of L. I. F. 1665.
- Prices of Admission — see Squire of Alsatia and Darius T. R. 1688.
- Pride shall have a Fall—C. G. March 11 1824.
- Primitive Puppetshow—Hay. Feb. 15 1773.
- Primrose Green—C. G. May 24 1791.
- Prince of Agra (altered from Aurenge-Zebe) — C. G. April 7 1774.
- Prince of Tunis—see vol. 7 p. 133.
- Princess—see vol. 1 p. 391.
- Princess of Cleve—D. G. 1681.
- Princess of Georgia—C. G. April 19 1799.
- Princess of Parma—L. I. F. 1699.
- Princess of Zanfara—see vol. 10. p. 198.
- Prior Claim—D. L. Oct. 29 1805.
- Prison-Breaker—see vol. 10 p. 156.
- Prisoner—D. L. C. Oct. 18 1792.
- Prisoner at Large—Hay. July 2 1788—C. G. Oct. 30 1792.
- Pritchard Mrs.—her characters D. L. 1767-1768.
- Privateer—Bath July 10 1813.
- Private Theatricals—see vol. 10 p. 201.
- Prize—D. L. C. March 11 1793—C. G. May 15 1804—C. G. May 31 1816.
- Procrastination—Hay. Sept. 21 1829.
- Procuresses—see Conspiracy D. G. 1680.
- Prodigal (altered from Fatal Extravagance)—Hay. Dec. 2 1793.
- Prodigal—Melo-dramatic Play in 3 acts—D. L. April 29 1816.
- Prodigal, or Recruits for the Queen of Hungary (Woman Captain with a new name)—Hay. Oct. 10 1744.
- Projectors by Wilson—see vol. 10 p. 139.
- Projectors 1737—see vol. 10 p. 166.
- Projects—D. L. Feb. 18 1786.

- Promissory Note—Bath March 18 1825.
- Promos and Cassandra—see vol. 2 p. 221.
- Proof Presumptive—C. G. Oct. 20 1818.
- Prophet—C. G. Dec. 13 1788.
- Prophetess—T. R. 1690—L. I. F. Dec. 3 1715—L. I. F. Nov. 28 1724—L. I. F. May 20 1731—C. G. Feb. 1 1758—C. G. May 17 1784.
- Provoked Husband—D. L. Jan. 10 1728—with account of what part was written by Vanburgh and what by Cibber—L. I. F. Nov. 2 1731—D. L. March 12 1744—C. G. Sept. 21 1744—D. L. Jan. 3 1747—C. G. Oct. 28 1754—D. L. April 2 1757—D. L. April 3 1764—C. G. Nov. 29 1769—D. L. Nov. 11 1774—C. G. Nov. 12 1774—Hay. Aug. 21 1778—D. L. Feb. 3 1784—C. G. Dec. 17 1790—D. L. Nov. 22 1796—C. G. Feb. 20 1797—Bath Feb. 23 1799—C. G. Oct. 5 1803—Hay. Aug. 27 1811—C. G. Nov. 22 1816—C. G. May 11 1821—Hay. July 5 1821—C. G. Oct. 4 1826—D. L. March 21 1829.
- Provoked Wife—L. I. F. 1697—Hay. Jan. 19 1706 with alterations—L. I. F. Jan. 3 1716—D. L. Jan. 11 1726 with part of the original scene—L. I. F. March 19 1726—D. L. April 23 1735—D. L. Jan. 8 1742—D. L. Nov. 16 1744—D. L. Nov. 26 1745—D. L. Nov. 10 1747—C. G. April 19 1762—D. L. Oct. 10 1766—Bristol July 11 1770—D. L. Feb. 5 1776—Hay. Sep. 10 1777—C. G. Oct. 23 1777—C. G. March 14 1780—D. L. May 17 1786—C. G. Oct. 25 1786—Hay. Aug. 8 1796.
- Prunella—D. L. Feb. 12 1708.
- Prynne's *Histriomastix*—see vol. 1 p. 9.
- Psyche—D. G. 1674—D. L. June 10 1704.
- Puritan, or Widow of Watling Street—D. L. June 25 1714.
- Purse—Hay. Feb. 8 1794.
- Pyramus and Thisbe—L. I. F. Oct. 29 1716—C. G. Jan. 25 1745.
- Pyrrhus—L. I. F. 1695.

Q

- Quacks—D. L. March 18 1705—D. L. March 30 1745.
- Quacks, or Credulous Man—D. L. April 19 1784.
- Quadrille—Bath March 22 1820.
- Quadrupeds of Quedlinburgh—Hay. July 26 1811.
- Quadrupeds, or Manager's last Kick—D. L. C. April 10 1812.
- Quaker—D. L. May 3 1775—D. L. Oct. 7 1777—C. G. May 6 1789.

- Quaker's Opera—see vol. 10 p. 156.
- Quaker's Wedding—L. I. F. Oct. 22 1719—only Vice Reclaimed with a new name.
- Quarter of an Hour before Dinner—Hay. Aug. 5 1788.
- Quavers and Capers altered from Virgin Unmasked—D. L. June 3 1817.
- Queen, or the Excellency of her Sex—see vol. 10 p. 125.
- Queen and Concubine—see vol. 10 p. 44.
- Queen Catherine—L. I. F. 1698.
- Queen Mab—D. L. Dec. 26 1750.
- Queen of Arragon—see 10th vol. of Dodsley 1744.
- Queen of Corinth—see vol. 6 of Fletcher 1778.
- Queen's Arcadia, by Daniel—see vol. 9 p. 582.
- Queen's Exchange—see vol. 10 p. 45.
- Querer por solo Querer—see vol. 10 p. 143.
- Queen Tragedy Restored—see vol. 10 p. 175.
- Quick's characters—C. G. 1797-1798.
- Quin's characters—C. G. 1752-1753.
- Quite Correct—Hay. July 29 1825.

R.

- Race for a Dinner—C. G. April 15 1828.
- Race for a Wife (Musical F. — not printed)—C. G. Oct. 20 1820.
- Raft—C. G. March 31 1798.
- Rage—C. G. Oct. 23 1794—C. G. April 30 1800—C. G. Oct. 21 1807.
- Raging Turk—see vol. 10 p. 3.
- Ragged Uproar—see vol. 10 p. 178.
- Raising the Wind—C. G. Nov. 5 1803—Hay. Aug. 4 1804—D. L. Sep. 30 1816.
- Ralph Royster Doyster—see vol. 10 p. 86.
- Ramah Droog—C. G. Nov. 12 1798—(in 2 acts C. G. May 14 1805)—D. L. Dec. 18 1816.
- Ram Alley—see end of D. L. 1723-1724.
- Rambling Justice—T. R. 1678.
- Ramsbottoms at Rheims—C. G. July 11 1825.
- Ransom of Manilla—see vol. 10 p. 201.
- Rape, by Brady—T. R. 1692—revived with alterations at L. I. F. Nov. 25 1729.
- Rape of Helen—C. G. May 19 1733.

- Rape of Lucrece—see Old Plays 1823-1824.
- Raree Show—see vol. 10 p. 168.
- Ravenna—C. G. Dec. 3 1824.
- Ravens, or Force of Conscience—C. G. Jan. 28 1817.
- Raymond and Agnes—C. G. June 1 1797.
- Raymond de Percy—see vol. 10 p. 242.
- Rayner—see Miss Baillie 1811-1812.
- Reakstraw mortally wounded on the stage — see L. I. April 16 1723.
- Reapers—see vol. 10 p. 187.
- Reasonable Animals—see the end of Hay. 1780.
- Rebellion—see vol. 10 p. 113.
- Rebellion, or Norwich in 1549—see vol. 10 p. 233.
- Receipt Tax—Hay. Aug. 13 1783.
- Recluse—D. L. June 14 1825.
- Reconciliation—D. L. April 26 1813.
- Recrimination, or a Curtain Lecture—D. L. April 22 1813.
- Recruiting Officer—D. L. April 8 1706—L. I. F. Jan. 22 1730—C. G. Nov. 6 1740—G. F. Jan. 14 1742—D. L. Oct. 19 1742—C. G. April 1 1756—D. L. Oct. 3 1758—C. G. Sep. 23 1763—D. L. April 18 1781—C. G. Sept. 19 1783—D. L. April 27 1791—Hay. July 3 1797—C. G. Nov. 13 1812—D. L. Oct. 20 1818—C. G. Feb. 14 1829.
- Recruiting Serjeant—D. L. June 3 1789.
- Red Cross Knights—Hay. Aug. 21 1799.
- Reddish's characters—C. G. 1778-1779.
- Redowald—see vol. 10 p. 184.
- Reformation C.—D. G. 1672.
- Reformation F.—C. G. June 28 1815.
- Reformed in Time—C. G. May 23 1798.
- Reformed Wife—D. L. 1700—and D. L. Oct. 31 1707.
- Refusal—D. L. Feb. 14 1721—D. L. Nov. 28 1746—C. G. Oct. 31 1750—D. L. Dec. 20 1753—D. L. Dec. 19 1759—C. G. Jan. 2 1761—C. G. Oct. 24 1775—D. L. Oct. 4 1817.
- Regent—D. L. April 1 1788.
- Regicide—see vol. 10 p. 175.
- Register Office — D. L. April 25 1761—with a new character—D. L. Feb. 12 1768—D. L. April 21 1806.
- Regulus, by Crowne—T. R. 1692.
- Regulus, by Havard—D. L. Feb. 21 1744.

- Rehearsal—T. R. 1671—Hay. Nov. 18 1709—C. G. Oct. 10 1739—D. L. Jan. 25 1742—G. F. Feb. 3 1742—D. L. Oct. 7 1742—C. G. Nov. 6 1746—C. G. Sept. 14 1767—D. L. April 6 1771—C. G. Oct. 11 1774—Hay. Aug. 2 1776—Hay. Aug. 25 1777—C. G. Jan. 20 1778—C. G. (in 3 acts) Sep. 28 1785—ditto Hay. Aug. 9 1792—C. G. (in one act) June 22 1819.
- Rehearsal at Gotham—see vol. 10 p. 178.
- Rehearsal, or Bays in Petticoats—D. L. March 15 1750—D. L. March 12 1751.
- Rejected Addresses—see vol. 10 p. 231.
- Rejection—D. L. C. Nov. 20 1811.
- Relapse—D. L. 1697—D. L. Nov. 13 1702—D. L. Dec. 12 1715—C. G. Jan. 2 1745—D. L. Sep. 13 1748—D. L. Nov. 1 1758—C. G. April 25 1763—C. G. March 20 1770—see Trip to Scarborough.
- Remorse—D. L. Jan. 23 1813—D. L. April 14 1817.
- Rencountre—Hay. July 12 1827.
- Rendezvous—Bath Dec. 18 1818—C. G. Nov. 1 1820.
- Renegade—C. G. Dec. 2 1812.
- Renegado—see 2d vol. of Massinger 1805.
- Reparation—D. L. Feb. 14 1784.
- Reprisal—D. L. Jan. 22 1757—D. L. April 1 1771—C. G. Oct. 21 1777—C. G. April 24 1793—C. G. April 23 1801.
- Restauration of King Charles 2d—see Hay. 1732.
- Restauration (Philaster altered)—see vol. 10 p. 154.
- Retaliation—C. G. May 7 1782.
- Retribution—C. G. Jan. 1 1818.
- Returned "Killed"—C. G. Oct. 31 1826.
- Return from Parnassus—see Hawkins 1773.
- Revenge, or Match in Newgate—D. G. 1680.
- Revenge, by Young—D. L. April 18 1721—C. G. Nov. 12 1744—D. L. Oct. 10 1751—C. G. Jan. 14 1755—C. G. April 21 1774—D. L. April 24 1783—C. G. April 26 1783—D. L. Jan. 19 1789—C. G. Oct. 3 1788—D. L. Oct. 2 1798—C. G. Jan. 4 1802—C. G. Sep. 30 1805—D. L. May 24 1815—Bath Dec. 30 1816—C. G. Oct. 30 1820.
- Revenge, or Novice of San Martino—see vol. 10 p. 234.
- Revengeful Queen—D. L. 1698.
- Revenger's Tragedy—see 4th vol. of Dodsley 1744.
- Review—Hay. Sep. 2 1800—C. G. April 28 1801—D. L. April 23 1804.

- Revolter—see vol. 10 p. 147.
 Revolt of the Greeks—D. L. June 10 1824.
 Revolution of Sweden—Hay. Feb. 7 1706.
 Reynolds Miss (Mrs. Saunders)—D. L. Oct. 25 1766.
 Reynolds' Life—1825-1826.
 Rhodon and Iris—see vol. 10 p. 101.
 Rhyme and Reason—D. L. Nov. 11 1828.
 Rich and Poor—D. L. June 23 1813.
 Richard Cœur de Lion, by Burgoyne — D. L. Oct. 24 1786 —
 D. L. Oct. 19 1796 — D. L. Oct. 6 1804 — C. G. May 24
 1814.
 Richard Cœur de Lion, by Mac Nally—C. G. Oct. 16 1786.
 Richard Duke of York—D. L. Dec. 22 1817.
 Richard in Cyprus—see vol. 10 p. 186.
 Richard 2d, altered by Tate—T. R. 1681.
 Richard 2d, altered by Theobald—L. I. F. Dec. 10 1719.
 Richard 2d, altered by Wroughton—D. L. March 9 1815—see
 C. G. Jan. 12 1829.
 Richard 2d, as written by Shakspeare—C. G. Feb. 6 1738—Bath
 Jan. 26 1815.
 Richard 2d by Goodhall—see vol. 10 p. 187.
 Richard 3d by Cibber—D. L. 1700—D. L. Dec. 6 1715—L. I. F.
 March 11 1721—D. L. Oct. 26 1734 — D. L. Jan. 31 1739
 — G. F. Oct. 19 1741, Garrick's 1st app.— D. L. May 31
 1742—C. G. Oct. 13 1742—C. G. June 16 1746—C. G. Jan.
 27 1757—C. G. March 30 1761 — D. L. Sept. 22 1774 —
 D. L. May 27 1776—C. G. Jan. 1 1776—D. L. Oct. 7 1777
 —D. L. Sep. 12 1789 — C. G. Oct. 31 1800, Cooke's 1st
 app.—C. G. April 1 1811—C. G. June 5 1812—D. L. Feb.
 12 1814.
 Richard 3d, by Shakspeare—C. G. March 12 1821.
 Rich Christopher—see Comparison between 2 stages 1702 — be-
 ginning of D. L. 1704-1705—end of D. L. 1708-1709 — be-
 ginning of 1709-1710—beginning of L. I. F. 1714-1715.
 Rich John—acts Essex at L. I. F. Oct. 22 1715— and Nov. 10—
 for his death, &c. see C. G. 1761-1762.
 Riches—D. L. C. Feb. 3 1810—D. L. May 25 1814—Bath Feb.
 14 1815—D. L. Feb. 13 1822.
 Richmond Heiress—T. R. 1693—D. L. March 2 1714.
 Rienzi—D. L. Oct. 9 1828.
 Right and Wrong—D. L. C. Jan. 2 1812.
 Rights of Women—C. G. May 8 1792.

- Rinaldo and Armida—L. I. F. 1699.
- Ring (altered from Pavilion)—D. L. Jan. 21 1800.
- Riots—see L. I. F. Feb. 3 1721—D. L. Jan. 23 1740 — D. L. in Dec. 1743 about Garrick and Macklin—D. L. Nov. 17 1744 on account of raised prices to old Entertainments — D. L. Nov. 8 and 18 1755 on account of Chinese Festival — D. L. Jan. 25 1763 about half price—C. G. Feb. 24 1763 for ditto — C. G. Nov. 18 1773 about Macklin, see vol. 5 p. 424 — O. P. riots C. G. 1809-1810 and 1810-1811.
- Rise and Fall—Hay. Aug. 4 1821.
- Rival Brothers—see vol. 2 p. 311.
- Rival Candidates—D. L. Feb. 1 1775.
- Rival Fathers, or Death of Achilles—Hay. 1730.
- Rival Fools—D. L. Jan. 11 1709—D. L. Jan. 4 1722.
- Rival Friends—see vol. 10 p. 104.
- Rival Kings—T. R. 1677.
- Rival Knights—C. G. Oct. 9 1783.
- Rival Ladies—T. R. 1664.
- Rival Lovers—see vol. 10 p. 191.
- Rival Modes—D. L. Jan. 27 1727.
- Rival Priests—see vol. 10 p. 168.
- Rival Queens, or Alexander the Great—T. R. 1677—D. L. June 13 1704 — Hay. Dec. 30 1706 — L. I. F. Dec. 1 1722 — G. F. Nov. 29 1733—D. L. Nov. 22 1736 — C. G. March 14 1749 — C. G. Jan. 15 1756 — D. L. March 20 1764 — —D. L. March 15 1768 — C. G. April 9 1771 — see Alexander the Great.
- Rival Queens—Burlesque Tragedy—Hay. June 29 1710—D. L. May 17 1738—C. G. April 18 1765—C. G. April 19 1780.
- Rival Queens, or D. L. and C. G. —(Prelude) — C. G. Sep. 15 1794.
- Rival Sisters by Gould—D. L. 1696.
- Rival Sisters by Murphy—D. L. C. March 18 1793.
- Rival Soldiers (altered from Sprigs of Laurel) — C. G. May 17 1797—D. L. July 8 1814.
- Rival Valets—Hay. July 14 1825.
- Rival Widows—C. G. Feb. 22 1735.
- Rivals by Davenant—L. I. F. 1664.
- Rivals by Sheridan—C. G. Jan. 17 and 18 1775—D. L. Jan. 16 1777—D. L. April 14 1790 — Hay. Aug. 2 1792 — C. G. Oct. 30 1795—D. L. Nov. 8 1796 — Hay. Aug. 21 1809—C. G. March 26 1811—C. G. Oct. 8 1818 — Hay. July 29 1819—D. L. Oct. 31 1820—Hay. July 1 1823.

- Road to Ruin—C. G. Feb. 18 1792—Hay. Aug. 14 1798—C. G. May 7 1799 — D. L. June 6 1803 — Hay. July 13 1811 — C. G. Sep. 24 1813—D. L. May 31 1815 — Hay. Oct. 13 1824.
- Robbers—see Red Cross Knights Hay. Aug. 21 1799.
- Robber's Wife—C. G. Oct. 22 1829.
- Robert the Devil—C. G. Feb. 2 1830.
- Robin Hood Mus. Ent.—D. L. Dec. 13 1750.
- Robin Hood Op. by Mac Nally—C. G. April 17 1784—as Farce D. L. June 6 1797—C. G. Oct. 8 1798—D. L. March 13 1813.
- Robinson Crusoe by Poccock—C. G. April 7 1817.
- Robinson Mrs.—her characters—D. L. 1779-1780.
- Rob Roy the Gregarach—D. L. March 25 1818.
- Rob Roy Macgregor—C. G. March 12 1818—Bath April 15 1818—D. L. July 3 1821.
- Roger and Joan—see July 27 1714 and C. G. March 20 1739.
- Rogers Mrs.—see Triumphs of Virtue D. L. 1697—her characters —L. I. F. 1718-1719.
- Rogueries of Nicholas—D. L. May 12 1826.
- Rogues All—D. L. Feb. 5 1814.
- Rokeby—see vol. 10 p. 232.
- Roland for an Oliver—C. G. April 29 1819—D. L. April 27 1826.
- Rolla, or Virgin of the Sun, by Kotzebue—see C. G. Jan. 31 1812.
- Rollo—T. R. 1685—Hay. Nov. 13 1705—D. L. Dec. 21 1708.
- Roman Actor—L. I. F. June 13 1722—D. L. May 23 1796—in one act D. L. June 3 1822.
- Roman Bride's Revenge—D. L. 1697.
- Romance of an Hour—C. G. Dec. 2 1774—C. G. April 26 1788.
- Roman Empress—T. R. 1671.
- Roman Father—D. L. Feb. 24 1750—D. L. Jan. 28 1758—D. L. March 27 1764—C. G. Nov. 18 1767—C. G. Dec. 8 1775—D. L. Nov. 16 1776—C. G. Oct. 17 1785—D. L. Nov. 15 1794—C. G. Nov. 27 1809.
- Roman Maid—L. I. F. Aug. 11 1724.
- Roman Revenge—see vol. 3 p. 94.
- Roman Sacrifice—D. L. Dec. 18 1777.
- Roman Virgin—see Unjust Judge—L. I. F. 1670.
- Rome—not Room—see C. G. Feb. 29 1812.

- Romantick Lover—C. G. Jan. 11 1806.
- Romeo and Juliet—L. I. F. March 1 1662—Hay. Sep. 11 1744—D. L. Nov. 29 1748—acted 12 nights successively at D. L. and C. G. from Sep. 28 1750—C. G. Oct. 10 1753—D. L. Oct. 9 1756—C. G. April 10 1761—D. L. Oct. 1 1772—C. G. Sep. 29 1777—D. L. May 11 1789—D. L. April 25 1796—Hay. Sept. 7 1796—C. G. Nov. 2 1797—D. L. Jan. 2 1815—C. G. Oct. 6 1814—Bath Dec. 29 1814—C. G. Feb. 7 1827—D. L. Dec. 15 1828—C. G. Oct. 5 1829.
- Rome's Follies—see vol. 10 p. 146.
- Romp—C. G. March 28 1778—D. L. Nov. 21 1785—Hay. Aug. 3 1786—C. G. Sep. 25 1786—C. G. Sept. 30 1795—C. G. June 27 1811—D. L. May 22 1817.
- Romulus and Hersilia—D. G. 1682.
- Rosalie, or Father and Daughter—Hay. Oct. 7 1823.
- Rosalinda—see vol. 10 p. 169.
- Rosamond—D. L. March 4 1707—D. L. March 8 1740—D. L. Jan. 9 1747—reduced to 2 acts C. G. April 21 1767.
- Rosciad by Churchill—see end of C. G. 1760-1761.
- Roscius Young—see D. L. Dec. 10 1804.
- Rose—D. L. Dec. 2 1772.
- Rose and Colin—C. G. Sep. 18 1778.
- Rose d'Amour, or Little Red Riding Hat—C. G. Dec. 3 1818.
- Roses and Thorns—Hay. Aug. 24 1825—D. L. May 3 1828.
- Roses, or King Henry 6th—see vol. 10 p. 203.
- Rose Tavern—see Neglected Virtue D. L. 1696.
- Rosina—C. G. Dec. 31 1782—D. L. April 21 1789.
- Roundheads—D. G. 1682.
- Round Robin—Hay. June 21 1811.
- Rout—D. L. Dec. 20 1758.
- Rover 1st part—D. G. 1677—D. L. Feb. 18 1703—Hay. Jan. 20 1707—D. L. Dec. 30 1715—L. I. F. April 5 1725—C. G. Feb. 19 1757.
- Rover 2d part—D. G. 1681.
- Royal Brunswick Theatre—see the end of 1827-1828.
- Royal Captives—Hay. 1729.
- Royal Convert—Hay. Nov. 25 1707—C. G. Jan. 4 1739—C. G. Nov. 15 1762—C. G. Nov. 14 1776.
- Royal Flight—see vol. 1 p. 468.
- Royal Fugitive—C. G. Nov. 26 1829.
- Royal Garland—see C. G. Oct. 1 1768.

- Royal Household — 10 of the King's Company put on it at the Restoration—see end of D. L. 1703-1704.
- Royalist—D. G. 1682.
- Royal King and Loyal Subject—see vol. 6 of Old Plays 1814-1815.
- Royal Marriage—see vol. 10 p. 165.
- Royal Martyr—see vol. 10 p. 152.
- Royal Master—see vol. 9. p. 549.
- Royal Merchant, or Beggar's Bush—D.L. June 12 1705—L. I. F. Jan. 4 1716 — C. G. April 4 1738 — D. L. Oct. 29 1740—C. G. March 20 1760.
- Royal Merchant Op.—C. G. Dec. 14 1767.
- Royal Mischief—L. I. F. 1696.
- Royal Oak—Hay. June 10 1811.
- Royal Shepherd Op. — D. L. Feb. 24 1764—altered to Amintas C. G. Dec. 15 1769.
- Royal Shepherdess—L. I. F. 1669.
- Royal Slave—see vol. 10 p. 53.
- Royal Suppliants—D. L. Feb. 17 1781.
- Royalty Theatre opened June 20 1787.
- Rugantino—C. G. Oct. 18 1805—D. L. Oct. 9 1817.
- Rule a Wife—T. R. 1663—T. R. 1683—Hay. Nov. 20 1706—L. I. F. Dec. 15 1731 — D. L. March 25 1756 — C. G. March 25 1761—C. G. Oct. 26 1763—D. L. Feb. 14 1776—Hay. July 15 1777—C. G. Jan. 25 1780—D. L. Jan. 15 1784—D. L. Nov. 5 1788—D. L. Feb. 4 1797—C. G. Oct. 11 1797 — C. G. Dec. 6 1803 — C. G. C. May 29 1809 — Hay. June 19 1810 — C. G. June 12 1811 with Kemble's Dons—D. L. June 20 1815—C. G. Oct. 25 1825.
- Rumfuskin—Hay. Oct. 13 1822.
- Rumfustian Inamorato—D. L. Feb. 24 1824.
- Rump—see vol. 10 p. 76.
- Runaway—D. L. Feb. 15 1776.
- Runnamede—see vol. 10 p. 193.
- Rushes—the stage formerly strewed with them—see Rollo T. R. 1685.
- Russian (Melo-drame)—D. L. May 13 1813.
- Ruth—see Brooke's Works 1778.
- Ryan wounded—see C. G. March 15 1735—his characters C. G. 1759-1760.
- Ryder's characters—C. G. 1790-1791.

Rymer—see vol. 1 p. 218.

S

Sacrifice by Fane—see vol. 10 p. 147.

Sacrifice, or Cupid's Vagaries—see Victor's Works 1776.

Sadak and Kalastrade—C. G. April 11 1814.

Sad One—see vol. 10 p. 68.

Sad Shepherd—see vol. 6 of Ben Jonson 1815-1816.

Sailor's Daughter—D. L. April 7 1804.

Sailor's Opera—D. L. May 12 1731.

Saint Cecillie—see vol. 10 p. 140.

Saint David's Day—C. G. March 31 1800.

Saint George—account of him—see C. G. Jan. 21 1778.

Saint George's Day—C. G. April 30 1789.

Saint Patrick for Ireland—see vol. 9 p. 555.

Saint Patrick's Day—C. G. May 2 1775 — C. G. April 1 1796—
C. G. Jan. 28 1804 — C. G. June 11 1816 — C. G. June 19
1821.

Salmacida Spolia—see vol. 10 p. 84.

Sampson Agonistes—see vol. 10 p. 142.

Sandford—his characters L. I. F. 1699.

Santlow Mrs.—see Mrs. Booth.

Sapho and Phao—see vol. 8 p. 327.

Saracen's Head—Hay. Sept. 10 1814.

Sardanapalus—see Lord Byron 1820-1821.

Satiro-mastix—see Poetaster in 2d vol. of Jonson 1815-1816.

Saunders Mrs.—her characters—see D. L. 1720-1721.

Sauny the Scot—altered from Taming of the Shrew — for the al-
terations, see D. L. 1698 — see also T. R. April 9 1667 —
L. I. F. April 7 and May 18 1725.

Savage—see D. L. June 12 1723.

Scanderbeg by Havard—G. F. March 15 1733.

Scanderbeg by Whincop—see vol. 4 p. 227.

Scape Goat—C. G. Nov. 25 1825.

Scapin in Masquerade—D. L. Nov. 12 1803.

Scaramouch a Philosopher—T. R. 1677.

Schemers, or City Match—D. L. April 15 1755.

Schniederkins—C. G. Oct. 16 1812.

Schoolboy—D. L. Oct. 26 1702—L. I. F. Oct. 20 1731 — C. G.
Feb. 16 1742—D. L. March 21 1743—C. G. Oct. 15 1754—
—D. L. March 26 1763—D. L. March 30 1785.

Schoolboy's Mask—see vol. 10 p. 171.

- School for Arrogance—C. G. Feb. 4 1791—in 3 acts C. G. Oct. 8 1793.
- School for Authors—C. G. C. Dec. 5 1808—D. L. Oct. 21 1813.
- School for Eloquence—D. L. April 4 1780.
- School for Fathers—see Lionel and Clarissa.
- School for Friends—D. L. Dec. 10 1805.
- School for Gallantry—D. L. May 3 1828.
- School for Greybeards — D. L. Nov. 25 1786—Bath Oct. 28 1813.
- School for Grown Children—C. G. Jan. 9 1827.
- School for Guardians—C. G. Jan. 10 1767.
- School for Honour—see Disbanded Officer Hay. July 23 1786.
- School for Lovers—D. L. Feb. 10 1762—D. L. Oct. 24 1775—
D. L. Dec. 19 1794.
- School for Prejudice—C. G. Jan. 3 1801—Hay. July 9 1805—
D. L. June 28 1814—C. G. June 10 1814.
- School for Rakes—D. L. Feb. 4 1769—D. L. April 26 1776.
- School for Scandal—D. L. May 8 1777—Hay. Sep. 2 1785—
D. L. April 8 1797—D. L. May 18 1798—C. G. March 31 1798—
C. G. May 30 1810—C. G. March 23 1813—C. G. Sep. 10 1818—
D. L. Dec. 1 1825.
- School for Vanity—D. L. Jan. 29 1783.
- School for Widows—C. G. May 8 1789.
- School for Wives—D. L. Dec. 11 1773—C. G. May 2 1777—
C. G. May 11 1782—D. L. April 28 1783—C. G. Jan. 22 1794—
C. G. May 10 1800—D. L. April 26 1813.
- School for Women F.—C. G. March 19 1735.
- School of Compliment—see vol. 1 p. 79—for the plot see vol. 9 p. 545.
- School of Reform—C. G. Jan. 15 1805—Hay. Sept. 11 1806.
- School of Shakspeare—Hay. Aug 7 and 17 1781—Hay. Aug. 30 1796—
D. L. May 31 1808.
- Scipio Africanus—L. I. F. Feb. 18 1718.
- Scornful Lady—T. R. Dec. 27 1666—L. I. F. Dec. 10 1702—
D. L. March 27 1708—D. L. March 17 1746—for the plot see Capricious Lady, C. G. Jan. 17 1783.
- Scotch Figgaries—see vol. 10 p. 76.
- Scottish Stage—see vol. 7 p. 119.
- Scowrers—T. R. 1691—D. L. Aug. 22 1717.
- Seaman's Return—see vol. 10 p. 203.
- Search after Happiness—see vol. 10 p. 189.

- Sea-side Hero—see vol. 10 p. 226.
- Sea-side Story—C. G. May 12 1801.
- Sea Voyage (as Commonwealth of Women)—T. R. 1685—D. L. June 26 1708—L. I. F. March 19 1716—D. L. June 20 1721—D. L. April 21 1746.
- Sebastian—see vol. 10 p. 188.
- Seceding Actors from D. L. opened Hay. in the latter part of 1733—as the Comedians of his Majesty's Revels.
- Second Maiden's Tragedy—see Old Plays 1823-1824.
- Second Marriage—see Miss Baillie end of 1811-1812.
- Second Thought is best—D. L. March 30 1778.
- Secret—D. L. March 2 1799.
- Secret Expedition—see vol. 10 p. 179.
- Secret Love, or Maiden Queen—T. R. March 2 1667—D. L. March 26 1706.
- Secret Mine—C. G. April 24 1812.
- Secret Tribunal — C. G. June 3 1795.
- Secrets worth Knowing—C. G. Jan. 11 1798—C. G. June 12 1807—Hay. Sep. 8 1815—Hay. July 17 1829.
- Secular Masque, by Dryden—see Pilgrim D. L. 1700.
- Sedley (or Sidley)—Sir Charles—see Mulberry Garden—T. R. May 18 1668.
- Seduction—D. L. March 12 1787.
- See if you like it, or 'Tis all a Mistake—F. in 2 acts taken from Comedy of Errors—C. G. Oct. 9 1734.
- Seeing is Believing—Hay. Aug. 22 1783—D. L. May 7 1788—D. L. June 26 1813.
- Sejanus—see T. R. 1682.
- Self Sacrifice—see D. L. Feb. 22 1819.
- Selima and Azor—D. L. Dec. 5 1776—D. L. Feb. 7 1788—C. G. Oct. 6 1800.
- Selindra—see vol. 1 p. 347.
- Selmane—see vol. 10 p. 193.
- Semiramis—D. L. Dec. 13 1776.
- Seneca—see vol. 6 p. 245.
- Sentimental Comedy—see D. L. May 12 1768—and Hay. April 16 1773.
- Sentimental Mother—see vol. 10 p. 198.
- Separate Maintenance—Hay. Aug. 31 1779.
- Separation and Reparation—Hay. July 1 1830.
- Sequel to Flora, or Hob's Wedding—L. I. F. March 20 1732.

- Seraglio, by Dibdin—C. G. Nov. 14 1776.
 Seraglio, by Dimond—C. G. Nov. 24 1827.
 Serf—C. G. Jan. 23 1828.
 Serjeant's Wife—C. G. Oct. 19 1827.
 Sertorius—T. R. 1679.
 Sesostris—L. I. F. Jan. 17 1728.
 Sethona—D. L. Feb. 19 1774.
 Seven Champions of Christendom—see vol. 10 p 108.
 Seventeen Hundred and Eighty One—C. G. April 28 1781.
 Seymour Mrs.—her characters—L. I. F. 1722-1723.
 Shadwell—see Epsom Wells D. G. 1672—Vindication of him at end of 1692.
 Shaftesbury Earl of—see Siege of Constantinople D. G. 1674—Loyal Brother T. R. 1682—Venice Preserved D. G. 1682—Albion and Albanus T. R. 1685.
 Shakspeare—see vol. 9 p. 577.
 Shakspeare Restored—Theobald had a bt. at D. L. May 24 1727—he was announced in the bill as author of Shakspeare Restored.
 Shakspeare's Early Days—C. G. Oct. 29 1829.
 Shakspeare versus Harlequin—D. L. April 8 1820.
 Sham Beggar—see vol. 10 p. 178.
 Sham Fight—see vol. 10 p. 178.
 Sham Lawyer by Drake—D. L. 1697.
 Sharp and Flat—Bath March 21 1825.
 Sharpset, or Village Hotel—D. L. C. May 15 1809.
 Sheep-shearing, or Florizel and Perdita, by Morgan—C. G. March 25 1754—C. G. March 13 1758—D. L. April 12 1774—C. G. Feb. 11 1790—C. G. May 12 1798.
 Sheep-shearing (new alteration)—see end of Hay. 1777—Hay. Aug. 20 1783.
 She Gallant—new Farce for Ross' bt.—C. G. March 1759.
 She Gallants, by Granville—L. I. F. 1696—D. L. March 13 and April 5 1746.
 Shepherd Charles—see end of D. L. 1743-1744.
 Shepherd Boy—C. G. Oct. 11 1827.
 Shepherdess of Cheapside—D. L. Feb. 20 1796.
 Shepherdess of the Alps—C. G. Jan. 18 1780.
 Shepherd of Derwent Vale—D. L. Feb. 12 1825.
 Shepherd's Artifice—C. G. May 21 1764.
 Shepherd's Holiday—see vol. 7 of Dodsley 1744.

- Shepherd's Lottery—D. L. Nov. 19 1751.
- Sheridan's 1st app. in England—C. G. March 31 1744.
- Sheridan R. B.—see vol. 8 p. 362.
- She's Eloped—D. L. May 19 1798.
- She Stoops to Conquer—C. G. March 15 1773—Hay. June 9 1777—C. G. March 11 1788—D. L. May 26 1790—C. G. Sep. 24 1794—Hay. June 20 1797—C. G. Sep. 19 1798—D. L. May 21 1800—D. L. Dec. 30 1813—Hay. July 1 1814—C. G. Oct. 14 1817—D. L. Jan. 28 1823—C. G. March 12 1825.
- She Ventures and he Wins—L. I. F. 1696.
- She wou'd and she wou'd not—D. L. Nov. 26 1702—D. L. May 20 1715—D. L. May 5 1727—L. I. F. Nov. 25 1731—D. L. Nov. 14 1738—D. L. Jan. 18 1748—C. G. Dec. 10 1750—C. G. March 21 1763—D. L. Oct. 22 1764—C. G. Oct. 3 1769—D. L. Nov. 23 1775—C. G. Feb. 6 1778—C. G. Oct. 1 1783—D. L. Feb. 27 1786—D. L. May 24 1797—D. L. May 12 1802—C. G. Nov. 6 1805—D. L. C. Jan. 13 1812—D. L. May 29 1817—C. G. Nov. 3 1818—D. L. Oct. 26 1825.
- She wou'd if she cou'd—L. I. F. 1668—Hay. Dec. 5 1706—D. L. Dec. 5 1716—L. I. F. March 21 1726—D. L. April 28 1732—C. G. Dec. 8 1733—C. G. Dec. 21 1750.
- Ship and Plough—C. G. May 31 1804.
- Ship Launch—D. L. May 17 1804.
- Shipwreck (altered from the Tempest)—see vol. 10 p. 193.
- Shipwreck, by Hyland—see vol. 10 p. 173.
- Shipwreck Mus. Ent.—D. L. Dec. 20 1796.
- Shipwreck T.—C. G. Feb. 10 1784.
- Shirley James—see vol. 9 p. 541.
- Shoemaker's a Gentleman—see vol. 10 p. 57.
- Short Reign and a Merry one—C. G. Nov. 19 1819.
- Shuter—his characters—C. G. 1775-1776.
- Sibyl, or Elder Brutus—see —D. L. Dec. 3 1818.
- Sicelides—see vol. 10 p. 103.
- Sicilian Lover—see vol. 10 p. 204.
- Sicilian Romance—C. G. May 28 1794.
- Sicily and Naples—see vol. 10 p. 115.
- Siddons Henry—his 1st app. C. G. Oct. 8 1801.
- Siddons Mrs.—unjust attack on her, see D. L. Oct. 5 1784—her characters C. G. 1811-1812.
- Siege, by Davenant—see vol. 10 p. 83.

- Siege—see Miss Baillie end of 1811-1812.
- Siege, or Love's Convert—see vol. 10 p. 54.
- Siege and Surrender of Mons—see vol. 10 p. 150.
- Siege of Aquileia—D. L. Feb. 21 1760.
- Siege of Babylon—D. G. 1677.
- Siege of Belgrade—D. L. Jan. 1 1791—C. G. March 15 1802—
C. G. July 11 1815.
- Siege of Berwick—C. G. Nov. 13 1793.
- Siege of Calais—see vol. 10 p. 182.
- Siege of Carthage—see vol. 10 p. 235.
- Siege of Constantinople—D. G. 1674.
- Siege of Curzola—Hay. Aug. 12 1786.
- Siege of Cuzco—see vol. 10 p. 220.
- Siege of Damascus—D. L. Feb. 17 1720—C. G. March 15 1733
—D. L. March 22 1735—C. G. Jan. 5 1743—C. G. Dec. 5
1751—D. L. Nov. 18 1758—C. G. May 15 1765—D. L.
Nov. 8 1766—D. L. Jan. 27 1770—C. G. March 24 1772—
C. G. Feb. 28 1785—C. G. Dec. 22 1812.
- Siege of Gibraltar—C. G. April 25 1780.
- Siege of Meaux—C. G. May 19 1794.
- Siege of Memphis—T. R. 1676.
- Siege of Rhodes—see L. I. F. July 2 1661—for the plot see vol.
10 p. 81.
- Siege of St. Quintin—D. L. Nov. 10 1808.
- Siege of Sinope—C. G. Jan. 31 1781.
- Siege of Tamor—see vol. 10 p. 189.
- Siege of Urbin—see vol. 10 p. 140.
- Sigesmar the Switzer—D. L. Sep. 26 1818.
- Sighs—Hay. July 30 1799.
- Silent Woman—T. R. June 1 1664—Hay. Jan. 1 1707—D. L.
Oct. 9 1731—D. L. Feb. 18 1738—C. G. April 17 1745—
—D. L. Oct. 26 1752—D. L. Jan. 13 1776—C. G. April
26 1784—for the plot see D. L. Jan. 13 1776.
- Silver Tankard—Hay. July 18 1781.
- Silvia, or Country Burial—L. I. F. Nov. 10 1730—C. G. March
18 1736.
- Simmons (Actor)—C. G. 1819-1820.
- Simons (Irish Gentleman)—see D. L. April 16 1792—C. G.
April 19 1799.
- Simpson and Co.—D. L. Jan. 4 1823—C. G. Jan. 9 1824.
- Sir Anthony Love—T. R. 1691.

- Sir Barnaby Whigg—T. R. 1681.
- Sir Courtly Nice — T. R. 1685 — Hay. Nov. 22 1706 — D. L. Oct. 7 1718 — D. L. April 14 1746 — C. G. Jan. 25 1746 — D. L. Oct. 17 1751 — C. G. March 27 1764 — C. G. April 25 1770 — C. G. April 28 1781.
- Sir Gyles Goose-cappe—see vol. 10 p. 93.
- Sir Harry Gaylove—see vol. 10 p. 188.
- Sir Harry Wildair—D. L. 1701.—L. I. F. Feb. 1 1737.
- Sir Hercules Buffoon—T. R. 1684.
- Sir John Cockle at Court—D. L. Feb. 23 1738 — Hay. Aug. 28 1787.
- Sir John Oldcastle—see end of D. L. 1713-1714.
- Sir Martin Marrall—L. I. F. Aug. 16 1667—Hay. July 26 1707 — D. L. Dec. 4 1710—D. L. July 2 1717. .
- Sir Patient Fancy—D. G. 1678.
- Sir Roger de Coverly—D. L. Dec. 30 1746.
- Sir Solomon—L. I. F. 1669—L. I. F. Feb.—1704—D. L. March 11 1707—D. L. May 21 1714.
- Sir Thomas More—see vol. 10 p. 199.
- Sir Thomas Overbury—D. L. June 12 1723—altered at C. G. Feb. 1 1777.
- Sir Walter Raleigh—L. I. F. Jan. 16 1719 — L. I. F. Sept. 17 1729—D. L. Sep. 24 1739—D. L. Dec. 14 1789.
- Sister—C. G. Feb. 18 1769.
- Sisters by Shirley — revived with alterations at L. I. F. Nov. 28 1723.
- Sisters (translation)—see vol. 10 p. 261.
- Six Physicians—C. G. Nov. 13 1818.
- Sixty-third Letter—Hay. July 28 1802.
- Sketch of a Fine Lady's Return from a Rout — D. L. March 21 1763.
- Slanderer—see Hay. July 29 1825.
- Slave—C. G. Nov. 12 1816—D. L. May 31 1825 — D. L. Feb. 18 1829.
- Sleeping Beauty—D. L. Dec. 6 1805.
- Sleeping Draught—D. L. April 1 1818.
- Sleep Walker—Hay. June 15 1812.
- Slighted Maid—L. I. F. 1663.
- Slingsby Lady—her characters—T. R. 1685.
- Slip—L. I. F. Feb. 3 1715.
- Small Talk, or Westminster Boy—C. G. May 11 1786.

- Smiles and Tears—C. G. Dec. 12 1815.
- Smith William—his characters L. I. F. 1696.
- Smith's characters—D. L. 1787-1788.
- Smugglers—D. L. April 13 1796.
- Snake in the Grass—see vol. 10 p. 180.
- Snakes in the Grass—D. L. Nov. 3 1829.
- Socrates by Becket—see vol. 10 p. 226.
- Socrates by Voltaire—see vol. 6 p. 174.
- Soldier's Daughter—D. L. Feb. 7 1804—Hay. July 4 1809—C. G. July 2 1811—C. G. Jan. 8 1817—Hay. July 20 1819.
- Soldier's Fortune—D. G. 1681—D. L. March 9 1708—D. L. Jan. 17 1716 — L. I. F. Jan. 9 1722 — C. G. March 8 1748 as Farce in 2 acts.
- Soldier's Return—D. L. April 23 1805.
- Soldier's Stratagems—C. G. Nov. 5 1828.
- Soliman and Perseda—see Hawkins 1773.
- Solon—see vol. 10 p. 152.
- Something to do—D. L. Jan. 22 1808.
- Somewhat—see vol. 10 p. 179.
- Somnambulist—C. G. Feb. 19 1828.
- Son in Law—Hay. Aug. 14 1779— C. G. April 30 1781—D. L. Jan. 1 1796—C. G. April 30 1799 — C. G. Oct. 22 1807—Hay. July 18 1820.
- Sons of Erin—D. L. C. April 11 and 13 1812.
- Sons, or Family Feuds—see vol. 10 p. 230.
- Sophister—see vol. 10 p. 111.
- Sophonisba by Lee—T. R. 1676—Hay. Aug. 1 1707—D. L. Feb. 1 1725—L. I. F. April 11 1726—L. I. F. March 15 1735.
- Sophonisba by Thomson—D. L. Feb. 28 1730.
- Sophy—see vol. 10 p. 119.
- Sorrows of Werter, or Love, Liquor, and Lunacy—Hay. Sep. 19 1825.
- Sorrows of Werther—C. G. May 6 1818.
- South Briton—C. G. April 12 1774.
- Sowerby—Bath Dec. 21 1809—D. L. May 29 1813.
- Spanish Barber—Hay. Aug. 30 1777 — D. L. April 21 1788 — D. L. Nov. 16 1795.
- Spanish Bonds—Hay. Aug. 2 1823.
- Spanish Curate—L. I. F. Nov. 17 1722—as Farce D. L. Oct 19 1749—C. G. May 10 1783.
- Spanish Dollars—C. G. May 9 1805.

- Spanish Fryar—D. G. 1681—T. R. end of 1689 — Hay. Nov. 7 1710—L. I. F. March 15 1722—D. L. Oct. 9 1734 — C. G. April 17 1738—C. G. April 8 1755—D. L. Feb. 23 1757—C. G. April 19 1774—D. L. Dec. 22 1778—Hay. (in 3 acts) Aug. 22 1780—C. G. Dec. 12 1780—Hay. May 23 1787.
- Spanish Gipsy—see vol. 4 of Old Plays 1814-1815.
- Spanish Husband—D. L. May 25 1830.
- Spanish Lady—C. G. May 2 1765—C. G. Dec. 11 1769.
- Spanish Rogue—T. R. 1674.
- Spanish Tragedy—see Reed at the end of 1743-1744.
- Spanish Wives—D. G. 1696—D. L. July 14 1703—D. L. June 26 1711—L. I. F. Aug. 12 1726.
- Sparagus Garden — see L. I. F. 1665 — for the plot see vol. 10 p. 40.
- Sparks—his characters C. G. 1764-1765.
- Spartan Dame—D. L. Dec. 11 1719.
- Spectre Bridegroom—D. L. July 2 1821.
- Speculation—C. G. Nov. 7 1795.
- Speechless Wife—C. G. May 22 1794.
- Speed the Plough—C. G. Feb. 8 1800—Hay. Aug. 4 1803—D. L. Oct. 4 1813—D. L. Nov. 1 1819.
- Spendthrift, by Draper—Hay. 1731.
- Spendthrift from the French—see vol. 10 p. 259.
- Spiller's Advertisement for his bt.—L. I. F. March 31 1720—his characters L. I. F. 1729-1730.
- Spirit of Contradiction—C. G. March 6 1760.
- Spirits of the Moon—C. G. April 19 1824.
- Spiritual Minor—see vol. 10 p. 180.
- Spleen, or Islington Spa—D. L. March 7 1776.
- Spoil'd Child—D. L. March 22 1790—C. G. Oct. 10 1798.
- Spouter, or Double Revenge—see vol. 10 p. 178.
- Spouter, or Triple Revenge—see end of D. L. 1755-1756.
- Sprigs of Laurel—C. G. May 11 1793—see Rival Soldiers.
- Spring and Autumn—Hay. Sep. 6 1827.
- Spring (Pastoral)—D. L. Oct. 22 1762.
- Squire Basinghall—C. G. July 23 1735.
- Squire Brainless, or Trick upon Trick—D. L. April 27 1710.
- Squire of Alsatia—T. R. 1688—D. L. April 26 1708—L. I. F. Nov. 24 1719—D. L. Oct. 20 1720—D. L. Oct. 23 1736—C. G. Feb. 28 1744—D. L. Dec. 28 1748—D. L. May 2 1758—C. G. Nov. 18 1763.

- Squire Oldsapp—D. G. 1678.
- Squire Trelooby—L. I. F. March 30 1704—with new 2d act
Hay. Jan. 28 1706.
- Stage Beaux tossed in a Blanket—see vol. 10 p. 151.
- Stage Coach—L. I. F. Feb. 2 1704—D. L. May. 17 1709—G. F.
Feb. 22 1731—D. L. Dec. 30 1745—D. L. May 11 1764—
C. G. April 16 1787.
- Stage Mutineers—C. G. Oct. 31 1733—C. G. July 23 1735.
- Stage Struck Hero—D. L. June 18 1813.
- Stanley—see vol. 8 p. 693.
- Staple of News—see vol. 5 of Ben Jonson 1815-1816.
- State of Innocence by Dryden—see end of 1675.
- State of Physick—see vol. 10 p. 171.
- State Secrets—C. G. June 12 1821.
- Statesman Foiled—Hay. July 8 1768.
- Statute—see vol. 10 p. 191.
- Steele joined in Licence and Patent with Wilks, &c. in 1714-1715
—for Steele and Lord Chamberlain see end of D. L. 1719-
1720—for his death see D. L. 1729-1730.
- Stella—see vol. 10 p. 207.
- Stella and Leatherlungs—D. L. Oct. 1 1823.
- Stephens the Button-maker—his 1st app. at C. G. Oct. 19 1734.
- Step-mother, by Earl of Carlisle—see vol. 10. p. 221.
- Step-mother (C. in one act)—C. G. Oct. 22 1828.
- Steward—C. G. Sept. 15 1819.
- Stolen Heiress—L. I. F. Dec. 31 1702.
- Stone Eater—D. L. May 14 1788.
- Strange Discovery—see vol. 8 p. 328.
- Stranger (not acted)—see vol. 10 p. 207.
- Stranger—D. L. March 24 1798—C. G. Jan. 27 1801—Hay.
Aug. 18 1803—C. G. Feb. 4 1815—D. L. Nov. 5 1828.
- Strangers at Home—D. L. Dec. 8 1785—D. L. March 9 1789—
as Farce D. L. May 29 1800.
- Stratagem altered from Farquhar—Hay. Aug. 26 1735.
- Stratagem—see Beaux Stratagem.
- Streanshall Abbey—see vol. 10 p. 215.
- Strollers—D. L. July 16 1723.
- Stroller's Pacquet Opened—see vol. 8 p. 331.
- Students—altered from Love's Labour Lost—see vol. 10 p. 180.
- Students of Salamanca—C. G. Jan. 23 1813.

- Sublime and Beautiful—C. G. Dec. 5 1828.
 Successful Pirate—D. L. Nov. 7 1712.
 Successful Strangers—T. R. 1690—D. L. July 20 1708.
 Success no certain criterion of merit—see vol. 9 p. 564.
 Such things are—C. G. Feb. 10 1787—C. G. April 26 1804—
 Hay. July 13 1812—Hay. July 17 1816—Hay. July 31 1824.
 Such things have been—C. G. March 31 1789.
 Such things were—Bath Jan. 1 1788—D. L. May 2 1796.
 Sudden Arrivals—D. L. C. Dec. 19 1809.
 Suett's characters—D. L. 1804-1805.
 Suicide—Hay. July 11 1778—Hay. June 19 1790—D. L. Dec.
 30 1795—Bath May 17 1800—Hay. Aug. 29 1820.
 Sullen Lovers—L. I. F. May 5 1668—L. I. F. Oct. 5 1703.
 Sultan, or Love and Fame—Hay. 1769.
 Sultan (F.)—D. L. Dec. 12 1775—C. G. Dec. 20 1782—D. L.
 June 2 1817.
 Sultanness—D. L. Feb. 25 1717.
 Summer Amusement—Hay. July 1 1779.
 Summer Flies—Hay. June 16 1823.
 Summers Mrs.—see end of Bath 1819-1820.
 Summer's Tale—C. G. Dec. 6 1765.
 Sun's Darling—see Ford's works 1811.
 Sunshine after Rain—C. G. April 16 1799.
 Supposes—see Hawkins 1773.
 Surprisal—T. R. 1665—D. L. Aug. 19 1715.
 Surrender of Calais—Hay. July 30 1791—D. L. C. March 29
 1792—C. G. May 16 1805—D. L. May 30 1814—D. L.
 June 5 1823.
 Suspicious Husband—C. G. Feb. 12 1747—D. L. Dec. 4 1747
 —D. L. Aug. 18 1768—C. G. March 20 1775—D. L. May
 23 1776—C. G. Nov. 7 1785—C. G. Sep. 20 1793—Bath
 Jan. 11 1814—D. L. Sept. 23 1817—D. L. Oct. 11 1819—
 Bath April 25 1823—C. G. May 20 1829.
 Suspicious Husband Criticized—D. L. March 24 1747.
 Swaggering Damsell—see vol. 10 p. 116.
 Swedish Patriotism—C. G. May 19 1819.
 Sweethearts and Wives—Hay. July 7 1823.
 Swetnam the Woman-Hater arraigned by Women—see vol. 10
 p. 100.
 Swindler—see vol. 10 p. 194.
 Swindlers—D. L. April 25 1774—D. L. C. April 12 1792.

- Swiney—see vol. 2 p 503.
 Switzerland—D. L. Feb. 15 1819.
 Sword of Peace—Hay. Aug. 9 1788—Bath March 23 1809.
 Sylla—see vol. 10 p. 178.
 Sylvester Daggerwood—D. L. April 13 1796.
 Syrens—C. G. Feb. 26 1776.

T.

- Tag in Tribulation—C. G. May 7 1799—Bath May 23 1812.
 Tailors—Hay. July 2 1767—Hay. May 28 1777—Hay. July 29 1780—D. L. April 20 1785—Hay. Aug. 15 1805—Bath April 6 1813.
 Tale of a Tub—see vol. 6 of Ben Jonson 1815-1816.
 Tale of Mystery—C. G. Nov. 13 1802—Hay. Aug. 23 1803—
 —D. L. Dec. 4 1817—C. G. June 19 1821.
 Tale of other Times—D. L. Dec. 19 1822.
 Tale of Terror—C. G. May 12 1803.
 Tamburlaine by Marlowe—see vol. 9 p. 574.
 Tamerlane by Saunders—T. R. 1681.
 Tamerlane by Rowe — L. I. F. 1702 — D. L. Dec. 27 1716 —
 L. I. F. June 4 1730 — D. L. Nov. 5 1744 — D. L. Nov. 4 1747—D. L. Nov. 4 1772—C. G. Nov. 4 1775—C. G. May 1 1780—D. L. Nov. 4 1780 — C. G. Nov. 4 1790 — D. L. Feb. 3 1797 — C. G. June 3 1802 — D. L. Nov. 6 1815 —
 —C. G. Nov. 9 1819.
 Tamer Tamed—D. L. April 30 1757.
 Taming of the Shrew (Catharine and Petruchio)—C. G. June 25 1810—C. G. Sept. 16 1812.
 Taming of the Shrew as Opera—D L. May 14 1828.
 Tancred and Gismunda—see 11th vol. of Dodsley 1744.
 Tancred and Sigismunda—D. L. March 18 1745—D. L. March 7 1749—C. G. Oct. 14 1758—D. L. Oct. 14 1767—C. G. April 14 1777—D. L. April 24 1784—C. G. March 1 1784—
 —Hay. July 12 1784—C. G. Jan. 10 1789—C. G. Dec. 21 1791—D. L. Feb. 23 1805—C. G. Nov. 26 1812—C. G. May 24 1819.
 Tanner of York—C. G. April 24 1738.
 Tantara Rara Rogues All!—C. G. March 1 1788.
 Tartuffe—T. R. 1670—L. I. F. June 20 1718.
 Tarugo's Wiles—L. I. F. 1668.
 Taste—D. L. Jan. 11 1752—C. G. April 3 and 23 1756.
 Tatlers—C. G April 29 1797.

- Tavern Bilkers—G. F. Jan. 13 1733.
- Taxes—see vol. 10 p. 179.
- Taylor Mrs—D. L. Sep. 29 1787.
- Tea and Turn Out—C. G. May 28 1823.
- Teasing made Easy—Hay. July 30 1817—Hay. Sept. 7 1824.
- TEXNOFAMIA—see vol. 10 p. 23.
- Teddy the Tiler—C. G. Feb. 8 1830.
- Tekeli—D. L. Nov. 24 1806—C. G. July 11 1815—D. L. June 20 1817—D. L. March 8 1824.
- Telegraph—C. G. April 8 1795.
- Telemachus—by Graham—see vol. 10 p. 181.
- Telemachus—Opera—L. I. F. April 28 1732.
- Telemachus—Opera in 2 acts—C. G. June 7 1815.
- Tell Truth and Shame the Devil—C. G. May 18 1799.
- Temper, or Domestic Tyrant—D. L. May 1 1809.
- Tempest, by Dryden and Davenant—L. I. F. Nov. 7 1667 —
—D. G. 1673—L. I. F. Oct. 13 1702—D. L. June 4 1714
—D. L. Jan. 2 1729—D. L. Dec. 26 1747.
- Tempest by Shakspeare—D. L. Jan. 31 1746—D. L. Oct. 20 1757—C. G. Dec. 27 1776—D. L. Jan. 4 1777—D. L. March 7 1786.
- Tempest as Opera—D. L. Feb. 11 1756.
- Tempest altered by Kemble—D. L. Oct. 13 1789—D. L. Feb. 22 1797—D. L. May 4 1799—C. G. Dec. 8 1806—C. G. Oct. 26 1812.
- Tempest with additional music—C. G. May 15 1821.
- Temple Beau—G. F. Jan. 26 1730—Hay. Sept. 21 1782.
- Temple of Dulness—D. L. Jan. 17 1745.
- Temple of Love—Opera—Hay. March 7 1706.
- Tender Husband—D. L. April 23 1705—D. L. Nov. 25 1738—
C. G. Nov. 20 1738—D. L. Nov. 24 1750—C. G. March 17 1760—D. L. April 24 1760—D. L. March 27 1770—
D. L. April 28 1783—C. G. Dec. 5 1787—C. G. Oct. 13 1791—D. L. C. Oct. 20 1792—D. L. May 17 1802—Bath May 26 1823.
- Teraminta, by Carey—see vol. 3 p. 355.
- Terence—see end of 1764-1765.
- Teresa Tomkins—Bath Feb. 4 1822.
- Terry's characters—D. L. 1828-1829.
- Test of Love—Hay. Aug. 17 1787.

- Theatre—for an account of a paper published under that name by Steele, see vol. 3 p. 21.
- Theatre—Farce so called—L. I. F. April 22 1720.
- Theatre Royal was built by Killegrew, &c., and opened April 8 1663 — it was burnt in 1671-1672 — a new Theatre was opened March 26 1674—in 1696 it was called the Theatre Royal in Drury Lane.
- Theatres opened gratis on the Coronation of George the 4th — July 19 1821.
- Theatrical Candidates—D. L. Sept. — 1775.
- Theatrical Fund—see vol. 5 p. 509—C. G. June 7 1796—C. G. May 2 1810—D. L. June 22 1813—C. G. May 25 1813—D. L. July 4 1815.
- Thelyphthora—C. G. March 8 1781—see Chit Chat C. G. April 20 1781.
- Themistocles—L. I. F. Feb. 10 1729.
- Theodorick King of Denmark—see vol. 10 p. 177.
- Theodosius—D. G. 1680—L. I. F. March 11 1717—D. L. April 23 1722—C. G. March 16 1738—D. L. Dec. 15 1746—D. L. April 27 1768—D. L. Dec. 30 1772—C. G. April 22 1775—C. G. Nov. 24 1780—C. G. Feb. 23 1786—D. L. Jan. 20 1797.
- Therese, or Orphan of Geneva—D. L. Feb. 2 1821—D. L. Dec. 5 1828.
- Thespis—see vol. 5 p. 267.
- The Two make a Pair—D. L. April 7 1827.
- They've bit the Old One—C. G. May 1 1798.
- Thierna-na-oge—D. L. April 20 1829.
- Thierry and Theodoret—see 10th vol. of Fletcher 1778.
- Thimble's Flight from his Shopboard—Hay. Aug. 25 1789.
- Third Theatre intended in 1810-1811—see vol. 8 p. 220.
- Thirteen to the Dozen—Hay. July 28 1826.
- Thirty Thousand—C. G. Dec. 10 1804.
- Thomas and Sally—C. G. Nov. 28 1760.
- Thomaso—see Rover D. G. 1677.
- Tho' Strange 'tis True, or Love's Vagaries—L. I. F. March 23 1732.
- Thracian Wonder—see vol. 6 of Old Plays 1814-1815.
- Three and Deuce—Hay. Sept. 2 1795—D. L. Oct. 8 1795—Bath March 8 1803—Hay. Aug. 19 1805—D. L. March 14 1818.
- Three Deep—C. G. May 2 1826.

- Three Hours after Marriage—D. L. Jan. 16 1717—D. L. March 15 1746.
- Three Miles from Paris—C. G. Jan. 15 1818.
- Three per Cents.—C. G. Nov. 12 1803.
- Three Strangers—C. G. Dec. 10 1825.
- Three Weeks after Marriage—C. G. March 30 1776—C. G. Oct. 11 1797—D. L. May 11 1801—Hay. July 7 1809.
- Throw Physic to the Dogs—Hay. July 6 1798.
- Thurmond Mrs.—her characters D. L. 1736-1737.
- Thyestes, by Wright—see vol. 10 p. 143.
- Thyestes, by Crown—T. R. 1681.
- Tiberius in Capreæ—see Cumberland 1812-1813.
- Timanthes—C. G. Feb. 24 1770—D. L. March 21 1775—Bath Nov. 7 1780.
- Times—D. L. Dec. 2 1779.
- Time's a Tell-tale—D. L. Oct. 27 1807.
- Times, or a Fig for Invasion—see vol. 10 p. 205.
- Timoleon—D. L. Jan. 26 1730—G. F. Feb. 20 1733—D. L. March 28 1772.
- Timon in Love, or Innocent Theft—D. L. Dec. 5 1733—C. G. March 23 1736.
- Timon of Athens, altered by Shadwell—D. G. 1678—Hay. June 27 1707—D. L. Dec. 8 1720—C. G. May 1 1733—D. L. March 20 1740—C. G. April 20 1745.
- Timon of Athens altered by Cumberland—D. L. Dec. 4 1771.
- Timon of Athens altered by Love—see D. L. Dec. 4 1771.
- Timon of Athens altered by Hull—C. G. May 13 1786.
- Timon of Athens, by Shakspeare—D. L. Oct. 28 1816.
- Timour the Tartar—C. G. April 29 1811.
- 'Tis all a Farce—Hay. June 17 1800—D. L. May 23 1803.
- 'Tis an ill wind blows nobody good—D. L. April 14 1788.
- 'Tis pity she's a Whore—see Ford's Works 1811.
- 'Tis well if it takes—L. I. F. Feb. 28 1719.
- 'Tis well its no worse—D. L. Nov. 24 1770.
- Tit for Tat—Hay. Aug. 29 1786 — D. L. May 7 1788 — C. G. May 12 1788—Hay. July 19 1793.
- Tittle Tattle—see vol. 10 p. 175.
- Titus and Berenice—D. G. 1677.
- Titus Andronicus — T. R. 1678 — D. L. Aug. 13 1717 — D. L. June 27 1721—L. I. F. Dec. 21 1720.

- TitusVespasian—see D. L. Nov. 15 1796.
- Tobacconist—Hay. July 22 1771—D. L. April 17 1773 — C. G. Nov. 22 1798—D. L. May 24 1815.
- Tokely—Hay. June 16 1814.
- Tom and Jerry—Bath Nov. 20 1822—C. G. June 4 1828—D. L. June 10 1829.
- To Marry, or not to Marry—C. G. Feb. 16 1805.
- Tombo-Chiqui, or American Savage—see vol. 10 p. 179.
- Tom Essence—D. G. 1676.
- Tom Jones—C. G. Jan. 14 1769.
- Tom Thumb— Hay. 1730—D. L. April 17 1740 — D. L. Oct. 9 1745.
- Tom Thumb, Burlesque Opera—D. L. May 13 1775—altered by O'Hara C. G. Oct. 3 1780 — Hay. Aug. 22 1781 — D. L. April 28 1784—Hay. July 27 1805—D. L. May 22 1806 — C. G. May 16 1806—Bath April 11 1821 — C. G. Dec. 15 1828.
- Ton—C. G. April 8 1788.
- Tony Lumpkin in Town—Hay. July 2 1778.
- Tony Lumpkin's Ramble to Town—C. G. April 10 1792.
- Too Civil by Half—D. L. Nov. 5 1782.
- Too Friendly by Half—C. G. Oct. 29 1807.
- Too late for Dinner—C. G. Feb. 22 1820.
- Too many Cooks—C. G. Feb. 12 1805.
- Too much the Way of the World—see vol. 10 p. 234.
- Torrendal—see Cumberland 1812-1813.
- Tottenham Court—see vol. 10 p. 59.
- Touch at the Times—C. G. July 6 1812.
- Touchstone, or Harlequin Traveller—C. G. Jan. 4 1779.
- Touchstone, or the World as it goes—D. L. May 3 1817.
- Tournament—see vol. 10 p. 219.
- Town and Country— C. G. March 10 1807—D. L. Feb. 13 1815 —Hay. Sep. 6 1815—Hay. Nov. 6 1824.
- Town before You—C. G. Dec. 6 1794.
- Town Fop—D. G. 1676.
- Town Shifts—L. I. F. 1671.
- Toy—C. G. Feb. 3 1789.
- Toyshop—C. G. Feb. 3 1735—D. L. May 9 and 14 1757—D. L. April 25 1785—D. L. May 11 1789.
- Tragedy a-la-Mode—Hay. 1764.

- Tragedy of Ovid—see vol. 10 p. 141.
- Traitor to Himself—see vol. 10 p. 143.
- Transformation, or Love and Law—D. L. C. Nov. 30 1810.
- Transformation, or Manager an Actor in spite of himself—D. L. April 25 1787.
- Travellers (not acted)—see vol. 10 p. 198.
- Travellers Benighted—Hay. Sep. 30 1811.
- Travellers in Switzerland—C. G. Feb. 22 1794 — C. G. March 22 1808.
- Travellers, or Music's Fascination—D. L. Jan. 22 1806 — D. L. May 13 1823.
- Traytor—T. R. 1692—altered at L. I. F. Oct. 11 1718.
- Treacherous Brothers—T. R. 1691.
- Tread Mill—Bath May 3 1823.
- Trial by Jury—Hay. May 25 1811—C. G. Jan. 5 1816.
- Trial of Abraham—see vol. 10 p. 199.
- Trial of Love—D. L. March 1 1827.
- Trials of the Heart—D. L. April 24 1799.
- Tribulation—Hay. May 3 1825.
- Trick for Trick, by D'Urfey—T. R. 1678.
- Trick for Trick, by Fabian—D. L. May 10 1735.
- Trick for Trick, or Admiral's Daughter—C. G. July 2 1812.
- Tricking's Fair in Love—C. G. May 26 1814.
- Trick to catch the old one—see L. I. F. 1665—for the plot see vol. 8 p. 509.
- Trick upon Trick, from Woman's Revenge — D. L. Dec. 22 1789.
- Triple Marriage—see vol. 10 p. 260.
- Trip to Bengal—see vol. 10 p. 223.
- Trip to Calais—see Hay. Aug. 17 1776.
- Trip to Portsmouth—Hay. Aug. 11 1773.
- Trip to Scarborough—D. L. Feb. 24 1777—D. L. Jan. 9 1786 — C. G. July 13 1811—D. L. Dec. 6 1815—see Relapse.
- Trip to Scotland — D. L. Jan. 6 1770 — C. G. April 16 1773—D. L. April 15 1782.
- Trip to the Nore—D. L. Nov. 9 1797.
- Trip to Wales—D. L. Nov. 10 1826.
- Tristram Shandy—C. G. April 26 1783—in one act C. G. April 12 1794.
- Triumphant Widow—D. G. 1676.

- Triumph of Honour—Hay. Aug. 13 1783.
 Triumph of Peace—Masque—D. L. Feb. 21 1749.
 Triumphs of Love and Honour—D. L. Aug. 18 1731.
 Triumphs of Virtue—D. L. 1697.
 Troilus and Cressida, by Dryden—D. G. 1679—D. L. June 2 1709—L. I. F. Nov. 10 1720—L. I. F. May 3 1723—C. G. Dec. 20 1733.
 True-born Irishman — C. G. Nov. 28 1767 — Bath March 26 1801.
 True Briton—D. L. April 17 1782.
 True Friends—Mus. Ent.—C. G. Feb. 19 1800.
 True Patriotism—see vol. 10 p. 214.
 True Widow—D. G. 1679.
 Try Again—Hay. June 26 1790.
 Tryal—see Miss Baillie 1811-1812.
 Tryal of the Time-Killers—see vol. 10 p. 178.
 Tryphon—L. I. F. Dec. 8 1668.
 Tuckitomba—C. G. April 7 1828.
 Tumble-down Dick, or Phaeton in the Suds—Hay. 1737.
 Tunbridge Walks—D. L. Jan. 27 1703 — D. L. Dec. 9 1738—C. G. March 8 1748—D. L. March 24 1764—Hay. Aug. 13 1782, in 3 acts.
 Tunbridge Wells—D. G. 1678.
 Turk and no Turk—Hay. July 9 1785.
 Turkish Lovers—D. L. May 1 1827.
 Turn Out—D. L. C. March 7 1812—C. G. June 15 1821.
 Turnpike Gate—C. G. Nov. 14 1799—D. L. Nov. 10 1813.
 Turret Clock—D. L. Jan. 28 1818.
 Tuscan Treaty, or Tarquin's Overthrow—C. G. Summer of 1733.
 Tutor (a Burletta)—D. L. Dec. 14 1759.
 Tutor (Farce)—D. L. Feb. 4 1765.
 Tutor for the Beaus—L. I. F. Feb. 21 1737.
 'Twas I—C. G. Dec. 3 1825.
 Twelfth Night—L. I. F. 1663—D. L. Jan. 15 and 17 1741—D. L. April 15 and 18 1746—D. L. Oct. 19 1763—D. L. Dec. 10 and 13 1771—C. G. May 5 1772—C. G. March 17 1777—Hay. Aug. 15 1782—C. G. May 7 1783—D. L. Nov. 11 1785—D. L. May 17 1797—C. G. June 9 1801—C. G. Jan. 5 1811—D. L. Jan. 6 1813.
 Twelfth Night as Opera—C. G. Nov. 8 1820—C. G. June 3 1825.

- Twelve Precisely—Hay. Oct. 11 1822.
- Twenty per Cent—D. L. Nov. 2 1815.
- Twenty years ago—D. L. C. May 31 1811.
- Twice Married and a Maid still—see vol. 2 p. 604.
- Twin Adventurers, or Blundering Brothers—D. L. May 17 1710.
- Twin Rivals—D. L. Dec. 14 1702—L. I. F. Nov. 3 1716—D. L. Nov. 29 1725—D. L. Feb. 2 1736—C. G. April 12 1739—C. G. Jan. 4 1755—D. L. Oct. 18 1758—C. G. Dec. 1 1769—D. L. April 5 1771—C. G. Oct. 21 1778—Bath March 31 1812.
- Twins—see vol. 10 p. 130.
- Twins (F.)—D. L. April 8 1799.
- 'Twixt the Cup and the Lip—Hay. June 12 1826.
- Two Connoisseurs—Hay. Sep. 2 1784.
- Two Doctor Hobbs's—C. G. July 1 1815.
- Two English Gentlemen—see vol. 10 p. 190.
- Two Faces under a Hood—C. G. Nov. 17 1807.
- Two Foscari—see Lord Byron 1820-1821.
- Two Friends (in 2 acts)—Hay. July 11 1828.
- Two Friends, or Liverpool Merchant—see vol. 10 p. 220.
- Two Galley Slaves, by * * —D. L. Nov. 6 1822.
- Two Galley Slaves, by Payne—C. G. Nov. 6 1822.
- Two Gentlemen of Verona (altered by Victor)—D. L. Dec. 22 1762.
- Two Gentlemen of Verona, by Shakspeare—C. G. April 13 1784—D. L. Jan. 15 1790—C. G. April 21 1808—Bath March 23 1822.
- Two Gentlemen of Verona as Opera—C. G. Nov. 29 1821.
- Two Gregories—D. L. June 14 1826.
- Two Harlequins—see vol. 2 p. 654.
- Two Houses of Granada—D. L. Oct. 31 1826.
- Two Misers—C. G. Jan. 21 1775—C. G. May 5 1790—D. L. April 6 1816.
- Two Mr. Browns—Bath May 6 1825.
- Two Noble Kinsmen—see Rivals at L. I. F. 1664—for the plot, see vol. 10 p. 263.
- Two Pages of Frederick the Great—C. G. Dec. 1 1821.
- Two Queens of Brentford—see vol. 10 p. 156.
- Two Sosias—Hay. Aug. 31 1792.
- Two Strings to your Bow—C. G. Feb. 16 1791—Hay. July 1 1824.

- Two to One—Hay. June 19 1784—Hay. July 23 1792.
 Two Wives—D. L. June 2 1824.
 'Twould puzzle a Conjuror—Hay. Sep. 11 1824—Bath Feb. 7
 1825—D. L. June 13 1829.
 Tyrannick Love—T. R. 1669.
 Tyrant King of Crete—see vol. 10 p. 150.
 Tyrer Miss — her 1st app. at D. L. May 21 1801 — her last at
 C. G. May 31 1822—as Mrs. Liston.

U

- Ugly Club—D. L. June 6 1798.
 Ulysses—Hay. Nov. 23 1705—C. G. March 23 1756.
 Unconscious Counterfeit—D. L. Feb. 9 1809.
 Underhill—his bt. at D. L. June 3 1709, with the Tatler's recom-
 mendation, &c.—his characters D. L. 1709-1710.
 Undine, or Spirit of the Waters—C. G. April 23 1821.
 Unfortunate Lovers—see L. I. F. Dec. 3 1668—for the plot, see
 vol. 10 p. 80.
 Unfortunate Mother—see vol. 10 p. 60.
 Unfortunate Usurper—see vol. 10 p. 138.
 Unhappy Fair Irene—see vol. 10 p. 134.
 Unhappy Favourite, or Earl of Fsex, by Banks—T. R. 1682 —
 Hay. Nov. 29 1706—D. L. Nov. 25 1709—L. I. F. Oct. 27
 1730—C. G. Oct. 9 1734.
 Unhappy Kindness—D. L. 1697.
 Unhappy Penitent—D. L. 1701.
 Union of the 2 Companies—see end of 1682.
 Union, or St. Andrew's Day—C. G. May 18 1791.
 Universal Gallant—D. L. Feb. 10 1735.
 Universal Passion—D. L. Feb. 28 1737.
 Unjust Judge, or Appius and Virginia—L. I. F. 1670.
 Unknown Guest—D. L. March 29 1815.
 Unnatural Brother—L. I. F. 1697.
 Unnatural Combat—see 1st vol. of Massinger 1805.
 Unnatural Mother—L. I. F. 1698.
 Unnatural Parents—see vol. 10 p. 160.
 Up all Night—D. L. C. Feb. 1 1810.
 Upholsterer — D. L. March 30 1758 — D. L. April 11 1760 —
 C. G. Oct. 26 1763 with alterations—C. G. Nov. 16 1775 —
 C. G. Feb. 2 1791.
 Ups and Downs—D. L. May 27 1828.

- Up to Town—C. G. Nov. 6 1811.
 Urania—D. L. Jan. 22 1802.
 Usurper, by Howard—T. R. 1667.
 Usurper, by Delap—see vol. 10 p. 224.
 Utrum Horum—see vol. 10 p. 205.

V

- Valentine and Orson — C. G. April 3 1801—Hay. Oct. 11 1820
 —D. L. Oct. 10 1825.
 Valentia, or the Fatal Birthday—see vol. 10 p. 188.
 Valentine's Day (not acted)—see vol. 10 p. 230.
 Valentine's Day F.—D. L. March 22 1776.
 Valentinian—T. R. 1684 — Hay. Nov. 21 1706 — D. L. Jan. 28
 1710.
 Valeria—Hay. Sep. 15 1828.
 Valiant Scot—see vol. 10 p. 107.
 Valiant Welshman—L. I. F. May 19 1727.
 Valley of Diamonds—D. L. Dec. 26 1814.
 Vampire—Bath Jan. 10 1821.
 Vandenhoff—C. G. Dec. 9 1820.
 Vanelia—see vol. 10 p. 157.
 Variety, by Duke of Newcastle—T. R. 1682.
 Variety, by — D. L. Feb. 25 1782.
 Venetian Outlaw—D. L. April 26 1804.
 Venetian Vagaries—C. G. June 7 1816.
 Venice Preserved—D. G. 1682 — Hay. May 9 1707 — L. I. F.
 Dec. 2 1721—D. L. Jan. 11 1738 — D. L. March 14 1743—
 C. G. Oct. 1 1742—D. L. Feb. 16 1747—D. L. Feb. 8 1748
 —C. G. Dec. 21 1752—C. G. Nov. 23 1754— D. L. March
 24 1759—D. L. March 17 1760—D. L. April 7 1770—C. G.
 Oct., 28 1775—D. L. Dec. 14 1782 — C. G. Jan. 19 1785—
 C. G. Feb. 25 1786 — D. L. Oct. 21 1795 forced to be laid
 aside — C. G. Nov. 17 1803 — Hay. Aug. 22 1811 — C. G.
 Nov. 8 1811—D. L. April 6 1829.
 Venison Pasty—C. G. Nov. 10 1821.
 Venoni—D. L. Dec. 1 1808.
 Venus and Adonis—see vol. 10 p. 256.
 Venus, Cupid and Hymen, Masque—D. L. May 21 1733.
 Verbruggen—his characters Hay. 1706-1707.
 Verbruggen Mrs.—originally Mrs. Percival—and then Mrs.
 Mountfort—for her characters, see end of D. L. 1703.

- Vertumnus and Pomona—C. G. Feb. 21 1782.
 Very Good Wife—T. R. 1693.
 Very Woman—see vol. 4 of Massinger 1805.
 Vespers of Palermo—C. G. Dec. 12 1823.
 Vestal Virgin, by Howard—T. R. 1665.
 Vestal Virgin, by Brooke—see his Works 1778.
 Vestris Madame—see Bath April 11 1828—for her 1st app. at
 D. L. see Feb. 19 1820.
 Veteran, or Farmer's Sons—D. L. Feb. 23 1822.
 Veteran Tar—D. L. Jan. 29 1801.
 Vicar of Wakefield—Hay. Sept. 27 1823.
 Vice Reclaimed — D. L. June 23 1703 — revived as Quaker's
 Wedding at L. I. F. Oct. 22 1719.
 Viceroy—see Hayley 1784.
 Victim—D. L. Jan. 5 1714.
 Victorious Love—D. L. 1698.
 Victor's Works—see end of 1776.
 Victory and Death of Lord Nelson—D. L. Nov. 11 1805.
 Village Coquette—D. L. C. April 16 1792.
 Village Doctor (altered from World in a Village)—Hay. Aug.
 14 1815.
 Village Fete—C. G. May 19 1797.
 Village Lawyer—Hay. Aug. 28 1787—Hay. July 22 1790—D. L.
 Oct. 6 1795—C. G. Feb. 11 1804.
 Village Maid—see vol. 10 p. 200.
 Village Opera—D. L. Feb. 6 1729.
 Village, or World's Épitome—Hay. July 18 1805.
 Villagers F.—D. L. March 23 1756.
 Village Wedding—see vol. 10 p. 184.
 Villain—see L. I. F. Oct. 20 1662 — for the plot, see vol. 10 p.
 246.
 Vimonda—Hay. Sep. 5 1787.
 Vindictive Man—D. L. Nov. 20 1806.
 Vintagers—Hay. Aug. 1 1809.
 Vintner in the Suds—D. L. April 25 1740 (only Woman's Re-
 venge.)
 Vintner Tricked (the same piece)—D. L. April 9 1746.
 Virginia, by Crisp—D. L. Feb. 25 1754.
 Virginia, Opera, by Mrs Plowden—D. L. Oct. 30 1800.
 Virginius, or Fall of the Decemviri—D. L. May 29 1820.

- Virginius, by Knowles—C. G. May. 17 1820—D. L. Oct. 13 1823—C. G. Dec. 15 1828.
 Virgin Martyr—T. R. Feb. 27 1668—for the plot see 1st vol: of Massinger 1804-1805.
 Virgin of the Sun, by Reynolds—C. G. Jan. 31 1812.
 Virgin Prophetess—D. L. 1701.
 Virgin Queen, by Barford—L. I. F. Dec. 7 1728.
 Virgin Queen, by Waldron—see vol. 10 p. 205.
 Virgin Unmasked (originally Old Man taught Wisdom)—D. L. Jan. 6 1735—C. G. Sep. 30 1743—D. L. Oct. 6 1759—C. G. April 29 1768—Hay. May 19 1775—D. L. March 2 1786—C. G. Jan. 31 1786—C. G. Dec. 18 1810.
 Virgin Widow—see vol. 8 p. 330.
 Virtue Betrayed—D. G. 1682—D. L. June 9 1703—D. L. Dec. 3 1711—D. L. Jan. 9 1725—C. G. March 17 1750—C. G. April 10 1758—C. G. April 1 1766.
 Virtuoso—D. G. 1676—L. I. F. March 31 1705.
 Virtuous Wife—D. G. 1680—Hay. June 18 1705.
 Vision of the Sun, or Orphan of Peru—C. G. March 31 1823.
 Vizard Masks—Queen Anne's command against wearing them in the Theatres—see D. L. Jan. 24 1704—see also L. I. F. June 1 1704.
 Voice of Nature—Hay. July 31 1802—Hay. Sep. 8 1809.
 Volpone, or the Fox—T. R. Jan. 14 1665—Hay. Dec. 3 1706—L. I. F. Nov. 15 1727—D. L. March 13 1735—C. G. Oct. 23 1738—C. G. Nov. 26 1771—Hay. Sep. 12 1783—D. L. Feb. 21 1785.
 Voltaire—see end of 1779-1780.
 Voluntary Contributions—C. G. May 12 1798.
 Volunteers, by Shadwell—T. R. 1692—D. L. July 27 1711.
 Vortigern—D. L. April 2 1796—see end of the season.
 Vortimer—see vol. 10 p. 204.
 Votary of Wealth—C. G. Jan. 12 1799.

W

- Wager, or Midnight Hour—D. L. Nov. 23 1825.
 Walking Statue, or Devil in the Wine Cellar—D. L. Jan. 9 1710—L. I. F. April 11 1726—C. G. March 28 1769—see Devil in the Wine Cellar.
 Walker's characters—G. F. 1741-1742.
 Walks of Islington and Hogsdon—see vol. 10 p. 118.

- Wallace, by Walker—C. G. Nov. 14 1820.
- Wallace, by * * Bath March 10 1823.
- Wallack seems to have made his 1st app. at D. L. Oct. 10 1812.
- Wallis Miss—her characters—C. G. 1796-1797.
- Walloons—C. G. April 20 1782.
- Waltz—see vol. 8 p. 361.
- Wanderer—C. G. Jan. 12 1808.
- Wandering Boys—C. G. Feb. 24 1814.
- Wandering Jew—D. L. May 31 1797.
- Wanted a Governess—see D. L. June 3 1818.
- Wanted a Wife—D. L. May 3 1819—cut down to 2 acts Aug. 13 1821.
- Wanton Countess—see vol. 10 p. 158.
- Wanton Jesuit—Hay. 1731.
- Warde's 1st app. at Bath Dec. 28 1813—at C. G. Sept. 26 1825.
- Warlock of the Glen—C. G. Dec. 2 1820.
- Wary Widow—T. R. 1693, and vol. 10 p. 255.
- Watch-Word, or Quito Gate—D. L. Oct. 19 1816.
- Waterman—Hay. Aug. 17 1774—D. L. Dec. 6 1786—C. G. June 5 1797—D. L. June 3 1822—D. L. June 8 1829.
- Wat Tyler—D. L. Jan. 19 1733.
- Wat Tyler, by Southey—see vol. 10 p. 233.
- Way of the World—L. I. F. 1700—D. L. Jan. 8 and Feb. 14 1718—C. G. Dec. 7 1732—D. L. March 17 1740—G. F. Jan. 27 1742—D. L. Nov. 15 and 17 1750—D. L. March 16 1758—C. G. Nov. 24 1764—D. L. March 18 1771—C. G. Nov. 2 1776—D. L. Dec. 31 1776—C. G. Dec. 6 1782—C. G. Nov. 11 1784—D. L. May 23 1787—C. G. Dec. 18 1789—C. G. Nov. 7 1797—D. L. Nov. 22 1800.
- Ways and Means—Hay. July 10 1788—D. L. June 12 1798—C. G. Oct. 22 1819—C. G. April 26 1826.
- Way to get Married—C. G. Jan. 23 1796—D. L. June 17 1805—Hay. Aug. 28 1812—D. L. Oct. 19 1813—D. L. Oct. 26 1819.
- Way to get Unmarried—C. G. March 30 1796.
- Way to keep him, in 3 acts—D. L. Jan. 24 1760.
- Way to keep him, in 5 acts—D. L. Jan. 10 1761—C. G. March 24 1768—D. L. Oct. 31 1771—D. L. March 20 1776—

C. G. Jan. 24 1776—C. G. March 5 1785—D. L. May 18 1786—C. G. Dec. 11 1789—C. G. Dec. 8 1797—D. L. May 10 1802—C. G. Feb. 5 1807—Hay. June 23 1810—C. G. July 11 1811—C. G. Oct. 1 1818.

- Weakest goes to the Wall—see vol. 10 p. 90
- Wealthy Widow—D. L. Oct. 29 1827.
- Weathercock, Mus. Ent.—C. G. Oct. 17 1775.
- Weathercock F.—D. L. Nov. 18 1805.
- Webb Mrs.—her characters—C. G. 1793-1794.
- Wedding, by Hawker—L. I. F. May 6 1729.
- Wedding, by Shirley—see vol. 9 p. 543.
- Wedding Day, by Fielding—D. L. Feb. 17 1743.
- Wedding Day, by Mrs. Inchbald—D. L. Nov. 4 1794—C. G. Oct. 12 1807.
- Wedding Night—Mus. Ent.—see end of Hay. 1780.
- Wedding, or Country Housewife—see vol. 10 p. 158.
- Wedding Present—D. L. Oct. 28 1825.
- Wedding Ring—D. L. Feb. 1 1773.
- Weeding of Covent Garden—see vol 10 p. 42.
- We Fly by Night—C. G. Jan. 28 1806—C. G. April 29 1817.
- Welch Heiress—D. L. April 17 1795.
- Welch Opera—see Hay. July—1731.
- Wells Mrs. — her Imitations, C. G. April 25 1788 — her characters 1792-1793.
- Werner—see Lord Byron 1820-1821 and Bath Feb. 10 1830.
- Werter—Bath Dec. 3 1785—C. G. March 14 1786—C. G. Dec. 23 1795.
- West Indian—D. L. Jan. 19 1771—C. G. Oct. 15 1773—C. G. Feb. 22 1786—C. G. Oct. 21 1797—C. G. Dec. 23 1807.
- Westmeon Village—see vol. 10 p. 193.
- Westminster Hall in an Uproar—Hay. Aug. 16 1785.
- Weston's characters—D. L. 1775-1776.
- Weston's return from the Universities of Parnassus—D. L. April 19 1775.
- West Wind—Bath May 20 1815.
- Wet Weather—Hay. July 20 1819.
- What a Blunder!—Hay. Aug. 14 1800—C. G. May 31 1803.
- What d'ye call it?—D. L. Feb. 23 1715—L. I. F. April 2 1 30 —D. L. April 14 1738—C. G. April 28 1775—C. G. May 6 1782—Hay. Aug. 10 1784—C. G. April 19 1797.
- What is She?—C. G. April 27 1799.

- What Next?—D. L. Feb. 29 1816.
- What's a Man of Fashion?—C. G. Nov. 27 1815.
- What we must all come to — C. G. Jan. 9 1764 — see Three Weeks after Marriage—C. G. March 30 1776.
- What will the World say?—see vol. 10 p. 195.
- What would the Man be at?—C. G. May 8 1801.
- What you Will—see vol. 2 of Old Plays 1814-1815.
- Wheel of Fortune—D. L. Feb. 28 1795—C. G. March 10 1804 —D. L. April 29 1815—D. L. June 17 1817.
- When it takes place I shall keep my seat and get a Peep—C. G. July 7 1820.
- When you see me, You know me—see vol. 10 p. 92.
- Where shall I Dine?—C. G. June 18 1819.
- Where to find a Friend—D. L. C. May 20 1811—D. L. Nov. 23 1815.
- Whetstone's Park—see the end of Princess of Cleve D. G. 1681.
- Which is my Cousin?—Hay. Sept. 29 1825.
- Which is the Man?—C. G. Feb. 9 1782—D. L. May 12 1808—C. G. Dec. 17 1829.
- Which is the Master (from Castle of Andalusia)—C. G. May 15 1807.
- Whig and Tory—L. I. F. Jan. 26 1720—D. L. July 25 1729.
- Whim—see vol. 10 p. 201.
- Whincop's List of Dramatic Poets—see end of 1746-1747.
- Whistle for it—C. G. April 10 1807.
- White Devil—see T. R. 1682.
- White Lady—D. L. Oct. 9 1826.
- White Lies—D. L. Dec. 2 1826.
- White Maid—C. G. Jan. 2 1827.
- White Plume—C. G. April 10 1806.
- Who can I be?—C. G. July 6 1818.
- Who'd have thought it?—C. G. April 28 1781.
- Who pays the Reckoning?—Hay. July 16 1795.
- Who's Afraid? by Jodrell—see vol. 10 p. 195.
- Who's Afraid? Ha! Ha! Ha!—Hay. Sep. 12 1805.
- Who's my Father?—C. G. April 13 1818—Hay. Sep. 3 1818.
- Who's the Dupe?—D. L. May 10 1779 — C. G. May 8 1795 — C. G. Feb. 3 1819—Hay. July 17 1828.
- Who's the Rogue?—C. G. May 15 1801.
- Who's to have her?—D. L. Nov. 22 1813.

- Who's Who?—D. L. Nov. 15 1815.
- Who wants a Guinea?—C. G. April 18 1805—Hay. Sep 5 1812
—C. G. June 15 1814—D. L. May 28 1828.
- Who wants a Wife?—C. G. April 16 1816.
- Who Wins, or Widow's Choice—C. G. Feb. 25 1808.
- Wicklow Mountains (altered from Lad of the Hills)—C. G. Oct.
10 1796—Hay. Aug. 28 1810.
- Widow—see T. R. 1682.
- Widow and no Widow—Hay. July 17 1779.
- Widow Bewitched—G. F. June 8 1730—D. L. April 26 1786.
- Widow'd Wife—D. L. Dec. 5 1767.
- Widow of Delphi—C. G. Feb. 1 1780.
- Widow of Malabar—C. G. May 5 1790—C. G. May 23 1798.
- Widow of Wallingford—see vol. 10 p. 190.
- Widow Ranter—T. R. 1690.
- Widows Betwitched—C. G. Feb. 3 1829.
- Widow's only Son—C. G. June 7 1810.
- Widow's Tears—see 4th vol. of Dodsley 1744.
- Widow's Vow—Hay. June 20 1786.
- Widow's Wish—see vol. 10 p. 172.
- Wife for a Month—see Unhappy Kindness —D. L. 1697.
- Wife in the Right—C. G. March 5 1772.
- Wife of Bath—D. L. May 12 1713—revived with alterations at
L. I. F. Jan. 19 1730.
- Wife of a Million—see vol. 10 p. 226.
- Wife of Two Husbands—D. L. Nov. 1 1803—Bath Jan. 29 1823.
- Wife's Relief — D. L. Nov. 12 1711 — L. I. F. Oct. 7 1715—
D. L. Oct. 13 1736—C. G. March 26 1761 — C. G. April
10 1782.
- Wife's Stratagem—C. G. March 13 1827.
- Wife to be Lett—D. L. Aug. 12 1723.
- Wife well Managed—see end of D. L. 1714-1715 — Hay. Aug.
27 1789.
- Wigwam—C. G. April 12 1830.
- Wild Gallant—see Vere Street 1662, and T. R. 1667.
- Wild-Goose Chase—T. R. Jan. 11 1668—for the plot, see D. L.
March 7 and 9 1747.
- Wild-Goose Chace by Dunlap—see D. L. Feb. 1 1800.
- Wild-Goose Chase by Jameson—D. L. Nov. 21 1820.
- Wild Oats—C. G. April 16 1791—Hay. Aug. 13 1805—D. L.

- Jan. 31 1814—Hay. July 22 1817 — D. L. Oct. 4 1819 —
C. G. Oct. 4 1827.
- Wilkinson—see York Stage end of 1787-1788.
- Wilks Robert—see end of D. L. 1698—for his characters, see
D. L. 1731-1732.
- Wilks William—D. L. Oct. 17 1715 (discouraged by his Uncle
from going on the stage.
- Will—D. L. April 19 1797—D. L. Dec. 2 1799—C. G. June 28
1815—D. L. Oct. 17 1815—Hay. July 11 1820.
- Will and no Will—D. L. April 23 1746—D. L. March 22 1748.
- Will for the Deed—C. G. March 24 1804—Hay. Aug. 25 1806.
- William and Nanny—C. G. Nov. 12 1779.
- Williams Joseph—his characters L. I. F. 1699.
- Williams Charles—see D. L. May 31 1731.
- William Tell—D. L. May 11 1825.
- William Thompson—Hay. Sep. 11 1829.
- Wilmore Castle—D. L. Oct. 21 1800.
- Wilson Mrs.—her characters—C. G. 1785-1786.
- Wily Beguiled—see Hawkins 1773.
- Windsor Castle—C. G. April 6 1795.
- Wine does Wonders—Hay. July 19 1820.
- Win her and take her—T. R. 1691.
- Wintershall's last app.—T. R. 1679.
- Winter's Tale, by Shakspeare—G. F. Jan. 15 1741—C. G. Nov.
11 1741 and Jan. 21 1742—C. G. April 24 1771 — D. L.
March 25 1802—C. G. Nov. 11 1807—C. G. Nov. 28 1811
—Bath April 27 1813—C. G. Jan. 7 1819—D. L. Nov. 3
1823—C. G. Dec. 5 1827.
- Winter's Tale, altered by Garrick—D. L. Jan. 21 1756—D. L.
Jan. 27 1762—C. G. March 12 1774—D. L. Nov. 20 1779
—C. G. May 19 1783—D. L. May 1 1788—C. G. May 11
1792—C. G. Dec. 22 1795.
- Wise Man of the East—C. G. Nov. 30 1799.
- Wise Woman of Hogsdon—see vol. 9 p. 589.
- Wish—Mus. Ent.—D. L. May 2 1775.
- Wishes—D. L. July 27 and 28 1761—C. G. Oct. 3 1782.
- Wit at a Pinch—see Lucky Prodigal.
- Wit at several Weapons—see D. L. Jan. 11 1709.
- Wit in a Constable—see L. I. F. 1665.
- Wit of a Woman (F.)—L. I. F. June 24 1704.

- Wit without Money—T. R. 1672—Hay. Jan. 4 and May 25 1707—D. L. Oct. 8 1730 — C. G. April 11 1738 — C. G. April 11 1748—C. G. Jan. 28 1757.
- Wit's last Stake—D. L. April 14 1768—D. L. April 24 1799.
- Wits—L. I. F. Aug. 15 1661—for the plot see Reed 1744.
- Wits led by the Nose---T. R. 1677.
- Witch—see vol. 6 p. 72.
- Witch of Dornleugh---Bath Jan. 30 1822.
- Witch of Edmonton—see Ford's Works 1811.
- Witch of the Wood (F.)—C. G. May 10 1796.
- Witches (Pantomime)—D. L. Dec. 27 1762.
- Witch-Finder—D. L. Dec. 19 1829.
- Witness—see vol. 7 p. 135.
- Witty Combat—see German Princess L. I. F. April 15 1664.
- Witty Fair One—see vol. 1 p. 79.
- Wives as they were, and Maids as they are—C. G. March 4 1797 — Hay. Aug. 24 1810—C. G. March 19 1825.
- Wives Excuse—T. R. 1692.
- Wives in Plenty, altered from Coquet—Hay. Nov. 23 1793.
- Wives Revenged—C. G. Sept. 18 1778—C. G. May 11 1790—C. G. Nov. 5 1795.
- Woffington Mrs.—her characters—C. G. 1756-1757.
- Woman Captain.—D. G. 1680—D. L. March 21 1710—L. I. F. June 29 1716—revived as Prodigal Hay. Oct. 10 1744.
- Woman Hater—see 10th vol. of Fletcher 1778.
- Woman made a Justice—L. I. F. 1670.
- Woman killed with Kindness—see vol. 4th of Dodsley 1744.
- Woman never Vext—C. G. Nov. 9 1824.
- Woman's a Riddle—L. I. F. Dec. 4 1716—C. G. Jan. 19 1748—D. L. Nov. 9 1759—D. L. March 12 1776—C. G. April 3 1780.
- Woman's a Weathercock—see L. I. F. 1667—for the plot, see vol. 10 p. 21.
- Woman's Love—C. G. Dec. 17 1828.
- Woman's Prize, or Tamer Tamed—D. L. April 30 1757.
- Woman's Revenge, or Match in Newgate—L. I. F. Oct. 24 1715 —L. I. F. Oct. 23 1730—see Match in Newgate.
- Woman's Wit—D. L. 1697.
- Woman turned Bully—D. G. 1675.
- Woman will have her Will—see vol. 10 p. 98.

- Women Beware Women—see vol. 5 of Old Plays 1814-1815.
- Women Pleased—D. L. Nov. 8 1743.
- Women's Conquest—L. I. F. 1671.
- Wonder—D. L. April 27 1714 — G. F. Nov. 14 1733 — C. G. Nov. 1 1734—D. L. Jan. 12 1744—C. G. April 15 1748—C. G. March 25 1756 — D. L. Nov. 6 1756 —C. G. Feb. 17 1761 — C. G. Nov. 27 1767 — D. L. April 24 1769 — D. L. Jan. 20 1775 — C. G. Oct. 20 1775 — C. G. Dec. 3 1784 — D. L. Jan. 3 1787 — D. L. Jan. 10 1797 — C. G. June 7 1808—Hay. Aug 5 1819—C. G. Oct. 22 1822.
- Wonder of a Kingdom—see vol. 3 of Old Plays 1814-1815.
- Wonders in the Sun—Hay. April 5 1706.
- Wood Dæmon—D. L. April 1 1807—Bath Jan. 7 1813.
- Woodman—C. G. Feb. 26 1791.
- Woodman's Hut—D. L. April 12 1814.
- Woodstock—C. G. May 20 1826.
- Woodward's characters—C. G. 1776-1777.
- Wool Gathering—D. L. Jan. 6 1826.
- Word for Nature—D. L. Dec. 5 1798.
- Word for the Ladies—C. G. Dec. 17 1818.
- Word of Honour—C. G. May 26 1802.
- Word to the Wise — D. L. March 3 1770 — C. G. May 13 1777 —Bath Feb. 18 1796.
- World —D. L. March 31 1808—D. L. June 1 1815.
- World as it goes—C. G. Feb. 24 1781.
- World and the Child—see Collier 1744.
- World in a Village—C. G. Nov. 23 1793.
- World in the Moon—D. L. 1697.
- Wounds of Civil War—see Collier 1744.
- Wrangling Lovers—D. G. 1676.
- Wroughton's characters—D. L. 1814-1815.

X

- Xerxes—L. I. F. 1699.
- Ximena, or Heroick Daughter — D. L. Nov 28 1712 — D. L. Nov. 1 1718 — C. G. March 21 1772.
- Ximenes—see vol. 10 p. 195.
- X. Y. Z.—C. G. Dec. 11 1810 — C. G. June 13 1818 — Hay. July 25 1818—D. L. March 3 1827.

Y

- Yard-arm and Yard-arm (Interlude taken from Netley Abbey)—Hay. Sep. 8 1806.

- Yates Richard—his characters C. G. 1782-1783.
 Yates Mrs.—her characters D. L. 1784-1785.
 Yelva, or the Orphan of Russia—C. G. Feb. 5 1829.
 Yes or No?—Hay. Aug. 31 1808.
 Yorkshire Tragedy—see end of D. L. 1713-1714.
 York Stage—see end of 1787-1788.
 You must be Buried—Hay. Aug. 11 1827.
 Young Charles—his 1st app. at Hay. June 22 1807—see Bath March—1830.
 Young Mrs.—late Miss Biggs—see end of D. L. 1803-1804.
 Young Admiral—see vol. 9 p. 548.
 Young Couple (F. from Discovery)—D. L. April 21 1767.
 Young Hussar—D. L. March 12 1807.
 Young Hypocrite—see vol. 10 p. 259.
 Young King—D. G. 1679.
 Young Men and Old Women—Hay. June 30 1792.
 Young Quaker—Hay. July 26 1783—Hay. Aug. 21 1795—
 D. L. Nov. 22 1798—Hay. Aug. 8 1800—Hay. Aug. 23
 1809—C. G. June 14 1811—Hay. Aug. 16 1819—Hay.
 Aug. 14 1823.
 Young Widow—Bath Dec. 1 1827.
 Younge Miss—see Mrs. Pope.
 Younger Mrs.—her characters—C. G. 1733-1734.
 Younger Brother, by Mrs. Behn—D. L. 1696.
 Younger Brother, or Sham Marquis—L. I. F. Feb. 7 1719.
 Yours or Mine—C. G. Sept. 23 1816.
 Youth, Love, and Folly—D. L. May 24 1805—Hay. April 27
 1825.
 Youth's Comedy—see vol. 10 p. 145.
 Youthful Days of Frederick the Great—C. G. Oct. 2 1817.
 Youthful Days of Mr. Mathews—Bath Nov. 9 1825.
 Youthful Queen—D. L. Oct. 24 1828.

Z

- Zaphira—see vol. 10 p. 200.
 Zara — D. L. Jan. 12 1736 — C. G. March 16 1751 — D. L.
 March 25 1754—C. G. Oct. 30 1755—C. G. Dec. 3 1774
 —D. L. March 7 1776—D. L. Dec. 15 1780—D. L. Oct. 10
 1781—C. G. Jan. 10 1782—D. L. Nov. 17 1784—C. G.
 Dec. 19 1796.

- Zelma—C. G. April 17 1792.
Zelmane—see end of L. I. F. 1704-1705.
Zembuca—C. G, March 27 1815.
Zenobia—D. L. Feb. 27 1768—C. G. Nov. 21 1776—C. G. May
5 1786—Bath April 4 1815.
Zingis—D. L. Dec. 17 1768.
Zobeide—C. G. Dec. 11 1771.
Zoraida—D. L. Dec. 13 1779.
Zorinski—Hay. June 20 1795—C. G. April 26 1796—Hay. Sep.
3 1808—Hay. Sep. 2 1811.
Zulieman—Bath March 12 1814.
Zuma T.—see vol. 10 p. 220.
Zuma, or Tree of Health—C. G. Feb. 21 1818.

A SHORT ACCOUNT

OF

THE STAGE PREVIOUSLY TO 1660.

THE first dramatic exhibitions were on religious subjects, they were acted by persons connected with the Church.

Geoffrey was invited to preside over the school at St. Alban's ; but he not coming in time, another person was appointed to the situation, and Geoffrey in consequence read lectures at Dunstable. During the time he was there, he made a play on the story of St. Katharine: for the purpose of exhibiting it, he borrowed certain copes from the Abbey of St. Alban. On the night after the play, his house was burnt, with his books and the aforesaid copes. Geoffrey, not knowing how to make Heaven and St. Alban amends for this loss, thought the best way would be to turn monk, which he did at St. Alban's : in 1119 he became Abbot. (*Matthew Paris.*) The play was acted several years before, and seems to have been the first ever acted in England.

Before the suppression of the monasteries, Coventry was famous for the pageants that were played there on Corpus Christi day: they were acted with great state and reverence by the Grey Friars, who had theatres for the several scenes, very large and high, placed upon wheels, and drawn to all the principal parts of the city, for the better advantage of the spectators. (*Historia Histrionica.*)

Hawkins and Dodsley have reprinted some of our earliest dramas. The scriptural and religious plays were called *Mysteries*, the moral plays were called *Moralities*.

Malone says, "The time is not exactly fixed at which Moralities gave way to the introduction of regular Tragedies and Comedies. Perhaps this change was not effected on a sudden, but the audiences were to be gradually weaned from their accustomed modes of amusement."

Gammer Gurton's Needle used to be considered as our first regular Comedy, but it now appears that Ralph Royster Doyster was written before it.

Malone says, "There are but 34 regular plays now extant, which were printed before 1592, when there is good reason to believe Shakspeare had commenced dramatic writer. Between 1592 and 1600, 24 more plays were published or exhibited, some of which were probably written before any of Shakspeare's."

The prologue to Dryden's alteration of Troilus and Cressida was spoken by Betterton, as representing the Ghost of Shakspeare. Dryden makes him say,

"I found not, but created first the Stage."

Dr. Johnson observes, “ The greater part of Shakspeare’s excellence was the product of his own genius. He found the English stage in a state of the utmost rudeness ; neither character nor dialogue were yet understood. Shakspeare may be said to have introduced them both among us, and in some of his happier scenes to have carried them both to their utmost height.”

Dr. Johnson was probably but little acquainted with the plays written before those of Shakspeare. Dryden’s assertion is certainly wrong. Shakspeare did not create the stage ; he only improved what he found. Some of the 34 plays enumerated by Malone as written before 1592, are as regular plays as those of Shakspeare, whatever difference there may be between them in other points.

Most, if not all, of Shakspeare’s plays were performed at the *Globe*, or the Theatre in *Blackfriars*. It appears that they both belonged to the same company of comedians, viz. his Majesty’s servants ; which title they assumed after a license had been granted them by James the 1st in 1603, having been before that time called the servants of the Lord Chamberlain.

The Theatre in *Blackfriars* was a private house. What were the peculiar and distinguishing marks of a private playhouse it is not easy to ascertain ; we only know that it was very small.

The *Globe*, which was on the southern side of the Thames, was partly open to the weather, and partly covered with reeds : it was a public Theatre, and of a considerable size.

Many of our ancient dramatic pieces were per-

formed in the yards of Carriers' Inns, in which, in the beginning of Queen Elizabeth's reign, the comedians, who then first united themselves into companies, erected an occasional stage. The galleries were, as in our modern theatres, ranged over each other, on three sides of the building. The small rooms, under the lowest of the galleries, answer to our present boxes; and these, even after regular theatres were built, still retained their old name, and are frequently called *rooms* by our ancient writers. The yard bore a sufficient resemblance to the pit as at present in use; and we may suppose the stage to have been raised in this area, with its back to the gateway of the inn, at which the money for admission was taken. Thus, in fine weather, a playhouse, not incommodious, might have been formed. Hence in the middle of the *Globe*, and probably in other *public* theatres in the time of Shakspeare, there was an open yard, or area, where the common people stood to see the exhibition; from which circumstance they are called by Shakspeare, *groundlings*; and by Ben Jonson, the *understanding* gentlemen of the *ground*. In 1646, it appears that there were seats in the pit of the private playhouses.

The galleries, or *scaffolds*, as they are sometimes called, and that part of the house which in private theatres was named the pit, seem to have been of the same price; and, probably, in houses of reputation, such as the *Globe* and *Blackfriars*, the price of admission into those parts of the theatre was sixpence, while in some meaner playhouses it was only a penny, and in others two-pence. The price of admission into the best rooms, or boxes, was seem-

ingly, in Shakspeare's time, a shilling, though afterwards it appears to have risen to two shillings and half-a-crown.

Malone supposes that the *Globe* was capable of containing as many persons as would produce somewhat more than £35; but that £20 was probably esteemed a considerable receipt, as the whole company received but half that sum for the exhibition of a play at Court.

From several passages in our old plays, we learn that spectators were admitted on the stage, and that the critics and wits of the time usually sat there; some were placed on the ground, others sat on stools, the price of which was either sixpence or a shilling, probably according to the commodiousness of the situation; and they were attended by pages with pipes and tobacco, which was smoked here as well as in other parts of the house. Yet it should seem that persons were suffered to sit on the stage only in private playhouses, (such as *Blackfriars*, &c.) where the audience was more select, and of a higher class; and that at the *Globe*, and other public theatres, no such licence was permitted.

This custom of sitting and lying on the stage accounts for Shakspeare's placing Hamlet at Ophelia's feet during the representation of the play. What some did from œconomy, others might choose from gallantry. The stage was strewed with rushes, which, at that time, was the usual covering of floors in England. The curtain was not drawn up by lines and pullies, but opened in the middle, and was drawn backward and forward on an iron rod. (*Malone.*)

It has been doubted whether, in our ancient

theatres, there were side and other scenes. Steevens is of opinion that they were not unfurnished with scenes, and assigns his reasons for so thinking; but Gifford wonders how he could so strenuously contend for a most hopeless cause. Malone is inclined to believe that the mechanism of the ancient stage seldom went beyond a painted chair or a trap-door; that few, if any, theatres had any moveable scenes; and that, in general, they were only furnished with curtains, and a single scene composed of tapestry. In the early part of dramatic exhibitions, the want of scenery seems to have been supplied by the simple expedient of writing the names of the different places where the scene was laid in the progress of the play, which were disposed in such a manner as to be visible to the audience.

How little the imagination of the spectators was assisted by scenical deception, and how much necessity Shakspeare had to call on them to “piece out imperfections with their thoughts,” may be collected from what Sir Philip Sidney says of the stage in his time. “Now you shall see three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and bye we hear news of a shipwreck in the same place, and then we are to blame if we accept it not for a rock. Upon the back of that comes out a hideous monster, with fire and smoke, and then the miserable beholders are bound to take it for a cave; while, in the mean time, two armies fly in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field?” (*Malone.*)

Malone tells us, that towards the rear of the stage there appears to have been a balcony, the platform of which seems to have been eight or ten feet from the ground, and probably supported by pillars. From hence, in many of our old plays, part of the dialogue was spoken; and in the front of this balcony curtains were likewise hung. In many of the old plays there is a stage direction for such and such characters to enter *above*.

The old writers sometimes make use of this upper stage in a most absurd manner; for instance, Shakspeare makes the Ghosts first address Richard the Third, and then Richmond, as if it had been possible for them to have been both within hearing at the same time.

The stage dresses, it is reasonable to suppose, were much more costly at some theatres than others, yet the wardrobe even at the *Globe* and *Blackfriars* was but scantily furnished. In Ben Jonson's *Staple of News*, acted by the King's servants in 1625, it is said, "O Curiosity! you come to see who wears the
 "new suit to day; whose cloaths are best pen'd,
 "whatever the part be; which actor has the best leg
 "and foot; what king plays without cuffs, and his
 "queen without gloves; who rides post in stockings,
 "and dances in boots.

It was a general practice in the time of Shakspeare to sell the copy of the play to the theatre, in which case it usually remained for several years unpublished. (*Malone.*)

Thomas Heywood, who was an author and actor, assigns as a reason why more of his plays had not been published, that some of them were still retained

in the hands of the actors, who thought it against their profit to have them come into print. (*Langbaine.*) Even in 1668, Sir Charles Sidley says, in the Mulberry Garden, “ few plays gain audience by “ being in print.”

But when the author did not sell his piece to the theatre, he printed it for sale: the customary price of the copy of a play in the time of Shakspeare appears to have been 20 nobles, or £6 : 13 : 4. The play when printed was sold for sixpence; and the usual present from a patron, in return for a dedication, was 40 shillings.

On the first day of exhibiting a new play, the prices appear to have been raised: and this seems to have been occasionally practised on the benefit nights of authors to the end of the 17th century.

Dramatic poets in those times, as at present, were admitted gratis into the theatre.

Both the prompter, or book-holder as he is sometimes called, and the property-man appear to have been regular appendages to our ancient theatres.

The principal actors formerly played on shares, as it is called; that is, they divided the profits of the exhibition daily in various proportions among them, as is yet the practice of itinerant companies in the country—their inferiour actors were retained by the name of hirelings at a weekly salary that was paid by the sharers. Each sharer was entitled to have a boy, who played either young or female characters, and for whose services he received a certain sum. The sharers were usually not more than twelve. (*Malone.*)

When Gosson wrote his “ School of Abuse,” in

1579, it seems that plays were usually acted on Sundays—afterwards they were performed on that and other days indiscriminately. Gosson says, “The players, because they are allowed to play every Sunday, make 4 or 5 Sundays at least in every week.” (*Malone.*)

Malone observes, “From the silence of Prynne on this subject, it has been supposed that the practice of exhibiting plays on the Lord’s day was discontinued in 1633; but I doubt whether this conjecture be well founded, for it appears from a contemporary writer, that it had not been abolished in the 3d year of King Charles the 1st.

“And seldom have they leisure for a play
“Or masque, except upon *God’s holiday.*”

But if plays had been commonly allowed on Sundays, Prynne would doubtless have made that his chief argument against the stage—besides, Prynne himself allows (p. 642) that there were seldom any plays or masques at Court even upon Saturday nights.

PRYNNE.

In 1633, Prynne published his famous book. It is a quarto of 1006 pages. The title-page contains a good Epitome of what follows. “*Histrionum mactix.* The Player’s Scourge, or Actor’s Tragedy. * * Wherein is largely evidenced, by divers arguments, by the authorities of sundry texts of scripture, * * of 55 Synods, of 71 Fathers, &c. &c. that stage plays are sinful, heathenish, lewd, ungodly spectacles, and most pernicious corruptions; condemned, in all

“ ages, as intolerable mischiefs to Churches, to Re-
 “ publics, to the manners, minds, and souls of men ;
 “ and that the profession of play-poets, of stage-
 “ players, together with the penning, acting, and
 “ frequenting of stage-plays, are unlawful, infamous,
 “ and misbecoming Christians. * * * Besides sundry
 “ other particulars concerning Dancing, Dicing,
 “ Health-drinking, &c. By William Prynne, an
 “ Utter Barrester of Lincoln’s Inn.”

Prynne, instead of dividing his book into chapters, hath divided it into what he is pleased to call acts and scenes. He usually begins each scene with a syllogism. The essence of his own book may be comprised in one syllogism.

Whatever has been condemned by the Fathers and Councils ought not to be tolerated in a Christian country.

But the Stage has been condemned by the Fathers and Councils.

Therefore the Stage ought not to be tolerated.

To this there is a short answer—true Protestants are bound by no authority but that of reason and the scriptures.

It is evident from Prynne’s book that he was a man of great learning, but little judgment—of sour and austere principles, without one atom of candour—of the perverseness of his understanding there can be no doubt—he gravely argues, that players are by their profession hypocrites, and that all acting is hypocrisy : —he is so absurd as to attribute the fall of the scaffolds in Paris Garden, not to the crowd of persons who were on them, but to the *miraculous* interposition of heaven.

Prynne was cited in the Star Chamber, Feb. 7, 1633-4. Mr. Attorney Noy stated, that although Prynne knew very well that the Queen, the Lords of the Council, &c., were sometimes spectators of masques, dances, &c., yet he had railed, not only against stage-plays, dancing, &c. but against all such as behold them; that in his libel he had made use of infamous terms against his Majesty; had cast an aspersion on the Queen; and railing and uncharitable censures against all Christian people.

It appears that Prynne was so far from conceiving his book to be a libel, that he had presented a copy to Noy himself.

Prynne was sentenced to stand in the pillory in two places, to lose both his ears, to pay a heavy fine, and to be imprisoned for life.

Neale, in his History of the Puritans, says very properly, "Prynne's book is a very tedious and heavy performance, so that it was not calculated to invite many to read it. This circumstance shows the weakness, as the severity of the punishment does the wickedness, of those who treated him with such barbarity."

ACTORS.

"*Historia Histrionica*: an Historical Account of the English Stage; Shewing the ancient Use, Improvement, and Perfection of Dramatick Repre-

“sentations in this Nation. In a Dialogue of Plays
“and Players.

“——— *Olim meminisse juvabit.*

“London 1699.”

Malone says this small tract was written by Wright.

Johnson and Steevens published their edition of Shakspeare in 1778—Malone in 1780 published 2 vols. as a Supplement to it—he has given us a most valuable account of the old Actors and Theatres.

Chalmers has collected some information about the old actors, but it relates chiefly to their private transactions, and is consequently of no great importance.

The Licence for acting granted by James the 1st to the Company at the *Globe* is in substance as follows.

James, by the grace of God &c., to all Justices, Mayors &c. greeting—know ye that we have of our special grace licenced and authorized these our servants, Laurence Fletcher, William Shakspeare, Richard Burbage, Augustine Philippes, John Hemings, Henry Condell, William Sly, Robert Armin, Richard Cowley, and the rest of their associates, to act Comedies &c. at their usual house the *Globe*, or at any other convenient place whatsoever within our realms—willing and commanding you, not only to permit them therein without any molestation, during our pleasure, but also to aid and assist them, if any wrong be to them offered; and to allow them such courtesies, as have been given to men of their place and quality; and also what farther favour you shall show to these our servants for our sake, *we shall*

take it kindly at your hands—May 19th, 1603.
(*Shakspeare, Vol. 1st.*)

Of the old actors much has not been recorded.

Sir Richard Baker says of Tarlton, that for Clown's parts he never had his equal, nor ever will.

Heywood tells us that Kempe succeeded Tarlton in the favour and good thoughts of the audience—in the *Return from Parnassus* he is made one of the D. P., and represented as grossly illiterate.

Burbage was the original Richard the 3d—Flecknoe in his *Short Discourse of the English stage 1664*, says of him—“He was a delightful Proteus, so wholly transforming himself into his part, and putting off himself with his cloaths, as he never (not so much as in the tiring-house) assumed himself again, until the play was done—he had all the parts of an excellent orator, animating his words with speaking, and speech with action: his auditors being never more delighted than when he spake, nor more sorry than when he held his peace: yet even then he was an excellent actor still, never falling in his part, when he had done speaking, but with his looks and gesture maintaining it still unto the height.”

Shakspeare is generally considered as having been a much better poet than a player—Hemings is said to have been a Tragedian—and Condel a Comedian.

Edward Alleyn was Master of a Company of his own, for whom he built the *Fortune* playhouse from the ground, a large round brick building—he grew so rich that he purchased a great estate in Surrey and elsewhere; and having no issue he built and largely endowed Dulwich College in 1619, for a master,

warden, 4 fellows, 12 aged poor people, and 12 poor boys. (*H. H.*)

On the revival of the *Jew of Malta* at the *Cockpit*, the Prologue says that the Jew was originally acted by Alleyn, the best actor of his time—

“ Whom we may rank with (doing no one wrong)
 “ Proteus for shapes, and Roscius for a tongue.”

Green, who belonged to the *Red Bull*, was an excellent Clown—see Green’s *Tu quoque* L. I. F. 1665.

On the death of Burbage in 1619, and the retirement of Hemings and Condell in or about 1623, Lowin and Taylor became the principal performers in the King’s Company—Taylor is mentioned in the *Parson’s Wedding*, p. 138.

Richard Robinson was a Comedian—he had acted female parts originally—he is particularly mentioned in the *Devil is an Ass*—Cowley in the dedication of *Love’s Riddle*, 1638, says—

“ Nor has’t a part for Robinson, whom they
 “ At school account essential to a play.”

Stephen Hamerton acted Amintor to Lowin’s Melantius ; he was at first a most noted and beautiful woman actor, but afterwards performed with equal grace and applause a young lover’s part. (*H. H.*)

In the *Parson’s Wedding* p. 154, it is said—
 “ Stephen is as handsome when the play is done,
 “ as Mr. Wild was in the scene * * * if you refuse,
 “ Stephen misses the Wench, and then you cannot
 “ justly blame the poet, for you know they say that

“alone is enough to spoil the play”—and in the Epilogue to the Goblins—

——— “Oh if Stephen should be killed!

“Or miss the Lady, how the plot is spilled!”

Swanston used to play Othello—(*H. H.*)—in the *Virtuoso*, Snarl says—“I have seen plays at Blackfriars; I have seen Joseph Taylor and Lowen and Swanstead: Oh a brave roaring fellow! would make the house shake again.”

Pollard was a good actor in Comedy at *Blackfriars*—Perkins, Bowyer, Sumner, William Allen and Bird, eminent actors, and Robins, a Comedian, belonged to the *Cockpit*. (*H. H.*)

William Rowley was an actor and an author—he seems to have belonged, first to the Lady Elizabeth’s company at the *Swan*, and then to the *Cockpit*—see the title-page to *All is lost by Lust*—he acted Jaques in that play—a comic character.

Hart and Clun were bred up boys at *Blackfriars*, and acted women’s parts—Hart was Robinson’s boy, or apprentice—he acted the Duchess in the Tragedy of the Cardinal, which was the first part that gave him reputation—Cartwright and Wintershal belonged to the private house in Salisbury Court—Burt was a boy, first under Shanke at *Blackfriars* and then under Beeston at the *Cockpit*—Mohun and Shatterel were in the same condition with him at the last place—there Burt used to play the principal female parts, particularly Clariana in *Love’s Cruelty*; and at the same time Mohun acted *Bellamante*, which part he retained after the Restoration. (*H. H.*)

Neither Malone, nor Wright, nor Chalmers, men-

tions Hugh Peters as an actor—Granger says, that he was for some time a member of the University of Cambridge, and that he afterwards betook himself to the stage, where he acquired that gesticulation and buffoonery which he practised in the pulpit.

In the *Unfortunate Usurper* 1663—act 5, scene 3—a *Dæmon* gives a prophetic and long description of Hugh Peters' preaching.

Langbaine observes—"I believe the author of the
 " *Loyal Lovers* meant to expose Hugh Peters' ad-
 " venture with the butcher's wife of St. Sepulchre,
 " with his revenge thereupon, under the characters
 " of Phanaticus and Fly-blow—if my conjecture
 " prove true, I hope no sober man will be angry,
 " that Peters should be personated on the stage,
 " who himself had ridiculed others, when he acted
 " the Clown's part in Shakspeare's company of co-
 " medians, as I have read in Dr. Young's relation of
 " his life."

In the *Loyal Lovers*, *Mettle* personates Phanaticus, and *Symphronio*, Fly-blow—Phanaticus is discovered casting up the money he has received from various women—Fly-blow makes him refund what his wife had given him, and bestows on him a severe beating with an instrument that must not be mentioned—the scene is a very good one—Langbaine is certainly right in supposing that it was meant as a cut on Hugh Peters—in *Levellers* *Levell'd* 1647, one of the characters says—"The world knows
 " Peters ever loved a whore * * * * him that durst
 " once affront me, yea, bang me back and side, for
 " that I tasted of his wife and mutton, his mutton
 " and his wife shall amply taste of sorrow."

The principal reason why so little is known of the actors before the Restoration is, that at that time it was not customary to print the names of the actors to the D. P.—the author of the *Historia Histrionica* says—“Some few old plays there are that have “the names set against the parts, as the Dutchess “of Malfy, the Picture, the Roman Actor, the De- “serving Favourite, the Wild Goose Chase, at the “*Blackfriars*—the Wedding, the Renegado, the Fair “Maid of the West, Hannibal and Scipio, King “John and Matilda, at the *Cockpit*—and Holland’s “Leaguer at Salisbury Court”—to this list may be added Messalina and Money is an Ass.

THEATRES.

Malone says—“The most ancient English play- “houses of which I have met any accounts, are the “*Curtain* in Shore-ditch, and *the Theatre*—in the “time of Shakspeare, there were no less than 10 “theatres open—4 private houses, viz. that in *Black- “friars*, the *Cockpit* or *Phœnix* in D. L., a theatre “in *White-friars*, and one in *Salisbury Court*—and “6 that were public theatres; viz. the *Globe*, the “*Swan*, the *Rose* and the *Hope*, on the Bank-side; “the *Red Bull* and the *Fortune*.”—Malone is incor- rect in supposing *White-friars* and *Salisbury Court* to have been two distinct theatres—besides, *White- friars* was not built till after Shakspeare’s death.

The *Swan*—in 1809 a print of this theatre was published as it appeared in 1614—it was taken from the Antwerp view of London.

The *Rose* Theatre was built by Philip Henslowe—the total cost of it was £103:2:7—it was thatched and, from the price it cost, was probably very slight—it fell into decay about the middle of King James' reign—there is no trace of it in the map of London in 1629. (*Malone.*)

Alleyn the actor married Joan Woodward, the daughter of Henslowe's wife: this fact explains how the account books of Henslowe, which have illustrated so many obscure points, in theatrical history, came to Dulwich College. (*Chalmers.*)

The *Hope*—Bartholemew Fair came out at this theatre Oct. 31, 1614—Ben Jonson in his Induction says—" Though the Fair be not kept in the same " region, that some here, perhaps, would have it; " yet think that therein the author has observed a " special decorum, the place being as dirty as Smith- " field, and as stinking every whit."

Chalmers says that the *Swan*, the *Rose*, and the *Hope* were not much frequented, and fell into disuse early in the reign of James the 1st—this is evidently incorrect.

The *Globe* was situated in Southwark nearly opposite to Queen Street, Cheapside—it was burnt on St. Peter's day 1613—but rebuilt in the following year.

The theatre in *Black-friars* was situated some where near the present Apothecaries-Hall. (*Malone.*)

Little or nothing is said of the *Globe* and *Black-friars* theatres after the Restoration; they were

probably pulled down, or converted to other purposes, during the time that the stage was suppressed.

The *Fortune* was situated in Golden Lane—it was built by Alleyn—Chalmers says it was burnt in 1617—but it was afterwards rebuilt.

The *Red Bull* was situated in St. John Street—Davenant (probably in 1663) says—“the Red Bull “stands empty for fencers.”

The *Cockpit*, or *Phoenix*, was situated in Drury Lane—it was re-opened after the Restoration—Pepys saw the Cardinal at the *Cockpit* Oct. 2, 1662—after which time we hear no more of it.

White-friars—Chalmers says (from Howe’s Chronicle) that this theatre was established in 1629—Langbaine says that Bussy D’Ambois his *Revenge* was printed in 1613, and had often been presented at the private house in *White-friars*—the *Widow’s Tears*, printed in 1612, is said to have been often acted at *Black* and *White-friars*—but Prynne, in his epistle dedicatory 1633, expressly calls *White-friars* a *new theatre*.

Salisbury Court—Isaac Reed supposes that the theatre in *White-friars*, and that in *Salisbury Court* were the same theatre—he does not confirm his opinion by any argument, but there is a passage in Prynne which puts the matter beyond all reasonable doubt—in the dedication of his *Histriomastix* he says—“Two old playhouses (the *Fortune* and *Red Bull*) have lately been re-edified and enlarged, “and one new one (*White-friars*) erected—the “multitude of our London play-haunters being so

“ augmented now, that all the ancient Devil’s cha-
 “ pels, (for so the Fathers stile all playhouses) being
 “ five in number, are not sufficient to contain their
 “ troupes, whence we see a sixth added to them.”
 —On the supposition that *Whitefriars* and *Salisbury Court* were distinct theatres, there would have been not only 6, but 7 theatres in 1633 when Prynne published his book.—Maitland in his Survey of London does not define how far *Whitefriars* extended, but he says sufficient to show that the theatre in Salisbury Court might be called the theatre in Whitefriars with little or no impropriety—his words are (vol. 2. p. 998)—“ The Priory of the Carmelites, or “ White Friars, stood on the south side of Fleet “ Street, between the New Temple and Salisbury “ Court.”—This theatre was most commonly called *Salisbury Court*—but Pepys tells us, in 1661, that he saw Betterton act at *Whitefriars*.

Wright says that before the civil wars, there were five companies and six playhouses—the *Black-friars* and the *Globe* belonging to the same company called the King’s Servants—the *Cockpit* or *Phoenix* in D. L. called the Queen’s Servants—the private house in Salisbury Court, called the Prince’s Servants—the *Fortune*—and the *Red Bull*—the two last were mostly frequented by citizens, and the meaner sort of people.

The *Black-friars*, *Cockpit*, and *Salisbury Court* were small, and were all three built almost exactly alike for form and bigness—here they had pits for the gentry, and acted by candlelight—the *Globe*, *Fortune*, and *Bull* were large houses, and lay partly

open to the weather, and there they always acted by daylight. (*H. H.*)

Wright says all these companies got money and lived in reputation. (*H. H.*)—Randolph in his *Muse's Looking-glass* mentions 5 of the 6 play-houses, in a dialogue between Mrs. Flowerdew and Bird, two Puritans, who serve the Theatre with their wares.

Flow. It was a zealous prayer

I heard a brother make concerning playhouses.

Bird. For charity, what is't.

Flow. That the *Globe*

Wherein (quoth he) reigns a whole world of vice,
Had been consum'd; the *Phœnix* burnt to ashes;
The *Fortune* whipt for a blind whore: *Black-Fryers*
He wonders how it 'scaped demolishing
I' th' time of reformation: lastly, he wish'd
The *Bull* might cross the Thames to the Bear Garden,
And there be soundly baited.

Bird. A good prayer.

Flow. Indeed it sometimes pricks my conscience,
I come to sell them pins and looking-glasses.

Bird. I have their custom too for all their feathers,
'Tis fit that we which are sincere professors
Should gain by Infidels.

The Puritans having the ascendancy in Parliament, an Act was passed Feb. 11. 1647 O. S. "that
" all Stage Galleries seats and boxes should be pulled
" down by warrant of two Justices of the Peace—
" that all Actors of plays for the time to come,
" being convicted, should be publickly whipped:

“ and all spectators of plays for every offence should
 “ pay five shillings.” (*Neale.*)

This was literally putting Prynne’s *Histriomastix* into execution.

When the Civil wars began, most of the players, except Lowin, Taylor, and Pollard, (who were superannuated) went into the King’s Army—Robinson was killed by the well known Enthusiast Harrison, who refused him quarter, and shot him in the head after he had laid down his arms, saying at the same time—“ Cursed is he that doth the work of the Lord “ negligently”—Mohun was a Captain, and after the Civil wars were over, served in Flanders, where he received pay as a Major—Hart was a Lieutenant of Horse in Prince Rupert’s Regiment—Burt was Cornet in the same troop, and Shatterel quarter-master—Allen of the *Cockpit* was a Major, and quarter-master-general at Oxford—Swanston is said to be the only player of any note who sided with the other party; he was a Presbyterian, and took up the trade of a Jeweller. (*H. H.*)

Chalmers, after mentioning the story which Wright relates of Robinson, says—“ The fact, which “ is more creditable than the story, is that Richard “ Robinson died quietly at London in 1647—as the “ Parish Register of St. Anne’s Blackfriars ex- “ pressly records, that Richard Robinson, a *Player*, “ was buried on the 23d of March 1646-7, there “ can be little doubt about the identity of the per- “ son”—William Robins of the *Cockpit* seems to have been called William Robinson in the D. P. of the Fair Maid of the West—John Robinson’s name

in 1640 stands to a part in Messallina—it was perhaps one of these actors whom Harrison killed, and whom Wright supposed to be Richard Robinson—the story may not be true, but it certainly wears a strong appearance of probability.

When the wars were over and the royalists totally subdued, most of the actors who survived, made up one company out of the wreck of several; and in the winter of 1648 they ventured to act some plays, with as much caution and privacy as could be, at the *Cock-pit*: they continued undisturbed for 3 or 4 days, but at last as they were acting the *Bloody Brother* (Rollo Duke of Normandy)—in which Lowin played Aubrey, Taylor Rollo, Pollard the Cook, Burt La-torch, and Hart (probably) Otto—a party of soldiers beset the house, surprised them about the middle of the play, and carried them away to prison dressed as they were; where having detained them some time and plundered them of their cloaths, they set them at liberty—afterwards in Oliver's time they used to act privately, 3 or 4 miles or more out of town, sometimes at one place and sometimes at another—occasionally at Noblemen's houses, in particular at Holland House Kensington, where the Nobility and Gentry who met (but in no great numbers) made a collection for them: Alexander Goffe, the woman actor at *Black Friars*, used to be the person to give notice of time and place—at Christmas and Bartholemew Fair they generally bribed the Officer who commanded at Whitehall, and were thereupon connived at to act for a few days at the *Red Bull*; but were sometimes notwithstanding disturbed by sol-

diers—Some picked up a little money by publishing copies of plays never before printed, for instance in 1652 Beaumont and Fletcher's *Wild Goose Chase* was printed for the public use of all the ingenious, as the title page says, and the private benefit of John Lowin and Joseph Taylor, and by them dedicated to the honoured few lovers of dramatic poesy; wherein they modestly intimated their wants; and that with sufficient cause, for they were now reduced to a necessitous condition—Lowin in his latter days kept the *Three Pigeons* at Brentford, where he died very old and very poor—Taylor died at Richmond and was there buried—Pollard, who lived single and had a competent estate, retired to some relations he had in the country—Perkins and Sumner of the *Cockpit* kept house together at Clerkenwell and were there buried—these all died some years before the Restoration. (*Hist. Hist.*)

While the stage was suppressed, one Robert Cox, who was an excellent Comedian, betook himself to make certain drolls or farces; these he found means to get performed by stealth under the pretence of rope dancing—in these drolls he used to perform the principal parts himself, and was a great favourite, both in London and the Country—he was so natural a performer, that after he had been playing the part of Simpleton the Smith at a Country Fair, a real smith of some eminence in those parts, who saw him act, came to him and offered to take him as his journeyman, and even to allow him twelve pence per week more than the customary wages. (*Langbaine.*)

In 1809 was published a print of the inside of the

Red Bull Theatre—it was taken from the frontispiece to a collection of Drolls printed by Kirkman in 1672: the figures brought together on the stage, are intended as portraits of the leading actors in each Droll: the one playing Simpleton is Cox—this print may be considered not only as highly curious for the place it represents, but as an unique specimen of the interior œconomy of our ancient English theatres.

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SOME ACCOUNT

OF THE

English Stage from the Restoration

IN 1660 TO 1830.

DOWNES, in his *Roscius Anglicanus*, gives us a history of the stage from 1660 to 1706—he had been from the first conversant with the plays and actors of the original Company under Davenant's Patent—he continued to be Prompter till Oct. 1706, but it does not appear at what time he became Prompter—the *Roscius Anglicanus* is a pamphlet of 52 pages in small Octavo—it consists chiefly of playbills, and is the most valuable work of the sort that was ever printed—without it we should know very little of the theatrical transactions in the time of Charles the 2d and James the 2d.

Downes is sometimes confused, sometimes inaccurate and sometimes certainly wrong; but the manner in which Davies speaks of the *Roscius Anglicanus* (after having made great use of it) is abominable—in the 3d vol. of his *Dramatic Miscellanies*

—p. 385—he says “some valuable matter may, “with *curious searching*, be picked out of Downes’ “pamphlet”—and, at p. 154, he talks of Downes’ *fragment*—which is nonsense, for we have Downes’ little work entire.

In Egerton’s sale catalogue of Henderson’s library, there was a manuscript copy of “Davies’ additions “to Downes’ *Roscius Anglicanus*”—this was claimed as the property of the Honourable Mr. Byng, who had purchased it of Davies’ widow; and by whom it had been lent to Henderson—it was restored to that Gentleman, and by him entrusted to Waldron, with permission to make whatever use of it he might think proper.

Waldron published a new edition of the *Roscius Anglicanus* in 1789, with Davies’ notes and some by himself—the manner in which Waldron executed his undertaking was greatly to his discredit—his principal blunders will be pointed out in their proper places.

Samuel Pepys, who was Secretary to the Navy in the latter part of the reign of Charles the 2d, and in that of his brother, began a Diary on the 1st of January 1659–1660—he continued it to May 31st 1669.—He left his library to Magdalen College Cambridge—his Diary remained in Manuscript till 1825,

when it was published (but not entire) under the superintendence of Lord Braybrooke—the theatrical intelligence contained in two large 4to. Vols. is not very great in quantity, but it is highly valuable, on account of the dates—and because Pepys mentions the revival of several old plays, not noticed by Downes or Langbaine as having been revived.

Cibber says but little of the stage before 1690.

N. B.—The criticisms on plays are given merely as a matter of opinion, in which every body has a right to think for himself and to say what he thinks; *ubi sentire quæ velis, et quæ sentias dicere licet.*—Tacitus.

In 1659–1660 General Monck marching from Scotland with his army to London, Rhodes, a bookseller, who is said to have been wardrobe-keeper to the Black Friars company, obtained a License for acting from the then governing powers—in a short time he completed his company, who seem all to have been new actors—their names were—Thomas Betterton—Sheppy—Lovel—Lilliston—Underhill—Turner—Dixon—Robert Nokes—with six others who commonly played female parts—Kynaston—James Nokes—Angel—William Betterton—Mosely—Flويد. (*Downes.*)

It appears from Pepys that Monk arrived in London on the 2d or 3d of February—Downes and Wright say that Rhodes' Company acted at the *Cockpit* in Drury Lane—Downes seems to have copied Wright—and they are probably both wrong—it is certain, from Pepys, that the Old Actors were in possession of the *Cockpit* in August 1660—and that Rhodes' Company were acting at *White Friars* (or Salisbury Court as it is more usually called) in March 1661—previously to the publication of Pepys' Diary, it was certain that Salisbury Court had been re-opened soon after the Restoration, as the *Rump*, which was acted and printed in 1660, is said in the title page to have been acted at the private house in Dorset Court—Dorset Court and Salisbury Court were undoubtedly the same place—see *Dorset Garden* 1671.

Betterton and Kynaston are said to have been apprentices to Rhodes—(*Gildon*)—it does not appear at what precise time Kynaston left Rhodes' Com-

pany, but it is certain that he had joined the Old Actors before the 18th of August 1660.

The plays acted by Rhodes' Company were—the Loyal Subject—Maid in the Mill—Wild Goose Chase—Spanish Curate—Mad Lover—Pericles—Wife for a Month—Rule a Wife and have a Wife—Woman's Prize—Unfortunate Lovers—Aglaura—Changeling—Bondman—with divers others.

Betterton being then about 22 years old (or 25 according to Southerne) was highly applauded for his acting in all these plays, but especially for the Loyal Subject, the Mad Lover, Pericles, the Bondman, and Deflores in the Changeling; his voice was then as strong, full, and articulate as in the meridian of his acting—(*Downes*)—even at that time he gave a proof of the versatility of his talents—Deflores is a part which requires a first-rate actor, but it seems badly calculated for a young man—for the Changeling, see D. L. Nov. 7. 1789.

Sheppy performed Theodore in the Loyal Subject, Duke Altphil in the Unfortunate Lovers, Asotus in the Bondman, and several other parts very well; but above all the Changeling with general satisfaction.

Kynaston acted Arthiope in the Unfortunate Lovers, the Princess in the Mad Lover, Aglaura, Ismenia in the Maid in the Mill, and several other female parts: he being then very young made a complete stage beauty, and performed some characters so well, especially Arthiope and Aglaura, that it was disputed among the judicious, whether any woman that succeeded him, touched the audience so sensibly as he had done.

The Maid in the Mill (Florimel) was acted first by James Nokes, and then by Angel: Aminta in the same play was acted by William Betterton, who not long after was drowned—they acted several other female characters in a manner very acceptable to the audience—Mosely and Floid commonly acted women of the lowest description. (*Downes.*)

Rhodes' Company probably continued to act till they were engaged by Davenant in June 1661.

THE OLD ACTORS FROM 1660 TO 1663.

Downes says—" At the Restoration, the surviving
 " old actors were collected into a company—they
 " performed at the Red Bull in St. John Street and
 " at the Tennis Court in Clare Market, till a new
 " Theatre was built; when they removed thither,
 " and called themselves his Majesty's Comedians,
 " Mr. Thomas Killegrew having obtained a Patent
 " for that purpose."

Downes is perhaps incorrect in saying that the old actors began to act at the Red Bull—he seems to have copied Wright, as in the former instance—it is improbable that they should have begun to act at a place so far distant from the Court as St. John street—and it is certain that they acted at the Cockpit in Drury Lane, both before and after that they had fitted up the Theatre in Vere street Clare Market.

Killegrew and Davenant had a Patent granted to them, in August 1660, to empower each of them to build a new theatre, to collect a company &c.—A fresh Patent was granted to each of them in 1662.

Chalmers says that the theatre in Vere Street was opened on the 8th of November 1660—on the supposition that the old actors began to act at the Red Bull, they must have acted at three different theatres in the course of some few months, which is very unlikely.

Downes gives a list of the performers in Killegrew's company, but he does not tell us the precise time at which they engaged under Killegrew—the men were—Theophilus Bird—Hart—Mohun—Lacy—Burt—Cartwright—Clun—Baxter—Robert Shatterel—William Shatterel—Duke—Hancock—Kynaston—Wintersel—Bateman—Blagden—all or most of these performers probably acted at the *Cockpit* and at the theatre in Vere Street—Downes adds—“ the following came not into the Company till after they had begun in the new theatre in 1663—Hains—Griffin—Goodman—Lyddoll—Charleton—Sherly—Bee—ston—these four were bred up from boys, under the Master Actors—Bell—Reeves—Hughes—Harris—the women were—Mrs. Corey—Mrs. Ann Marshall—Mrs. Eastland—Mrs. Weaver—Mrs. Uphill—Mrs. Knep—Mrs. Hughes—Mrs. Rebecca Marshall—Mrs. Rutter—note, these following came into the Company some few years after—Mrs. Boutel—Mrs. Ellin—Gwin—Mrs. James—Mrs. Verjuice—Mrs. Reeves.”

It appears from Pepys that Kynaston continued to act female parts till the 7th of Jan. 1661—and per-

haps longer—Pepys saw the Beggar's Bush on the 20th of November 1660—at which time the play was acted entirely by male performers—he was at the same play again on the 3d of Jan. 1661, and then, for the first time, he saw women come upon the stage—Davenant's actresses have generally been considered as the first English female performers, but it now appears from Pepys, that Killegrew had female performers some months before Davenant opened his theatre.

Downes is incorrect with regard to Mrs. Boutell, she was certainly on the stage in 1663 or 1664—Mrs. Ann Marshall was the elder sister, and the great actress—previously to the publication of Pepys' Diary, little was known of Mrs. Rebecca Marshall—Robert Shatterel was a performer of repute—William Shatterel seems to have been an actor of the lowest rank.

Some few plays seem to have been brought out by this company, at the theatre in Vere Street.

The Mistaken Beauty or the Lyar was printed in 1685, but the editor of the Biographia Dramatica says, that there was an earlier edition in 1661 under the latter title only—we are certain it was acted before 1667, as Dryden in his Essay on Dramatick Poesie greatly commends Hart for his performance of Dorante, the same character as Young Wilding in Foote's Lyar—the Mistaken Beauty is little more than a translation of *le Menteur* by Corneille.

Cheats. Scruple = Lacy: Mopus = Mohun: Whitebroth = Cartwright: Afterwit = Burt: Jolly = Hart: Runter = Wintersal: Bilboe and Tityre Tu (two bullies) = Clun and Shatterel: Mrs. Whitebroth = Mrs.

Covey :—(probably Corey)—there are no performers' names to the other characters—the principal Cheats are Scruple, a Non-conformist—Alderman Whitebroth—and Mopus, a pretender to physic and astrology—this C. was written by Wilson—some parts of it are very dull, but on the whole it is a good play—it was written in 1662 and printed in 1663—in the 4th edition there is a short Prologue on the revival of it, after it had been suppressed by a faction—Lacy had perhaps imitated some well known Non-conformist—

“ Sad news my Masters; and too true, I fear,
 “ For us—Scruple's a silenc'd Minister.
 “ Would ye the cause? the Brethren snivle and
 “ say,
 “ 'Tis scandalous that any cheat but they.”

Wild Gallant—this C. was written by Dryden—Pepys saw it Feb. 23 1663—it appears from the Prologue that it came out on Feb. 5—and that the play began at half past three—it was unsuccessful at this time, and was brought out again in 1667.

Pepys saw the following plays between August 1660 and April 1663.

Aug. 18 1660. Pepys says—“ I saw the Loyal Subject at the Cockpit, where one Kynaston, a boy, acted the Duke's sister, (Olympia) but made the loveliest lady that I ever saw in my life.”

Oct. 11. Burt acted Othello at the Cockpit.

30. The Tamer Tamed at ditto.

Dec. 31. Henry 4th at the new theatre.

Jan. 3 1661. Beggar's Bush at the new theatre—the female parts were acted by women.

- Jan. 7. Kynaston acted the Silent Woman.
31. Argalus and Parthenia at the new theatre.
- Feb. 12. The Scornful Lady was acted by a woman.
23. The Changeling—probably at Salisbury Court.
- March 1. Betterton acted the Bondman at White Friars.
- 2 and 11. Pepys saw Love's Mistress, or the Queen's Masque at S. C., and in Vere Street.
23. All's Lost by Lust at the Red Bull.
- July 4. Claricilla at the new theatre.
- Aug. 27. Jovial Crew at ditto.
- Sep. 7. Bartholomew Fair at ditto.
- May 7 1662. Knight of the Burning Pestle.
- Aug. 24—Pepys says—"They tell me there has
 " been a disturbance in a church in Friday Street;
 " a great many young people knotting together and
 " crying out *Porridge* often and seditiously in the
 " church, and they took the Common Prayer Book,
 " they say, away; and, some say, did tear it."—
Porridge seems to have been the nickname which
 the Dissenters gave to the Common Prayer Book—
 in the City Heiress, Sir Anthony says to Sir Timothy,
 " You came from Church too"—Sir Timothy
 replies—"Ay, needs must, when the Devil drives
 "—I go to save my bacon, as they say, once a
 " month, and that too after the *Porridge* is served
 " up."
- Sep. 29. Midsummer Night's Dream at the King's Theatre.
- Oct. 2. Cardinal at Cockpit.
- Feb. 6 1663. Pepys says—"I walked up and

“down, and looked upon the new theatre in Covent Garden, which will be very fine.”

LINCOLN'S INN FIELDS 1661 and 1662.

Sir William Davenant engaged Betterton and the rest of Rhodes' Company, who were sworn by the Lord Chamberlain to serve the Duke of York at the Theatre in Lincoln's Inn Fields—to these were added—Harris—Price—Richards and Blagden—the 5 following did not join the company till about a year after they had begun—Smith—Sandford—Medbourn—Young—Norris—the Women were Mrs. Davenport—Mrs. Saunderson—Mrs. Davies—Mrs. Long—Mrs. Gibbs—Mrs. Norris—Mrs. Holden—Mrs. Jennings.

Davenant boarded the four first, who were his principal actresses, in his own house. (*Downes.*)

From the first establishment of the stage till after the Restoration, the female characters were played by boys—there may however have been some exceptions to the general rule—the Court Beggar was acted at the Cockpit in 1632—in the last act Lady Strangelove says—“if you have a short speech or two, the ‘boy's a pretty actor, and his mother can play her part”—*women-actors now grow in request.*”

Prynnesays in 1633—“they have now their female-players in Italy, and other foreign parts—and in

“ Michaelmas 1629 they had French women-actors
 “ in a play personated at Black-friars, to which there
 “ was a great resort.”

In the Ball 1639, Freshwater, speaking of the plays at Paris, says—

“ Yet the women are the best actors, they play
 “ Their own parts, a thing much desir'd in England.”

In Davenant's patent (and doubtless in Killegrew's) there was a clause to this effect—“ Whereas the women's parts in plays have hitherto been acted by men in the habits of women, at which some have taken offence, we do permit and give leave for the time to come, that all women's parts be acted by women.” (*Dram. Censor* 1811.)

According to Downes, Davenant having completed his company and finished his new Theatre in L. I. F., began to act in the Spring of 1662, with new scenes and decorations, which were the first introduced in England on a public stage—but it appears from Pepys, that Davenant began to act in the last week of June 1661.

Scenes had been before used in private exhibitions—and Davenant had introduced them, probably in a less perfect state, about 4 years before, not indeed in a play, but in an entertainment entitled “ the cruelty of the Spaniards in Peru, expressed by vocal and instrumental music and *by art of perspective in scenes*—represented daily at the Cockpit in D. L. “ 1658”—a performance which Cromwell from his hatred to the Spaniards permitted, tho' he prohibited all other theatrical exhibitions. (*Malone.*)

Davenant began with 2 or 3 of his own plays, which had been previously rehearsed at Apothecaries' Hall. (*Downes.*)

Davenant having acted musical pieces before the Restoration, Pepys for some time calls his theatre the *Opera*, notwithstanding that regular Tragedies and Comedies were acted there.

July 2 1661. Pepys says—"I went to Sir William Davenant's Opera; this being the 4th day that it has begun, and the first that I have seen it. To-day was acted the second part of 'The Siege of Rhodes.'"

Siege of Rhodes in 2 parts—Solyman the Magnificent = Betterton: Alphonso = Harris: Villerius (the Grand Master) = Lilliston: the Admiral = Blagden: Roxalana = Mrs. Davenport: Ianthe = Mrs. Saunderson: all the parts were justly and excellently performed, and the play was acted 12 days together without interruption, and with great applause. (*Downes.*)

These tragedies are written in rhyme—they were well calculated to please when Love and Honour were the order of the day—they are however but moderate productions.

July 4. Pepys says—"I went to the theatre, but strange to see this house, that used to be so thronged, now empty since the Opera began; and so will continue for a while, I believe."

Aug. 15. Pepys says—"To the Opera, which begins again to day with the Wits, never yet acted."

Wits. Elder Pallatine = Betterton: Younger Pallatine = Harris: Sir Morglay Thwack = Underhill: Lady Ample = Mrs. Davenport:—this C. was well acted in the other parts, and performed 8 days succes-

sively—(*Downes*)—it is a good play—it had been acted originally at Black Friars, and was now revived with alterations—these alterations are not material—but the dialogue is considerably improved, and two short scenes are added—the *Wits* was revived at L. I. F. Aug. 19 1726.

Nov. 4. Betterton acted the *Bondman*.

Dec. 16. Pepys says—“To the Opera, where “there was a new play—*Cutter of Coleman Street* “—it being the first time, the pay was doubled.”

Cutter of Coleman Street. Col. Jolly = Betterton : Cutter = Underhill : Worm = Sandford : Puny = Nokes : Truman Senior = Lovel : Truman Junior = Harris : Parson Soaker = Dacres : Will = Price : Mrs. Aurelia = Mrs. Betterton : Mrs. Lucia = Mrs. Gibbs : Jane = Mrs. Long :—(*Downes*)—the scene lies in London in the year 1658, and the Fanatics of the time are ridiculed with a good deal of humour—the serious scenes of this C. are dull, but on the whole it is a good play—it was without reason considered as a satire on the Cavaliers : on which Cowley in his preface observes, that having belonged to that party all the time of their misfortunes, he must be a madman to choose that of their restitution to quarrel with them—Dennis, in his dedication of the *Comical Gallant*, says that Dryden informed him, he was present on the first day, when this play was barbarously treated—Dennis adds that it had been since acted with general applause—and Downes tells us that it was performed a whole week with a full audience.

Cutter in old language means a swaggerer—hence the title of this play—(*Malone*—see *London Prodigal*

p. 474)—it was originally called the Guardian—in 1641-2 as the Prince passed through Cambridge in his way to York, he was entertained with the representation of the Guardian, which Cowley says was neither written nor acted, but rough-drawn by him, and repeated by the scholars. (*Dr. Johnson.*)

Cutter is a much better play than the Guardian—great part of the dialogue was written afresh—the plot was improved, but not very materially altered.

Hamlet and Love and Honour were certainly revived soon after Davenant opened his theatre—as Downes does not exactly say when a revived play was performed, it is impossible to ascertain the point precisely.

Hamlet.—Hamlet=Betterton : Ghost=Richards : King=Lilliston : Horatio=Harris : Polonius=Lovel : 1st Grave digger=Underhill : Queen=Mrs. Davenport : Ophelia=Mrs. Saunderson :—no succeeding T. for many years gained more money and reputation to the company than this—(*Downes*)—Hamlet was one of Betterton's best parts.

Love and Honour was written by Davenant—Alvaro (Prince of Savoy)=Betterton : Count Prospero=Harris : Leonel (Prince of Parma)=Price : Evandra (daughter of the Duke of Milan)=Mrs. Davenport :—this play had a great run, and produced to the company much gain and estimation from the town—it was richly dressed, as on this occasion the King, the Duke of York, and the Earl of Oxford, gave their Coronation suits to Betterton, Harris, and Price. (*Downes.*)

The most extravagant notions of Love and Honour were in fashion for several years after the Resto-

ration of the stage—they had however begun to prevail before the civil wars, as this play was printed in 1649, and had been acted at *Black Friars*.

Feb. 18 1662. The Law against Lovers—this play was written by Davenant—it is a bad alteration of Measure for Measure, with the characters of Benedick and Beatrice added to it, the greater part however of what they say is not from Shakspeare—Davenant has added a good deal of his own, most of which, particularly the serious part, is poor stuff in comparison with the original—enough however of Shakspeare is retained to make this a good play on the whole—Davenant makes many unnecessary changes, merely from caprice—thus—“Maiden no remedy” is changed to “Virgin no remedy.”

March 1. Romeo and Juliet was revived—Romeo=Harris: Mercutio=Betterton: Count Paris=Price: Friar Lawrence=Richards: Sampson=Sandford: Gregory=Underhill: Juliet=Mrs. Saunderson: Count Paris' Wife=Mrs. Holden:—this play was, after some time, altered by James Howard, so as to preserve Romeo and Juliet alive, and to end happily—it was played alternately, as a Tragedy one day, and as a Tragi-Comedy another, for several times together—(*Downes*)—it is not easy to conceive what Downes means by Count Paris' Wife; nor how the ludicrous story, which he relates of Mrs. Holden (and which must not be quoted) could have happened—Count Paris Wife might possibly be introduced in the altered play.

Oct. 20. Villain. Malignii (the Villain)=Sandford: Brisac=Betterton: Beaupres=Harris: Boutefeu=Young: Governour of Tours=Lilliston: Co-

lignii (a young scrivener)=Price : Belmont=Mrs. Betterton, late Saunderson :—Downes does not tell us who acted the other characters—most of the principal characters are officers of a regiment quartered at Tours—this T. was written by Porter—it is a good play—the language is easy and natural, seldom rising above serious Comedy—the plot is probably taken from some French play or story—the Villain succeeded 10 days with a full house to the last.

THEATRE ROYAL 1663.

Killegrew, and the principal actors in his company, obtained from the Earl of Bedford a lease for 41 years, of a piece of ground, lying in the parishes of St. Martin in the Fields, and St. Paul's *Covent Garden*, known by the name of the Riding Yard—the lessees according to a condition of the lease, expended £1500 in erecting a Theatre, and were to pay a rent of £50 for the ground—the Theatre was 112 feet in length from east to west, and 59 feet in breadth from north to south. (*Dramatic Censor for 1811.*)

Downes calls this theatre from the first the theatre in Drury Lane—but it was not so called originally—the usual appellation of it was the *Theatre Royal* simply—Shadwell's *Miser* was printed 1672—he says—“it was the last play acted at the King's “ Theatre in *Covent Garden* before the fatal fire

“there”—a new theatre was opened by the King’s Company in 1674—each of these theatres was built on the site where the modern theatre, called Drury Lane, now stands—in the Epilogue to the Disappointment, it is said—

“In Comedy, your little selves you meet,
 “’Tis Covent Garden* drawn in Bridges Street.”

And in that to Sir Courtly Nice—

“Our Bridges Street is grown a strumpet fair.”

Ariadne was printed in 1674—it is said to have been acted at the T. R. in *Covent Garden*.

I have not met with any play, which is expressly said in the title page to have been acted in the Theatre Royal in Drury Lane till after the division of the Company in 1695—nor am I aware that the Theatre is called Drury Lane in any preface—even in 1704 *Love the Leveller* is said in the title page to have been acted at the Theatre Royal in Bridges Street, Covent Garden—On the 25th of Jan. 1719–20, an Order for Silence was issued from the Chamberlain’s Office—it is directed to the Managers of the Theatre in Drury Lane in Covent Garden.

The new Theatre was opened April 8th with the *Humorous Lieutenant*. Demetrius = Hart: Lieutenant = Clun: Leontius = Mohun: Antigonus = Wintersel: Seleucus = Burt: Celia = Mrs. Marshall:—this play was acted 12 days successively. (*Downes*.)

* In several Comedies the scene is said to lie in Covent Garden—it appears to have been formerly a place of fashionable resort.

—It is one of the best of Beaumont and Fletcher's plays—it is founded on history—most of the principal male characters really existed—even the Humorous Lieutenant is not a fictitious character—see the beginning of Plutarch's life of Pelopidas.

Rule a Wife and have a Wife. Leon = Mohun: Michael Perez = Hart: Cacafofo = Clun: Don Juan = Burt: Estifania = Mrs. Boutel: Margarita = Mrs. Marshal:—(*Downes*)—this cast must be that of 1663, or 1664—as Clun's and Mrs. Boutel's names appear in it.

As *Downes* is much less circumstantial as to the performances at the Theatre Royal than he is as to those of the other Theatre, the account of T. R. must of course be more defective—he says in his preface—“As to the actors of the King's company, I have the account from Charles Booth, sometimes Book-keeper there; if I a little deviate, as to the successive order and exact time of their plays performances, I beg pardon of the reader.”

L. I. F. 1663.

Jan. between 5 and 12. Adventures of Five Hours—first time—Don Henrique = Betterton: Don Antonio = Harris: Don Octavio = Young: Diego = Underhill: Ernesto = Sandford: Silvio = Price: Corrigidor = Smith: Camilla = Mrs. Davenport: Porcia = Mrs. Betterton: Flora = Mrs. Long:—(*Downes*)—

this T. C. was written by Sir Samuel Tuke—it is taken from Calderon, whose piece was recommended to the author by Charles the 2d—the plot is very good, but the dialogue, which is in blank verse and rhyme, is not capital—it was well dressed and well acted, and performed 13 days successively.

Twelfth Night. Malvolio=Lovel: Sir Andrew Aguecheek=Harris: Sir Toby Belch=Betterton: Clown=Underhill: Viola is omitted: Olivia=Mrs. Gibbs:—this play was revived with very great success, all the parts being justly acted—it was brought out on Twelfth Night. (*Downes.*)

May 28. Slighted Maid—not first time—Iberio=Betterton: Salerno=Harris: Peralta=Underhill: Arviedo=Cademan: Filomarini=Medburn: Lugo=Smith: Corbulo=Young: Vindex=Sandford: Gioseppe=Noke the elder: Decio=Mrs. Gibbs: Pyramena=Mrs. Betterton: Diacelia=Mrs. Long: Leandra=Mrs. Williams: Menanthe=Noke the younger: Joan=Mr. Turner:—this is a pretty good C. by Sir Robert Stapleton—Dryden, in the preface to Troilus and Cressida, speaking of the Slighted Maid, says—“there is no scene in the 1st act, which might not “by as good reason be in the 5th”—Dryden’s assertion is utterly void of foundation—the plot is complicated, but regularly conducted.—As James Noke (the celebrated actor) began with playing female parts, he was no doubt the younger brother, and Robert Noke the elder—Downes calls them from the first Nokes, but it is certain that their name was at this time Noke—see Nokes at the end of T. R. 1692.

Stepmother. Filamor=Betterton: Adolph=Young: Fromund=Price: Tetrick=Underhill: Crispus=

Smith: Sylvanus=Sandford: Capito=Medburn: Gracchus=Lovell: Sergius=Robert Noke: Pontia=Mrs. Williams: Brianella=Mrs. Long: Cæsarina=Mrs. Betterton: Violinda=Mrs. Davies:—the scene lies in Britain, at the time when it was just abandoned by the Romans on the downfall of the Western Empire—this T. C. was written by Sir Robert Stapleton—the serious scenes of it are bad—the pompous manner in which the two principalities of Verulam and Malden are spoken of, seems to be ridiculed by the Duke of Buckingham when he makes two Kings of such a place as Brentford—the Step-mother was licensed Dec. 26, 1663.

Many of the plays in the time of Charles the 2d are said to have been licensed by Sir Roger L'Estrange—that is licensed for printing, not for acting—Sir R. L'Estrange seems to have had the superintendance of the press in general, but to have had no connexion with the stage in particular—Burnet says —“The act that restrained the press was to last only to the end of the first session of the next parliament, that should meet after that was dissolved: so now, upon the end of the session, the act not being revived, the press was open”—that is in 1679.

Mustapha—there is some little difficulty in ascertaining when this play was first acted—Downes says that Mrs. Davenport acted Roxalana originally—and there is good reason to suppose that she did not act after 1663—when Pepys saw Mustapha in 1665, Mrs. Betterton was Roxalana—he does not mention Mustapha as a new play—Downes places Mustapha as the last new play in 1665—but the order in which

he places the plays is not always to be relied on—on the whole it seems most probable, that *Mustapha* was brought out in 1663—that it was laid aside when Mrs. Davenport left the stage—and revived in 1665.

Mrs. Davenport's name does not occur after this year—the story which Curll and Davies tell of Mrs. Marshall was probably true of Mrs. Davenport—the *Memoirs of the Count de Grammont* were translated by Boyer in 1714—at p. 246, we have a story, which is briefly as follows—The Earl of Oxford fell in love with a handsome Player, belonging to the *Duke's Theatre*, who acted to perfection, particularly the part of *Roxana in the Rival Queens*, insomuch that she was afterwards called by that name—the Earl, not having succeeded in his attempts to seduce her, had recourse to the stratagem of marrying her by a sham Parson—when the cheat was discovered, she threw herself in vain at the King's feet, to demand justice—she was fain to rise up again without redress, and to be contented with an annuity of £300—Curll, in his *History of the Stage* 1741, says Mrs. *Marshall* was more known by the name of *Roxalana* from her acting that part—he then gives an account of her sham marriage with the Earl of Oxford—it does not however appear that Mrs. Marshall acted *Roxalana* in any play—Davies in his *Miscellanies*, vol. 3. p. 278, repeats the story of Mrs. Marshall and Lord Oxford—Malone supposes that *Roxalana* was Mrs. Davenport, who acted *Roxalana* in the *Siege of Rhodes* at L. I. F. in 1661, and *Roxalana* in *Mustapha* in 1663—this is highly probable—in a new translation of the *Memoirs* which was published in 1818, we find a material difference from Boyer's translation—we

there read that the actress, of whom the story is told, had acted—"Roxana in a very fashionable new play"—Boyer appears to have falsified the text in a most unjustifiable manner—he ought to have translated the words as he found them, and then have given his supposed information, as to the name of the play in a note—the author of the Memoirs had evidently forgotten the name of the play—he seems to have called the actress Roxana, by mistake, instead of Roxalana—the name of Roxana does not occur in any play that came out between the Restoration and 1667, when the Rival Queens was printed—an actress in the Duke's Theatre could not possibly have acted Roxana in the Rival Queens, as that play came out at the King's Theatre—besides the Rival Queens was not written till some years after the pretended marriage—so that there seems no reason whatever for supposing that the actress mentioned in the Memoirs was Mrs. Marshall—and there is the strongest reason for concluding that she was Mrs. Davenport—Downes expressly says that Mrs. Davenport was *erept the stage by love*—she was probably decoyed into a sham marriage—and, as she had an annuity of £300 a year, she did not return to the stage—the very fashionable play was, in all probability, Mustapha.

T. R. 1664.

June 1. Pepys saw the Silent Woman—the cast which Downes gives us was probably the cast of this

day—Morose=Cartwright : Truewit=Mohun : Sir Amorous La Foole=Wintershall : Sir John Daw=Shatterel : Capt. Otter=Lacy : Clerimont=Burt : Sir Dauphine Eugenie=Kynaston : Epicœne=Mrs. Knep : Mrs. Otter=Mrs. Corey : Lady Haughty=Mrs. Rutter.

Aug. 2. Pepys saw Bartholemew Fair.

3. Pepys saw the Alchemist—the cast which Downes gives us was probably the cast of this day—Face=Mohun : Subtle=Wintershall : Ananias=Lacy : Sir Epicure Mammon=Cartwright : Tribulation=Bateman : Surly=Burt : Dol. Common=Mrs. Corey : Dame Pliant=Mrs. Rutter :—Downes omits Lovewit, Dapper, Drugger and Kastril—Pepys says that Clun acted the Alchemist—perhaps he ought to have said *in* the Alchemist—Clun was murdered on this night—he had been drinking, and was going home with his mistress—he was killed near Kentish Town, and thrown into a ditch—Pepys considered him as one of the best actors in the King's Company, and his part in the Alchemist as one of his best parts.

4. Rival Ladies—not first time—this is a moderate play by Dryden—it is printed without the names of the performers—there is some resemblance between this play and Love's Pilgrimage—Dryden perhaps borrowed some hints from the novel of Cervantes, on which Fletcher's play is founded—in this piece, as Dr. Johnson observes, Dryden made his first essay in rhyme—however some few scenes only are thus written—in the Prologue Dryden says of himself—

“ He's bound to please, not to write well, and
knows

“ There is a mode in plays, as well as clothes.”

To this maxim he adhered pretty steadily.
 Carnival—this is a good C. by Porter—it is printed without the names of the performers.
 Oct. 11. Pepys says—“ I am told that the Par-
 son’s Wedding is acted by nothing but women at
 “ the King’s house.”

 L. I. F. 1664.

Jan. 1. Pepys saw Henry the 8th—it seems to have been revived in Dec.—King=Betterton : Wolsey=Harris : Buckingham=Smith : Norfolk=Nokes : Suffolk=Lilliston : Campeius and Cranmer=Medbourne : Gardiner=Underhill : Surrey=Young : Lord Sands=Price : Queen Katharine=Mrs. Betterton :—this play was revived with great care, the scenes and dresses were new, every part was well acted, particularly the King and Cardinal—it was performed 15 days together with general applause. (*Downes.*)

April 15. The German Princess—this play was no doubt the Witty Combat, which was printed in 1663 with the following title—“ A Witty Combat, or “ the Female Victor, a Trage-Comedy, as it was “ acted by persons of quality in Whitsun-week with “ great applause—written by T. P. Gent.”—the quality of the persons who acted was not very great—the heroine was tried for bigamy in June 1663, and acquitted for want of evidence—she seems to have published her case soon after her acquittal—of

course she told her story as much to her own advantage as she could—it was briefly as follows—She took up her abode at the Exchange Tavern in March 1663—she gradually intimated, that she was a person of greater rank and fortune than she appeared to be—the woman of the house, at last believing her to be a German Princess, introduced her brother, John Carleton, to her—he was a lawyer's clerk, but he afterwards pretended to be a Lord, and that he had made his first appearance to her in disguise—on Easter Monday they were married.

T. P. has dramatized the story, adding some few characters of no importance—Madam Moders, alias Mary Carleton, concludes the play with an address to the audience—this is after her trial—the author evidently considered her as a swindler. A second edition of her life was published without a date, but doubtless soon after her execution on Jan. 22 1678—an Appendix is added—the writer of which says—“ She was so famous, that, I believe, had she been
 “ exposed to public view for profit, she might have
 “ raised £500 of those that would have given six-
 “ pence and a shilling a piece to see her ; it was the
 “ only talk for all the places of public resort in and
 “ near London.”

From the time of her acquittal, she seems to have chiefly supported herself by swindling—she was hanged for stealing a piece of plate—the writer of the Appendix adds—“ She appeared for a short time
 “ upon the Duke's Theatre, and once performed in a
 “ play, after her own name the *German Princess* ;
 “ there was a great confluence of people to behold
 “ her, yet she did not perform so well as was ex-

“pected, but there was great applause bestowed upon
“her.”

Pepys says—“To the Duke’s house, and there saw
“the German Princess, acted by the woman herself;
“but never was any thing so well done in earnest,
“worse performed in jest upon the stage.”

Aug. 13. Henry 5th—this play was written by
the Earl of Orrery—it was printed in 1668 with the
following cast—King Henry=Harris: Owen Tudor=
Betterton: Duke of Burgundy=Smith: Duke of
Bedford=Underhill: Count of Blamont=Med-
bourne: Dauphin=Young: Constable of France=
James Noke: Queen of France=Mrs. Long: Prin-
cess Katherine=Mrs. Betterton: Anne of Burgundy
=Mrs. Davis:—Downes by mistake states this play
as not coming out till 1667, when the theatre was re-
opened after the plague—at which time it was only
revived—he represents Medbourne as acting *Cler-*
mont—and says, the play was excellently performed,
and acted 10 days successively—Lord Orrery’s piece
is written in rhyme—it has not the least resemblance
to Shakspeare’s Henry the 5th, except in the histori-
cal part of it—the King and Owen Tudor are sworn
friends—they are both in love with the Princess
Katherine—the love scenes, so far as the King is con-
cerned, are absurd to the last degree.

Nov. 5. Macbeth—Betterton acted Macbeth.
(*Dates from Pepys.*)

Love’s Kingdom—this Pastoral Tragi-Comedy
was written by Flecknoe—Downes says it was acted
3 times—Flecknoe printed it in 1664—he has annexed
to it a short discourse on the English Stage—Fleck-
noe’s observations were published before Dryden

began his Essay on Dramatic Poesie, and they perhaps suggested to him the thought of writing more fully on the same subject—if we may judge of Flecknoe's abilities from his Short Discourse and from Love's Kingdom, he was not so dull a writer as Dryden has represented him to be.

Comical Revenge, or Love in a Tub. Sir Frederick Frolic=Harris: Dufoy=Price: Lord Beaufort=Betterton: Col. Bruce=Smith: Sir Nicholas Cully (one of Oliver's Knights)=Nokes: Palmer=Underhill: Wheadle=Sandford: Louis=Norris: Widow Rich=Mrs. Long: Graciana=Mrs. Betterton: Aurelia=Mrs. Davis:—this play brought £1000 to the house in the course of a month, and gained the company more reputation than any preceding Comedy—(*Downes*)—it was written by Etheredge, and licensed for printing July 8 1664—the serious scenes are in rhyme and dull—the comic characters are good.

The Rivals was acted about this time, but not printed till 1668—this play is the Two Noble Kinsmen *materially* altered by Davenant—Theocles (Arcite)=Harris: Philander (Palamon)=Betterton: Arcon the Prince of Arcadia (Theseus)=Young: Provost=Sandford: Polynices=Smith: Cunopes the Jailor=Underhill: Celia=Mrs. Davis: Heraclia (Emilia)=Mrs. Shadwell: Leucippe (Celia's maid)=Mrs. Long.

The Two Noble Kinsmen was written by Fletcher—there are many beautiful scenes in it, but there is a most absurd mixture of Gothic manners with a Grecian story—the plot is taken from Chaucer, but that part of it which concerns the Three Queens comes originally from the Supplicants of Euripides.

Davenant's alteration is on the whole a bad one—he has judiciously omitted the worst parts of Fletcher's play—but his language is very inferior to that of Fletcher, and the character of Celania is less interesting than that of the Jailor's Daughter in the original—the Rivals was excellently performed, and acted for 9 days without interruption—Price introduced the Morris dance by a short comical Prologue, which gained him the universal applause of the town—Mrs. Davis sang several songs, particularly “My lodging it is on the cold ground:”—Downes says—“She performed that song so charmingly, that not long after, it raised her from her bed on the cold ground, to a bed royal.”—Downes is not correct—Charles the 2d did not take Mrs. Davis into keeping till 1668.

The Dutchess of Malfy, by Webster, was revived about this time—Bosola = Betterton: Duke Ferdinand = Harris: Antonio = Smith: Cardinal (brother to Duke Ferdinand and the Dutchess) = Young: Dutchess = Mrs. Betterton: Julia (the Cardinal's mistress) = Mrs. Gibbs:—this play was excellently acted in all its parts—particularly Bosola and Ferdinand—it filled the house 8 days successively, and proved one of the best stock Tragedies—(Downes)—it is on the whole a good play—many parts of it are well written—some parts of it, very poorly—the Dutchess, who is a widow, marries Antonio, the steward of her household—her brothers are so enraged at this, that they employ Bosola to murder her and her children—the Editor of the B. D. says that the scene lies at Madrid—he would not have said this, if he had read the play—the scene really lies at

Malfy, Rome, and other places in Italy—in the edition of 1678 Mrs. Shadwell's name stands to the part of Julia.

T. R. 1665.

Jan. 14.—Pepys saw the Fox—the cast was probably that which Downes gives us—Volpone = Mohun : Mosca = Hart : Corbaccio = Cartwright : Voltore = Shatterel : Corvino = Burt : Sir Politick Would-be = Lacy : Peregrine = Kynaston : Lady Would-be = Mrs. Corey : Celia = Mrs. Marshal.

In 1665 Sir Robert Howard published 4 of his plays—they had all of them been acted at this theatre, but none of them have the names of the performers to the characters.

1. Surprisal—as two ladies are going to a nunnery, they are surprised, and placed in confinement—hence the title of the play—it is on the whole a moderate piece—the scene lies at Sienna—the Surprisal was revived at D. L. Aug. 19, 1715.

2. Committee. Teague = Lacy :—this is very superiour to the rest of Howard's plays—the political part of it, which no doubt contributed to its popularity originally, now hangs as a dead weight upon it, as the greater part of an audience is not acquainted with the history and manners of the time a little preceding the Restoration—the characters of Teague and Obediah have singular merit, and this C. kept

possession of the stage for many years—Pepys saw the Committee June 12 1663.

3. Indian Queen—this is completely a Heroick Tragedy—unnatural, but never dull—Zempoalla, the Indian Queen, is a good acting character—Howard makes her give a good definition of Honour, as it was then understood—

“ Honour is but an itch in youthful blood
 “ Of doing acts *extravagantly* good.”

When the Ynca asks Montezuma what reward he shall give him, Montezuma replies—

“ I beg not empires, those my sword can gain ;

* * * * *

“ I only ask from fair Orazia’s eyes

“ To reap the fruit of all my victories.”

Fielding makes Tom Thumb say—

“ I ask not kingdoms, I can conquer those,

* * * * * — I ask but this,

“ To sun myself in Huncamunca’s eyes.”

Zempoalla, when her son has stabbed himself, exclaims—

“ Some water there—Not one stirs from his place;

“ I’ll use my tears to sprinkle on his face.”

Many passages however are well written.

Mrs. Behn, in her history of Oronooko, describes the country of Surinam, where she resided for some time—she says—“ We trade with the natives for
 “ feathers, which they order into all shapes, make
 “ themselves little short habits of ’em, and glorious
 “ wreaths for their heads, necks, arms and legs,

“ whose tinctures are unconceivable. I had a set
 “ of these presented to me, and I gave ’em to the
 “ King’s Theatre; it was the dress of the Indian
 “ Queen, infinitely admir’d by persons of quality;
 “ and was inimitable.”

The Indian Queen came out in Jan. 1664—Mrs. Marshall acted the Indian Queen. (*Pepys.*)

4. Vestal Virgin, or the Roman Ladies.—this is a poor T.—Howard seems to have been superlatively ignorant of Roman manners—in this play as originally written all the principal characters but two are killed, and just as the Tag is spoken, Lacy entered abruptly to speak the Epilogue—

“ By your leave Gentlemen ——
 “ After a sad and dismal Tragedy,
 “ I do suppose that few expected *me.*”

An alteration was afterwards made in the conclusion of the 4th act, and almost all the 5th was written afresh—according to this change, only one of the characters dies—Lacy came on as before, but finding most of them alive, he said, there was no use for him; and that the Poet had spoilt his Epilogue.

Old Troop, or Monsieur Raggou—this Farce in 5 acts was written by Lacy, who no doubt acted Raggou—the piece however is printed without the names of the performers—most of the characters are officers or privates in a Troop of Horse, in the service of Charles the 1st, at the time of the civil wars—some Roundheads are also introduced—it is remarkable that Lacy should represent the subalterns in this Troop, as plundering the country in a shameful man-

ner—Raggou is one of the Troopers—he commits such depredations at his quarters that he is afraid of being hanged—he puts on various disguises, and at last obtains a pardon on condition of marrying Dol Troop, that is Dol Common to the whole troop—the humour of this piece is low, and professedly adapted to the taste of the gallery rather than the pit—Lacy says in the Prologue—

“ Defend me, O friends of th’ upper region
 “ From the hard censure of this lower legion ;
 “ I was in hope that I should only see
 “ My worthy crew of th’ upper Gallerie :
 “ What made you Wits so spitefully to come?
 “ To tell you true, I’d rather had your room.”

Old Troop was not published till 1672, but it is sufficiently clear that it was acted before the Vestal Virgin, as in the first Epilogue to that play Lacy speaks of himself as having been *once* a Poet—in the second he says—

“ Well—if nothing pleases but variety,
 “ I’ll turn *Rageu* into a Tragedy.
 “ When Lacy, like a whining Lover, dies,
 “ Tho’ you hate Tragedies, ’twill wet your eyes.
 “ Letters of Marque are granted every where—
 * * * * *
 “ Which makes poets and Dutchmen certain prize.
 “ All that I wish is, that the Dutch may fight
 “ With as ill fortune, as we poets write.”

These lines must have been written soon after the declaration of war against the Dutch, which was made the beginning of 1665 N. S.

Indian Emperour, or the Conquest of Mexico.—
 Indians—Montezuma = Mohun : Odmар and Guyomar (his sons) = Wintersel and Kynaston : High Priest = Cartwright : Almeria = Mrs. Marshal : Cydaria (Montezuma's daughter) = Mrs. Gwyn :—Spaniards—Cortes = Hart : Vasquez = Burt :—Downes does not tell us who acted the other characters—this T. was not published till 1667, but it was entered on the stationers' books May 26 1665—(*Malone*)—before which time it had certainly been acted—Dryden meant it as a sort of Sequel to the Indian Queen, of which he had written a part—the Indian Emperour is in rhyme—the plot and language are unnatural, but not dull—the description of night and of the first appearance of the Spanish fleet, with some other passages, are well written—when Vasquez has killed Odmар he offers his friendship to Guyomar, who replies—

“ Friendship with him whose hand did Odmар kill !
 “ Base as he was, he was my brother still.”

Quin made a parody on the last line, and perhaps spoke it on the stage—

“ Tho' he was odd, yet thou art odder still.”

Odmар mentions his having killed a horse soldier—

“ I kill'd a double man ; the one half lay
 “ Upon the ground, the other ran away.”

These lines are quoted in the Married Beau, of course as a quiz.

Dryden says in the Prologue, alluding to the Indian Queen—

“ The scenes are old, the habits are the same

“ We wore last year, before the Spaniards came.”

He means before the Spaniards arrived in America.

Dryden's advertisement pointing out the connexion between this play and the Indian Queen, seems to have been printed and distributed to the audience—it is supposed that Bayes means to ridicule this circumstance, when he says—“ I have printed above a hundred sheets to insinuate the plot into the boxes.”

Dryden tells us in his Essay on Dramatick Poesie, that no serious plays since the Restoration had been more successful than the Siege of Rhodes—Mustapha—the Indian Queen and Indian Emperour.

L. I. F. 1665.

April 3. Pepys says—“ To a play of my Lord Orrery's, called Mustapha”—the cast was—Solyman the Magnificent = Betterton : Mustapha and Zanger (his sons) Harris and Smith : Cardinal = Young : Roxalana = Mrs. Betterton : Queen of Hungary = Mrs. Davis :—Mustapha was gotten up with great care, and produced vast profit to the company—(*Downes*)—it is written in rhyme, and on the whole is far from a bad play—Mustapha and Zanger are not only brothers, but sworn friends—they fall in love with the Queen of Hungary—Solyman is jealous

of Mustapha's popularity, and causes him to be put to death—Zanger convinces his father of Mustapha's innocence, and then stabs himself—Solyman is divorced from Roxalana—and she is sent into banishment—Dryden properly observes, that this T. should have ended with the death of Zanger—the last scene is flat.

The theatre was closed in May, at which time the Plague began to rage—the last play acted was Mustapha—Downes says, that besides the plays already mentioned by him, several others, both old and new, were acted at L. I. F. between 1662 and 1665—as a Trick to catch the old one—the Sparagus Garden—Wit in a Constable—Green's Tu quoque—King Lear as written by Shakspeare, before Tate altered it—the Slighted Maid—the Stepmother—the Law against Lovers—'Tis better than it was—Worse and Worse—the Ghosts—Pandora.

A Trick to catch the old one is said to have been printed in 1608—it is a very good C. by Middleton—the resemblance between this play and a New way to pay old debts is more than accidental—Massinger has however greatly improved what he has borrowed—in both the plays the kindness of the Uncle is shown with a sinister view.

Sparagus Garden—this is a good C. by Brome—it was printed in 1640—the scene in the 3d act lies in the Sparagus Garden—the Gardener's wife keeps a house of accommodation.

Wit in a Constable—this is a good C. by Glapthorne—it was printed in 1640—Busie, who is a linen draper and Constable, sets up for a Wit—the conclusion is brought about by his contrivance.

Green's *Tu quoque*—this is a good C. by Cooke—it appears from a passage in the play itself that it came out at the Red Bull—it was originally called the *City Gallant*, but the inimitable acting of Green in the part of Bubble, whose answer to every compliment is *Tu quoque*, occasioned the present title to be added—it was printed with a figure of Green in the titlepage, and with a label out of his mouth—*Tu quoque to you Sir.*—(*Biographia Dramatica*)—Green speaks of himself.

Scattergood. Let's go and see a play at the Globe.

Bubble. I care not, any whither, so the Clown have a part; for i' faith I am nobody without a fool.

Geraldine. Why then we'll to the Red Bull: they say Green's a good Clown.

Bubble. Green! Green's an ass.

Scattergood. Wherefore do you say so?

Bubble. Indeed I ha' no reason, for they say he is as like me as he can look.

'Tis better than it was—Worse and Worse—Downes says—“these two Comedies were made out of the Spanish by the Earl of Bristol”—the Editor of the B. D. tells us that neither of them is printed, unless one of them should be *Elvira*, or the Worst not always true, with a different title—this conjecture is not improbable—but, as a considerable part of the plot of *Elvira* takes place before the play begins, it seems more probable that Lord Bristol consolidated his two plays, and printed them as *Elvira*—*Elvira* is a very good C.—it abounds in intrigue and bustle; and the language is very fair.

Ghosts—Downes says that this play was written by Holden—it is supposed not to have been printed.

Pandora, or the Converts—this C., by Sir William Killegrew, is very well written, but it wants incident—Pandora declares for a single life, but is prevailed on to suffer Clearchus to make love to her in jest—the jest is continued so long that it turns to earnest—Pandora is converted from her determination against marriage, and Clearchus from his wild courses.

Playhouse to be let, by Davenant—among the other plays which Downes does not mention by name, this was one.—It was certainly acted after the opening of the Theatre Royal, and probably before the Step-mother, as the Prologue to that play says—

“What’s here? so many noble persons met?

“Nay then I see, *this house will not be let.*”

Act 1st is an Introduction.

Act 2d is the Cocu Imaginaire supposed to be acted by French performers in broken English—it comprehends the principal incidents in All in the Wrong.

Act 3d is the History of Sir Francis Drake—probably represented before the Restoration.

Act 4th is the Cruelty of the Spaniards in Peru—certainly represented before the Restoration.

Act 5th is a short Burlesque Tragedy between Cæsar, Anthony, Cleopatra, &c.

The 1st act is by far the best—in the course of it, it is said that the theatre in Vere Street is to be let—the Epilogue concludes thus—

“ Therefore be pleas’d to think, that you are all
 “ Behind the Row, which men stile Portugal.
 “ The title at our doors was that which drew
 “ You hither, by the charm of being new.
 “ You’ll spoil the jest, unless the play succeed ;
 “ For then we may—*e’en let our house indeed.*”

The 2d line points out the side of Lincoln’s Inn Fields on which the theatre was built—this theatre, in the title-pages of the Slighted Maid and the Stepmother, is called the theatre in Little Lincoln’s Inn Fields—it is so called by Langbaine also.

Joseph Price’s name does not occur after this year—Downes calls him an inimitable sprightly actor, and speaks highly of him in Colignii in the Villain, and Dufoy in the Comical Revenge.

T. R. 1666.

Nov. 20. Pepys says—“ To Church, it being thanksgiving day for the cessation of the plague ; but the town do say that it is hastened before the plague is quite over, there being some people still ill of it, but only to get ground of plays to be publickly acted, which the Bishops would not suffer till the plague was over.”

Dec. 7. Maid’s Tragedy—Pepys says that the Younger Mrs. Marshal acted—probably Aspatia—

the usual cast was—Amintor = Hart : Melantius = Mohun : King = Wintershall : Calianax = Shatterel : Evadne = Mrs. Marshal : Aspatia = Mrs. Boutel :—(*Downes*)—Rymer particularly praises Hart and Mohun in Amintor and Melantius—“there,” says he, “we have our Roscius and Æsopus both on the “stage together.”

8. English Mounsiour—this is a tolerable C. by the Hon. James Howard—it was not printed till 1674, and then without the names of the performers to the D. P.—Pepys says that the women acted very well, but above all, little Nelly—she doubtless acted Lady Wealthy—Lacy and Hart probably Frenchlove and Wellbred.

27. Scornful Lady—the cast of the Scornful Lady, which *Downes* gives us, was probably the cast of this day—Elder Loveless = Burt : Younger Loveless = Kynaston : Welford = Hart : Sir Roger = Lacy : Savil is omitted : the Lady = Mrs. Marshal : Abigail = Mrs. Corey : Martha = Mrs. Rutter :—this is a very good C. by Beaumont and Fletcher—it seems to have been frequently acted from the time of the Restoration till Mrs. Oldfield’s death.

L. I. F. 1666.

Downes says—“The company had discontinued to “act for a year and half—they, by command, began “to play again, and acted Mustapha at Court the

“ Christmas after the fire in 1666—and from that “ time they continued to perform at the theatre”—Downes is not correct—Pepys says, on the 7th of Dec., that both houses had acted about 14 days.

T. R. 1667.

Jan. 2. Custom of the Country revived.

24. Goblins revived—this is a good C. and very superiour to Suckling’s other plays, both as to plot and language.

Feb. 5. Chances—the Chances was written by Beaumont and Fletcher—it was in all probability revived at this time with the alterations made in it by Villiers Duke of Buckingham—the first three acts of the original are excellent, but the last two are very inferiour—the Duke, by extending the small parts of the 2d Constantia and her mother, has added two acts quite equal to the first three—this is perhaps the happiest *material* alteration of any old play ever made—the Chances on its revival was acted with extraordinary applause—(*Langbaine*)—Don John was one of Hart’s best characters. (*Downes*.)

March 2. Secret Love, or the Maiden Queen. Philocles=Major Mohun: Lysimantes=Burt: Celadon=Hart: Queen of Sicily=Mrs. Marshal: Florimel=Mrs. Gwyn: Flavia=Mrs. F. Davenport: Asteria=Mrs. Knep: Candiope=Mrs. Quin: Melissa=Mrs. Cory: Olinda=Mrs. Rutter: Sabina=Mrs. E. Davenport:—this T. C. was written by Dryden—the

serious scenes have little to recommend them either in the plot or language—the comic scenes are very good—Pepys speaks in the highest terms of Nell Gwyn's acting.

Wild Gallant was acted in its improved state—it was still but a moderate C.—in the course of it, Lord Nonsuch is made to believe, that he himself with the Coachman and Man Cook are all with child—this appears at first too absurd even for Farce—the absurdity however is considerably diminished by a fact, which Steevens relates in a note on the 5th scene of the Yorkshire Tragedy—“ Dr. Pelling, Chaplain to Charles the 2d, having studied himself into the disorder of mind vulgarly called the hyp (for he rarely quitted his study except during dinner time) between the age of 40 and 50 imagined himself to be pregnant, and forbore all manner of exercise, lest motion should prove injurious to his ideal burden—nor did the whim evaporate, till his wife assured him she was really in his supposed condition—this lady was masculine and large boned in the extreme, and Charles the 2d, being informed of the strange conceit adopted by his chaplain, desired to see her—he did—and as she quitted his presence, he exclaimed with a good round oath, that ‘if any woman could get her husband with child, it must be Mrs. Pelling’”—the precise time of Dr. Pelling's supposed pregnancy does not appear—but if it happened before 1667, Dryden no doubt availed himself of a circumstance, which must have been the subject of general conversation at the time—Steevens does not seem to have been aware that Dryden had introduced a similar incident in one of

his plays—the Prologue, on the revival of this play, begins with a most curious Simile, apologizes for not having given a sufficient quantity of indecency in the play as acted originally, and promises to give more in future—it would be doing Dryden great injustice not to acknowledge he was as good as his word.

April 9. Taming of the Shrew, or Sauny the Scot—this was Lacy's alteration of Shakspeare's play—Lacy acted Sauny.

15. Change of Crowns—this play is not printed—it seems to have been a T. C. by E. Howard—Pepys says—“Lacy acted a country gentleman, who “abused the Court with all imaginable wit and plainness, about selling of places and doing every thing “for money—the play took very well, but the King “was very angry, and Lacy was committed to the “Porter's Lodge”—it appears from several plays that the Porter's Lodge was a sort of prison.

May 1. Love in a Maze revived—Pepys says that Lacy acted the Clown's part admirably—and on April 28 1668, he tells us that Wintershall acted Sir Gervase Simple.

Barker, in his complete list of plays, represents this play as not printed, and as written by an anonymous author—both the Editors of the B. D. say—“this C. was acted at the King's Theatre about 1672 “—not printed, but mentioned by Downes”—Downes by mentioning this C. by its second name has completely puzzled them; yet they had all mentioned the Changes or *Love in a Maze*—if they had looked into Langbaine with a little more attention, they would have found their mistake—the Changes is a tolerably good C.—Langbaine, who had seen it acted, says—

“ this play has been received with success in our
 “ time ; Lacy acted Jonny Thump, Sir Gervase
 “ Simple’s man, with general applause”—Downes
 also mentions Jonny Thump as one of Lacy’s best
 parts—Thump however speaks but 41 lines, and they
 do not seem to afford scope for capital acting—Lacy
 might possibly make some addition to the character
 —some few words must have been added, as it does
 not appear from Shirley that Thump’s name was
 Jonny.

Aug. 15. Merry Wives of Windsor.

Oct. 5. Flora’s Vagaries. Ludovico=Beeston :
 Alberto=Mohun : Francisco=Burt : Grimani=Cart-
 wright : Prospero=Bird : Friar=Loveday : Flora
 Mrs. Gwyn : Otrante=Mrs. Nepp :—this C. is attri-
 buted to Rhodes—it is a very good one—revived at
 D. L. July 26 1715.

19. Black Prince—first time—Lord Delaware=
 Hart : Edward the 3d=Moon : (Mohun) Black
 Prince=Kynaston : John King of France=Winter-
 shall : Count Guesclin=Burt : Plantagenet=Mrs.
 Marshal : Alizia=Mrs. Gwyn : Sevina=Mrs. Napp :
 —notwithstanding the great names of the D. P., yet
 Love is the whole business of this play—it can hardly
 be called a Tragedy, and it is a poor production—
 Langbaine and the Editors of the B. D. refer us for
 the plot to the English historians—but the play has
 little to do with history, and in that little Lord Orrery
 has been incorrect—Plantagenet, commonly called
 Jane the Fair, was daughter to the Earl of Kent, and
 widow to the Earl of Holland—but his lordship has
 made her the widow of the Earl of Kent.

A Prince of a royal house undertook a pilgrimage to Jerusalem, under the humble name of Planta Genistæ, which his illustrious successors afterwards assumed for their surname, and were proud to be called Plantagenet, (*Gentleman's Magazine for Nov. 1734*) or, as the name is spelt in old French, Plantagenest.

The Prologue concludes with saying, that by the defeat of the French all the world shall learn—

“ Our Charles, not theirs, deserves the name of Great.”

Lockhart told Burnet, that when he was Embassadour in France from Charles the 2d, he found nothing of that regard, which was paid him in Cromwell's time, when he was in the same situation.

When Charles the 2d in 1672 was seeking some colour for the Dutch War, he complained to Borel their Embassadour, that they suffered his rebels to live in their Provinces—Borel answered that it was a maxim with the Dutch not to molest strangers, who lived quietly in their country—The King put him in mind how they had used both himself and his Brother; Borel in great simplicity replied, “ Ah, Sir, that was a different affair: Cromwell “ was a great man, and made himself feared, both “ by land and sea ”—this was not very polite—the King's answer was—“ I will make myself feared in “ my turn ”—but he was hardly as good as his word. (*Burnet*)—Charles Fox observes—“ his ambition “ was directed solely against his subjects, while he “ was completely indifferent concerning the figure “ which he or they might make in the general affairs

“ of Europe—his desire of power was more unmixed
 “ with the love of glory than that of any man whom
 “ history has recorded.”

Nov. 2. Henry 4th.—the cast which Downes gives us was probably the cast of this day—Falstaff=Cartwright: Hotspur = Hart: King = Wintershall: Prince of Wales = Burt: Poins = Shatterel.

Dec. 28. All Mistaken, or the Mad Couple—this Comedy, or more properly Tragi-Comedy, was written by the Hon. James Howard—it was not printed till 1672, and then without the names of the performers to the D. P.—it appears from Pepys that Hart and Nell Gwyn acted Philidor and Mirida, the Mad Couple—Lacy probably acted Pinguister—the serious scenes of this play are contemptible, both as to plot and language—the comic scenes are very good.

Usurper. (licensed Aug. 2 1667)—this is an indifferent T. by the Hon. Edward Howard—it is printed without the names of the performers—the scene lies in Sicily—Langbaine hints that the character of Damocles (the Usurper) is meant for Oliver Cromwell—he might have added, that Hugo de Petra was certainly meant for Hugh Peters, and Cleomenes probably for General Monck.

July 13. Pepys says—“ Mr. Pierce tells us that
 “ my Lord Buckhurst hath got Nell away from the
 “ King’s house, and gives her £100 a year, so as she
 “ has sent her parts to the house, and will act no
 “ more.”

Aug. 22. Pepys says—“ To the King’s house,
 “ where I find Nell come again, which I am glad of.”

Oct. 26. Pepys says—“ Mrs. Pierce tells me that
 “ the two Marshalls, at the King’s house, are Stephen

“ Marshall’s, the great Presbyterian’s daughters: and
 “ that Nelly and Beck Marshall falling out the other
 “ day, the latter called the other my Lord Buckhurst’s
 “ mistress: Nell answered her, ‘I was but one man’s
 “ mistress, though I was brought up in a brothel to
 “ fill strong water to the gentlemen; and you are a
 “ mistress to three or four, though a Presbyter’s
 “ praying daughter!’ ”

L. I. F. 1667.

The first new play, after the theatre was re-opened, was *Cambyses*.—*Prexaspes* = *Harris*: *Cambyses* = *Betterton*: *Smerdis* = *Young*: *Mandana* = *Mrs. Betterton*:—all the parts were well acted, and the play was performed 6 days together with a full audience—(*Downes*)—this is a poor T. in rhyme—*Settle* has founded it on *Herodotus*, making however great alterations and additions—the bulk of the play consists of love scenes.

Feb. 4. *Pepys* saw *Heraclius*—this was not *Carlell*’s play, but another translation from *Corneille* by an unknown author—*Carlell* expressly says, that he expected his play to have been acted, but that it was returned to him on this very day.

March 7. *English Princess, or the Death of Richard the 3d*—this T., by *Caryl*, was excellently acted in every part, particularly by *Betterton* in *King Richard*, *Harris* in the *Earl of Richmond*, and *Smith*

in Sir William Stanly ; they gained additional estimation to themselves, as well as profit to the whole company—Downes does not tell us who acted the other characters—the scene lies at the head-quarters of the King, and of Richmond, when they are in sight of one another—the author in his Prologue says that he has founded his play on “ plain Hollin-
“ shead and down-right Stow”—the greater part of it however consists of fictitious love scenes—the English Princess is Elizabeth the eldest daughter of Edward the 4th—the character of Richard is flat—and the play on the whole a poor one—not however without some good lines in it—it is written in rhyme—nothing is taken from Shakspeare.

Shakspeare, we know, formed 7 or 8 plays on fables that had been unsuccessfully managed by other poets, but no contemporary writer was daring enough to enter the lists with him in his life time, or to model into a drama a subject that had already employed his pen—(*Malone*)—Caryl seems to have been one of the first, who ventured (as Dr. Warburton expresses it) to break a lance with Shakspeare—for which he is not to be blamed too severely, as he only exposed his own weakness, without doing Shakspeare the slightest injury—the persons to be reprobated are they who mangle one of Shakspeare’s plays, put in a good deal of their own trash, and then have the effrontery to present the whole to the public, as an improvement of the original—the Duke of Buckingham, in the Prologue to the Chances as altered by himself from Fletcher, very properly observes—

“ For if ill writing be a folly thought,
 “ Correcting ill is sure a greater fault.”

March 21. Marriage Night—Pepys says—“ the
 “ young men and women of the house having liberty
 “ to act for their own profit, on Wednesdays and
 “ Fridays in Lent, acted this play yesterday—it was
 “ so well taken, that they ventured to act it pub-
 “ lickly to day”—this T. was written by Lord Falk-
 land, and printed in 1664—there is nothing impro-
 bable in the plot of this play, but it does not please
 —there is no one character, which interests one
 much, either for him or against him—the scene lies
 in Castile—yet the Powder Plot and Lilly the Astro-
 loger are mentioned.

30. Pepys saw the Humorous Lovers—this is a
 moderate C. by the Duke of Newcastle—it has no
 particular fault, but there is a want of plot and inci-
 dent—it was not printed till 1677—and then with-
 out the names of the performers.

Aug. 16. Sir Martin Marr-all, or Feigned Inno-
 cence—second time—Sir Martin = Nokes : Warner
 = Harris : Moody = Underhill : Sir John Swallow =
 Smith : Lord Dartmouth = Young : Mrs. Millisent
 = Mrs. Davis : Lady Dupe = Mrs. Norris :—Downes
 does not tell us who acted the other characters—this
 is a good C.—it is founded on the Blunderer of
 Moliere, which was acted at Paris in 1658—the
 Duke of Newcastle gave Dryden a bare translation
 of the French play—Dryden purposely adapted Sir
 Martin to Nokes’ manner of acting, and it proved
 his best part—the rest of the play being well acted,
 it gained the company more money than any pre-

ceding Comedy, except the Comical Revenge—(*Downes*)—Dryden is greatly indebted to Moliere, but he has made considerable alterations, and added the underplot of Feigned Innocence—Sir Martin is a better character than the Blunderer, and the best incident in the play is not in the French piece—Warner, who is a clever fellow, is servant to Sir Martin—Sir Martin undertakes to give Millisent a serenade—he holds a lute and pretends to play—Warner plays and sings, but out of sight—after he has done, Sir Martin continues to fumble on the lute, and Millisent discovers the trick.

Sir Martin's fumbling with the lute, after Warner has done playing, is alluded to by Warburton in his *Alliance of Church and State*, and by Porson in his *Letters to Travis*.

Nov. 7. The *Tempest* was revived on this day with alterations and additions by Davenant and Dryden—their alteration on the whole was a very bad one—the play was now called the *Tempest*, or the *Enchanted Island*—it was printed in 1670 without the names of the performers—but Underhill acted Trincalo originally—see L. I. F. Oct. 13 1702—Davenant and Dryden, not content with Caliban and Miranda, have introduced Sycorax, a Sister-Monster—Hippolito, a man who has never seen a woman—and Dorinda, a second daughter to Prospero—Trincalo is turned into the Boatswain, and speaks a good deal of what belongs to Stephano—Stephano is reduced to a character of no great consequence, and two other sailors, Ventoso and Mustacho, are added—in the 4th act Hippolito is wounded—Ariel says of him—

“ His soul stood almost at life’s door, all bare
 “ And naked, shivering like boys upon a river’s
 “ Bank, and loth to tempt the cold air, but I took
 “ Her, and stop’d her in.”

Dorinda asks—“ What is the soul ?”

Hip. “ A small blue thing that runs about within
 “ us.

Dor. “ Then I have seen it in a frosty morning run
 “ Smoaking from my mouth.”

Such is the stuff thrust into Shakspeare’s play—Hippolito’s cure is effected by anointing Ferdinand’s sword with *weapon-salve*—a Paradox was at one time vented that wounds might be cured by applying a certain salve to the weapon which did the mischief—the famous John Hales of Eaton being asked his opinion of this absurd notion, after seriously refuting it, in a letter written in 1630, mentions a Neapolitan Gentleman’s nose which was cut out of his man’s arm, and observes that the change of one letter would make the story pleasanter—he then speaks of a Jew who laboured to persuade a Duke of Saxony that he could perform strange cures by certain Hebrew words taken out of the Psalms, and written on parchment; the Duke suddenly drew his sword and wounded the Jew, telling him to try the experiment on himself: the poor Jew could find no help in his Hebrew characters, and was forced to betake himself to more real surgery.

Hales concludes with saying, that if the advocates for the *weapon-salve* were to meet with a Duke of Saxony he would go near to cure them of their

errors, however they might shift to cure their wounds.

This wonderful salve is mentioned in the 2d act of the Unfortunate Lovers—in the last scene of the Young King—and more particularly in the Hollander—Kemble in his alteration of the Tempest, at D. L. Oct. 13 1789, retained the weapon-salve, tho' probably few of the audience knew what was meant by it.

Congreve, in the Way of the World, says of Sir Wilful—"When he is drunk, he's as loving as the monster in the Tempest, and much after the same manner"—the allusion is to Sycorax, not to Caliban.

Downes, after mentioning Cambyses, says—"After this the Company revived three of Shirley's Comedies, *and also* a Woman's a Weathercock—these plays were perfectly well acted, and proved beneficial to the company—Mrs. Long was particularly approved of in Dulcino, when she appeared for the first time in man's habit." The words *and also* are not in Downes as they ought to have been—the want of them makes at first sight a slight difficulty—Davies does not notice it, and Waldron solves it in a dashing manner, by printing *four* for *three*, as if Shirley had been the author of Woman's a Weathercock—Waldron in his advertisement says—"the original edition is faithfully followed, evident errors excepted"—Waldron's mistake is inexcusable, as if he had looked into Langbaine, or the B. D., he would have seen that Woman's a Weathercock was not written by Shirley.

Shirley's 3 plays were the Grateful Servant—the Witty Fair One—and the School of Compliment.

1. Grateful Servant—Dulcino, who gives the title to it, is in reality the Princess of Milan, but disguised as a Page—the play is a good one.

2. Witty Fair One—Fowler is in love with Penelope—she likes him, but does not like his wild disposition—in the 5th act, she affects to consider him as dead—she receives him in mourning with a hearse in the room—he says he is alive—she insists that he is dead to virtue—he promises to reform—she consents to marry him.

3. School of Compliment—Pepys saw this play Aug. 5th—it was on the revival called Love Tricks, or the School of Compliments—a School of Compliment is opened in the 3d act—this was the first play which Shirley wrote, but not the first which he published—the Prologue says—

“ This play is
 “ The first fruits of a muse, that before this
 “ Never saluted audience, nor doth mean
 “ To swear himself a factor for the scene.”

The success however which Shirley met with, induced him to deal in the Drama to a large amount.

4. A Woman's a Weathercock—this is a pretty good C. by Field—it seems to have given some offence—and Field wrote another play, which he called Amends for Ladies.

T. R. 1668.

Jan. 11. Pepys saw the Wild-Goose Chase.

Feb. 20. Great Favourite, or the Duke of Lerma. This T. was written by Sir Robert Howard—it is far from a bad play—the scene in which the Duke appears as a Cardinal is a very good one—the plot is taken from the Spanish Historians—there are no performers' names to the D. P.—Howard is so uncourtly as to make the Duke say—

“ The memories of Princes are but graves,
 “ Where * * * merit lies forgotten.”

Guy Patin defines a Cardinal to be—“ Animal
 “ rubrum, callidum, et rapax—capax et vorax om-
 “ nium beneficiorum.” (*Jortin.*)

27. Virgin Martyr revived—this T. was written by Massinger and Dekker—it is on the whole a good play—some parts of it are very finely written—others badly—the comic characters of Hircius and Spungius have but little humour—the scene lies at Cæsarea, in the time of Diocletian's persecution—Pepys says that Mrs. Marshal played very finely—she no doubt acted the Virgin Martyr.

March 5. Brennoralt, or the Discontented Colonel revived—this is a moderate T. by Suckling—the scene lies in Poland—Suckling is very loyal—when subjects complain of grievances they must be kept under by force, or as Brennoralt expresses it—“ what
 “ can be used but swords?”

Almerin in the last act says—

“ Kill me, if't be, but to preserve my wits.”

May 16. Sea Voyage—Mrs. Knipp acted Aminta.

18. Never acted, the Mulberry Garden by Sir Charles Sidley—this C. is printed without the names of the performers—it is on the whole a poor play—there is one pretty good scene—the play is supposed to take place in London just before the Restoration—in the 5th act, the General (Monck) is said to have declared for the King—

“ For in the General’s breast (the *noblest scene*)

“ The fate of England has transacted been :

“ On Albion’s throne he will our Monarch place,

“ Our neighbour’s terror and our nation’s grace.”

Monck, a very short time before the Restoration, repeatedly declared, that he would live and die for a commonwealth—see the end of the 2d vol. of Ludlow’s Memoirs—Pepys tells us (Nov. 4 1666) that Monck had become mighty low in all people’s opinion—that he had received several slurs from the King and the Duke of York—and that he was grown a drunken sot.

Sidley was very clever in conversation, but as a dramatic writer he does not shine—he was a handsome man and very like Kynaston, who was so proud of the resemblance, that he got a suit of laced clothes made exactly after one that Sir Charles had worn ; and appeared in it in public—in order to punish his vanity, Sidley hired a bravo, who accosting Kynaston in St. James’ Park in his fine suit, pretended to mistake him for the Baronet, and caned him soundly—Malone who relates this anecdote, was not aware that Sidley had made it an incident in this play—it

was perhaps meant by Sidley as a hint to Kynaston—Kynaston was however so far from taking the hint, that he seems to have proceeded to greater liberties with Sir Charles—see T. R. Feb. 1 1669.

In 1663 when drunkenness was quite the fashion, Sir Charles Sidley, Sir Thomas Ogle, and Lord Buckhurst got so intoxicated at the Cock in Bow Street, that they exhibited themselves in the Balcony in very indecent postures, and gave great offence to passengers by very unmannerly discharges upon them—Sir Charles at last showed himself in his birth-day suit, and adapted his conversation to his appearance—in consequence of all this, a riot ensued—Sir Charles was indicted in Westminster Hall and fined—on which occasion he said, that he thought he was the first man that had ever paid for easing himself a posteriori. (*Biographia Britannica.*)

Siderfin's reports (as quoted in the Gentleman's Magazine for 1785) inform us, that in consideration of Sidley's ancient family and incumbered estate, and because the Court sought his reformation and not his ruin, he was fined 2000 marks, (£1333 : 6s. : 8d.) imprisoned one week without bail, and bound to good behaviour for 3 years—Keble says one year.

Pepys says July 1 1663—"After dinner we fell a talking, Mr. Batten telling us of a late triall of Sir Charles Sedley, before my Lord Chief Justice Foster and the whole bench, for his debauchery a little while since at Oxford Kates"—the Editor of the Memoirs says in a note—"the details in the original are too gross to print."

May 30. Philaster, or Love lies a Bleeding—Hart and Nell Gwyn acted Philaster and Bellario—

Hornden, who speaks the Prologue to Settle's *Philaster* in 1695, says—

“ That good old play *Philaster* ne're can fail
 “ But we young actors how shall we prevail ?
 “ *Philaster* and *Bellario*, let me tell ye,
 “ For these bold parts we have no *Hart*, no *Nelly*,
 “ Those darlings of the stage.”

This has always been considered as a very good play—but *Colman* well observes, that *Philaster's* wounding of his mistress hurts the delicacy of most ; and his maiming of *Bellario* sleeping, in order to save himself from his pursuers, offends the generosity of all—for *Colman's* alteration of *Philaster* see *D. L.* Oct. 8 1763—the scene lies in *Sicily*—both the Editors of the *B. D.* say in *Cilicia*.

June 22. *Evening's Love, or the Mock Astrologer.* *Wildblood* and *Bellamy* (two English Gentlemen) = *Hart* and *Mohun* : *Maskal* (their servant) = *Shatterel* : *Don Alonzo* (father to *Theodosia* and *Jacinta*) = *Wintershall* : *Don Lopez* = *Burt* : *Don Melchor* = *Lydal* : *Jacinta* = *Mrs. Ellen Gwynn* : *Theodosia* = *Mrs. Bowtel* : *Aurelia* = *Mrs. Quin* and afterwards *Mrs. Marshall* : *Beatrix* = *Mrs. Knepp* :—Scene *Madrid* in 1665—Time, the last evening of the *Carnival*—such is the cast in the first edition of this play, which was not printed till 1671—*Downes* represents *Mrs. Hughes* as having played *Theodosia* originally, which is not improbable—this *C.* was written by *Dryden*—it is on the whole a good play—*Langbaine* says, it is in a manner wholly taken from the *French*.

July 11. *Hide Parke* revived—this is a good *C.* by *Shirley*—in the 3d and 4th acts the scene lies in the

Park—there is a foot and horse race—the first passes over the stage.

Sept. 28. City Match revived—this C. was written by Maine—in the 3d act Timothy is made very drunk—a dress is put on him—and he is shown for a strange fish—this is too farcical—the rest of the play is good—particularly the 5th act.

Oct 12. Faithful Shepherdess revived—this beautiful Pastoral was written by Fletcher without the assistance of Beaumont.

Dec. 19. Catiline revived—Catiline = Hart : Cethegus = Mohun : Cicero = Burt : Sempronia = Mrs. Corey :—Gifford observes—“ The number of “ writers whom Jonson has consulted, can only be “ conceived by those who have occasion to search “ after his authorities”—Jonson was quite right in borrowing from Sallust and Cicero, but he should have borrowed only the most striking passages, and have omitted the rest—even Gifford allows that Cicero’s long harangue, in the 4th act, would fatigue the lungs of any actor, and exercise the patience of any audience.

Cicero in the 4th act says—“ My virtue

“ Shall glad me doing well, though I hear ill.”

This literal translation of male audio is pedantic and absurd to the last degree ; as no person that does not understand Latin, can conceive that Cicero means to say, that his virtue shall console him, tho’ he is evil spoken of.*

* About 1784 one of the Fellows of Trinity College Cambridge, who was a man of a very bad character, complained to the Vice Master that his hearing was bad, to which the latter replied, “ Ay, Sir, as we say in Latin *male audis*.”

L. I. F. 1668.

Feb. 6. She wou'd if she cou'd. Sir Oliver Cockwood = Nokes: Sir Joslin Jolly = Harris: Courtall = Smith: Freeman = Young: Lady Cockwood = Mrs. Shadwell: Gatty = Mrs. Davies: Ariana = Mrs. Jennings:—(*Downes*)—this is a good C. by Etherege—Lady Cockwood is very desirous of cuckolding her husband with the assistance of Courtall, but is continually disappointed—this gives the title to the play.

Feb. 2. Albumazar revived—Pepys says that Angel acted Trincalo—that part of the plot which concerns Trincalo's transformation is improbable—in other respects this is a very good C.—it was written by Tomkis of Trinity College Cambridge, and acted before James the 1st on his visit to that University in March 1614–15—on the revival of it in 1668 Dryden wrote a new Prologue, in which he said that Jonson had borrowed the character of Subtle in the Alchemist from Albumazar—but the Alchemist was acted in 1610—and printed in 1612—see Gifford's 1st note on the Alchemist.

March 26. Man's the Master—Harris acted Don John and Underhill Jodelet—Harris and Sandford sang the Epilogue as two Ballad Singers—(*Downes*)—this is a good C. by Davenant—it was revived at L. I. F. July 15 1726—and at C. G. Nov. 3 1775—it is the only one of Davenant's 16 plays which has been acted for many years.

May 5. Sullen Lovers, or the Impertinents—Stanford = Smith: Sir Positive At-all = Harris: Ninny

= Nokes : Woodcock = Angel : Emilia = Mrs. Shadwell :—Downes does not tell us who acted the other characters—Shadwell in this C. is very happy in his representation of Humours, or, as we should now call them Characters, but his play is sadly deficient in plot and incident—he has borrowed the foundation of it from Moliere—the Sullen Lovers are Stanford and Emilia, each of whom is equally tormented with the impertinence of people, and resolved to leave the world to be quit of them—the Impertinents are Sir Positive &c.

In *Roscius Anglicanus* as reprinted by Waldron, Downes is made to say—“ The Impertinents had
 “ wonderful success, being acted 12 days together,
 “ when our Company were commanded to Dover, in
 “ May 1670. The King with all his Court meeting
 “ his sister, the Dutchess of Orleans there. This
 “ Comedy and Sir Solomon pleas'd Madam the Dut-
 “ chess, and the whole Court extremely”—Waldron
 has copied the original edition *exactly*; but he ought
 to have corrected the passage in this manner—“ The
 “ Impertinents had wonderful success, being acted
 “ 12 days together—When our Company were com-
 “ manded to Dover in May 1670, the King with all
 “ his Court meeting his sister, the Dutchess of Orleans
 “ there, this Comedy and Sir Solomon pleased Madam
 “ the Dutchess and the whole Court extremely”—
 according to Waldron's punctuation the play was
 acted 12 days together at Dover, which is manifestly
 absurd—Rapin says the Dutchess stayed but 15.

Oct. 19. Queen of Arragon revived—this T. C.
 was written by Habington—it is on the whole a good
 play, but the serious part of the plot is improbable.

Dec. 3. Unfortunate Lovers—this seems to have been a stock play—it was written by Davenant and printed in 1643—it is on the whole a good T.

8. Never acted, Tryphon—this T. is not only very unnatural, but very dull—Lord Orrery's chief object seems to have been to involve his principal characters in contradictory obligations—Love and Honour constitute nearly the whole of the play—Tryphon really usurped the throne of Syria—every thing else is so manifestly fiction, that it is ridiculous for Langbaine and the Editors of the B. D. to refer us to the Maccabees, Josephus, and Appian for an account of Tryphon—this play is printed without the names of the performers to the D. P.

Tarugo's Wiles, or the Coffeehouse—this C. was written by St. Serle—it is printed without the names of the performers—Downes says that it was acted but 3 times—it is however, on the whole, a good play—the 3d act consists of a long scene at a Coffeehouse—the scene is not badly written, but, like Bayes' Prologue, it would serve for any other play as well as for this—there is a great resemblance between this play and Sir Courtly Nice, both of them being taken from the same Spanish Comedy.

Cupid's Revenge was revived about this time—(*Downes*)—it was written by Beaumont and Fletcher, and is on the whole a good T., but nothing can be more ridiculous than Cupid and his Revenge—the Princess instigates her father to throw down Cupid's Images, and Cupid in return makes her die for the love of a Dwarf—the language is particularly good—that part of the plot, in which Cupid is not concerned, is unexceptionable—it has a striking resem-

blance to the plot of Andromana—they seem both of them to have been taken from Sir Philip Sidney's Arcadia.

Jan. 11 1668—Pepys says—“ To the play—Knipp “ came and sat by us, and her talk pleased me a “ little, she telling me how Mrs. Davis is for certain “ going away from the Duke's house, the King being “ in love with her; and a house is taken for her “ and furnishing; and she has a ring given her “ already worth £600—that the King did send se- “ veral times for Nelly, and she was with him”—on the 31st of May, Pepys says, that Mrs. Davis had quite left the Duke's house—he mentions her for the last time on Feb. 15th 1669.

Burnet tells us that Mrs. Davis' reign at Court was not long—seemingly owing to the following circumstance, which is quoted in the notes to Waldron's edition of Downes.

Nell Gwyn, having notice that Mrs. Davis was to sleep with the King, invited her to a collation of sweetmeats, which being made up with physical ingredients, the Lady became at night—

Non tantum Veneris quantum studiosa cacandi.

This caused her Royal Master to turn her off with the small pension of £1000 per Ann. in consideration of former services.

SIR WILLIAM DAVENANT.

Davenant died in April 1668—he was buried in Westminster Abbey, the whole company attending the funeral—in 1673 his works were printed in one folio volume—for the share which he is absurdly said to have had in altering Julius Cæsar, see C. G. Jan. 31 1766.

DUCHESS OF NEWCASTLE.

Langbaine says that the Duchess in 1662 published a folio containing 19 plays—in 1668 her Grace published a thin folio containing 5 plays—if we may judge of all her plays by these 5, they were very bad—the Duchess in general writes sensibly, but her scenes are so insipid, so dull, so deficient in the essence of a drama, that one is almost tempted to say—

“ Of Comedies I’ve seen enough,

“ Most vile and execrable stuff,

“ But none so bad as thine, I vow to heav’n.”

It may, perhaps, be worth while to observe, that the Duchess (who had lived a great while abroad) spells her title without a t, contrary to the usual practice in England for many years after her death.

DRYDEN'S ESSAY OF DRAMATICK POESIE.

Dryden says he wrote this Essay in the country, at the time of the Plague, and that his drift in writing it, was chiefly to vindicate the honour of our English writers from the censure of those, who unjustly prefer the French before them—it was published with the date of 1668.

This Essay is an elegant and instructive dialogue—the Colloquists are 4 real persons, tho' concealed under feigned names—Eugenius, Prior has informed us, was meant to represent Lord Buckhurst, better known afterwards as Earl of Dorset—Crites was indisputably Sir Robert Howard—and Neander Dryden himself—by Lisideius was probably meant Sir Charles Sidley. (*Malone.*)

Dryden, as Neander; gives a character of our best dramatic authors.

Beaumont and Fletcher had great natural gifts improved by study—Beaumont especially, being so accurate a judge of plays, that Ben Jonson, while he lived, submitted all his writings to his censure; and it is thought used his judgment in correcting, if not in contriving, all his plots—the first play which brought Beaumont and Fletcher into esteem was *Philaster*—their plots are generally more regular than Shakspeare's—they understood and imitated the conversation of Gentlemen much better; whose wild debaucheries and quickness of wit in repartees, no poet can ever paint as they have done—they represented all the passions very lively, but above all, Love—their plays are now the most frequent and

pleasant entertainments of the stage—two of theirs being acted through the year for one of Shakspeare's or Jounson's.

As for Jounson, if we look upon him while he was himself, (for his last plays were but his dotages) I think him the most learned and judicious writer that any theatre ever had—he was a most severe judge of himself as well as others—one cannot say he wanted wit; but rather that he was frugal of it—in his works you will find little to retrench or alter—Wit, and Language, and Humour also in some measure, we had before him; but something of Art was wanting to the Drama till he came—he managed his strength to more advantage than any that preceded him—you seldom find him making love in any of his scenes, or endeavouring to move the passions—his genius was too sullen to do it gracefully—humour was his proper sphere—he invaded the Ancients, both Greek and Latin, like a monarch, and what would have been theft in other poets, is only victory in him.

Shakspeare was the man, who of all Modern, and perhaps Ancient Poets, had the largest and most comprehensive soul—all the images of nature were still present to him, and he drew them, not laboriously, but luckily—when he describes any thing, you more than see it, you feel it too—those who accuse him to have wanted learning, give him the greater commendation—he was naturally learned—he needed not the spectacles of books to read nature—he looked inwards and found her there—I cannot say he is every where alike; were he so, I should do him injury to compare him with the greatest of mankind—he is many times flat, insipid; his comic wit degenerating

into clenches, his serious swelling into bombast—but he is always great, when some great occasion is presented to him—no man can say he ever had a fit subject for his wit, and did not raise himself, as high above the rest of poets—

“ *Quantum lenta solent inter viburna cupressi.*”

If I would compare Jonson with Shakspeare, I must acknowledge him the more correct Poet, but Shakspeare the greater Wit—Shakspeare was the Homer, or father of our Dramatick Poets—Jonson was the Virgil, the pattern of elaborate writing—I admire him, but I love Shakspeare.

Dr. Johnson in his life of Dryden says—“ This
 “ account of Shakspeare may stand as a perpetual
 “ model of encomiastick criticism—exact without
 “ minuteness, and lofty without exaggeration—in a
 “ few lines is exhibited a character so extensive in
 “ comprehension, and so curious in its limitations,
 “ that nothing can be added, diminished, or reformed
 “ —nor can the editors and admirers of Shakspeare
 “ in all their emulation of reverence, boast of much
 “ more than of having diffused and paraphrased this
 “ epitome of excellence—of having changed Dryden’s
 “ gold for baser metal, of lower value tho’ of greater
 “ bulk.”

Dr. Johnson’s own preface to Shakspeare is excellent.

T. R. 1669.

Jan. 7. *Island Princess*—this play was written by Fletcher—it was now revived as the *Island Princess*, or the *Generous Portugal*—*Islanders*—*King of Tidore* = *Kynaston*: *Governour of Ternata* = *Cartrite*: (*Cartwright*) *Quisara* (the *Island Princess*) = *Mrs. Marshal*: *Panura* = *Mrs. Hughes*: *Quisana* = *Mrs. Corey*:—*Portuguese*—*Armusia* = *Hart*: *Ruy Dias* = *Moon*: *Pymero* (originally *Piniero*) = *Shotterel*: *Soza* = *Burt*:—some alterations were made, but they were not material—the scene lies in the *Molucca Islands*—Fletcher's play is a very good one.

11. *Jovial Crew*—Pepys says that this play was not so well acted as in *Clun's* time, and when *Lacy* could dance—the *Jovial Crew*, or the *Merry Beggars*, is a very good C. by *Brome*—it was originally acted in 1641—it continued on the acting list, more or less, for many years—in 1731 it was degraded to an *Opera*—see *D. L.* Feb. 8.

Feb. 1. Pepys says—"To the *King's* house, "thinking to have seen the *Heyresse*, first acted on "Saturday, but when we come thither we find no "play there; *Kynaston*, that did act a part therein "in abuse to *Sir Charles Sedley*, being last night "exceedingly beaten with sticks by two or three "that saluted him, so as he is mightily bruised, and "forced to keep his bed."

6. *Othello*—*Downes* gives us the following cast—*Othello* = *Burt*: *Iago* = *Mohun*: *Cassio* = *Hart*: *Brabantio* = *Cartwright*: *Roderigo* = *Beeston*: *Desdemona* = *Mrs. Hughes*: *Æmilia* = *Mrs. Rutter*:—but

Pepys says that Clun used to act Iago, and that Hart had given up Cassio.

9. Pepys says that Kynaston was well enough to act again.

Tyrannick Love, or the Royal Martyr. Maximin = Major Mohun: Porphyrius = Hart: Placidius = Kynaston: Apollonius = Cartwright: St. Catharine = Mrs. Bowtell: Berenice = Mrs. Marshall: Valeria = Mrs. Ellen Gwyn: Felicia = Mrs. Knepp:—Malone says—“this play was entered on the stationers’ books July 14. 1669, and therefore made part of “the theatrical entertainment of the preceding *winter*”—it is clear from the Epilogue that it came out in the *spring*, Nell Gwyn complains of being killed

————— “in the prime

“Of Easter Term, in tart and cheese-cake time.”

This T. is founded on history—the scene lies in Maximin’s camp before Aquileia—the love scenes are of course fictitious—for Maximin see Gibbon Ch. 7—for St. Catharine see Wheatley on the Common Prayer Nov. 25.

Tyrannick Love is in rhyme—Dryden says it was contrived and written in 7 weeks—some parts of it have considerable merit, but on the whole it is a poor play both as to plot and language—when Valeria dies, her attendant says the Gods have taken her to themselves—Maximin exclaims—

“What had the Gods to do with me or mine?

“Did I molest your heaven?

“Why should you then make Maximin your foe,

“Who paid you tribute which he need not do?

* * * * *

“ And you for this these plagues on me have sent ;
 “ But by the Gods (by Maximin I meant)
 “ Henceforth I and my world
 “ Hostility with you and yours declare :
 “ Look to it, Gods, for you th’ aggressors are.”

When Maximin is dying, he says—

“ I will shove back this earth on which I sit,
 “ I’ll mount—and scatter all the Gods I hit.”

He had before said—

“ Some God now, if he dares, relate what’s past :
 “ Say but he’s dead, that God mortal shall be.”

——and—— “ I have now decreed,
 “ That Maximin shall Maximin succeed.”

Maximin however is not the only person who talks nonsense—Porphyrius, when he is sentenced to be beheaded, says to Maximin—

“ Where e’er thou standest, I’ll level at that place
 “ My gushing blood, and spout it at thy face.
 “ Thus, not by marriage, we our blood will join :
 “ Nay, more, *my arms shall throw my head at*
 “ *thine.*”

Dryden professes that his design in writing this play was to recommend piety, “ for to leave that
 “ employment altogether to the Clergy, were to for-
 “ get that religion was first taught in verse ; which
 “ the laziness or dulness of succeeding Priesthood
 “ turned afterwards into prose”—thus foolishly (says

Dr. Johnson) could Dryden write, rather than not show his malice to the Parsons.

At the end of the play, Nell Gwyn lay dead on the stage as Valeria—when the bearers came to carry her off, she said to one of them—

“ Hold, are you mad? you damn’d confounded
“ dog,

“ I am to rise and speak the Epilogue.”

Then to the audience—

“ I come, kind Gentlemen, strange news to tell ye,

“ I am the Ghost of poor departed Nelly.

“ Sweet Ladies, be not frighted I’ll be civil,

“ I’m what I was, a little harmless devil.

* * * * *

“ To tell you true, I walk because I die

“ Out of my calling in a Tragedy.

“ O Poet! damn’d dull Poet, who could prove,

“ So senseless to make Nelly die for love.

* * * * *

“ As for my Epitaph, when I am gone,

“ I’ll trust no poet, but will write my own.

“ Here Nelly lies, who tho’ she liv’d a Slatern,

“ Yet di’d a Princess acting in St. Cathar’n.”

Curll says, that the King was so captivated by the humorous manner in which she spoke this Epilogue, that when she had done, he went behind the scenes and carried her off that night—what Curll says is not unlikely to be true, as Nell Gwyn’s son, the Duke of St. Alban’s, was born May 8th 1670.

Dumb Lady, or the Farrier made a Physician—this Farce in 5 acts was put together by Lacy—the

main plot is taken from Moliere's *Mock Doctor*, the catastrophe is borrowed from Moliere's *Love's the best Doctor*—the *Dumb Lady* was not printed till 1672, but it was probably acted about this time, as *Softhead*, in the 1st act, says—"I'll die a Virgin Martyr"—Massinger's *Virgin Martyr* had been revived in 1668—Lacy concludes his *Epistle to the Reader*, with hoping that his play will prove as beneficial to the printer, as it had *formerly* been to himself—there are no performers' names to the D. P., but Lacy no doubt acted *Drench, the Farrier*.

Marcellia, or the Treacherous Friend—licensed Oct. 9 1669—this is an indifferent T. C. by Mrs. Boothby—there are no performers' names to the D. P.

L. I. F. 1669.

Jan. 27. Pepys says—"To the Duke's house, and there saw the *Five Hours' Adventure*, which had not been acted a good while before, but once"—a third edition of the *Adventures of Five Hours* was printed in 1671—it had been revised and corrected by the author.

Feb. 25. *Royal Shepherdess*—this T. C. was acted 6 times—it is printed without the names of the performers—it was written by Fountain, and fitted for the stage by Shadwell—the plot is unnatural, and probably borrowed from some Romance—there are

3 good comic characters—the serious scenes are indifferent—but some good lines occur—particularly—

—————“ The mighty are
“ Like mighty mountains, high, but seldom fertile.”

The authors introduce the Salii in Arcadia, not knowing, or forgetting, that the Salii were Priests instituted by Numa at Rome—Langbaine says, that Fountain's play was printed in 1661, as the Reward of Virtue.

March 3. Lady's Trial—Pepys says—“ acted only “ by the young people of the house, but the house “ very full”—this play was written by Ford—it was printed in 1639, and had been acted at the Cockpit—the scene lies at Genoa—in the last act the Lady is put on her Trial, and her husband is fully convinced of her innocence—that part of the play which concerns the Lady is very good—the other parts of it have but little to recommend them.

Sir Solomon, or the Cautious Coxcomb. Sir Arthur Addel=Nokes : Sir Solomon Single=Berterton : Peregrine Woodland=Harris : Young Single=Smith : Wary=Sandford : Timothy=Underhill : Mrs. Betty=Mrs. Johnson : Mrs. Julia=Mrs. Berterton :—this play was singularly well acted, and performed for 12 days together—(*Downes*)—that part of it which concerns Sir Solomon—Peregrine—Timothy and Mrs. Betty—is professedly taken from Moliere's School for Wives—there is an important underplot—this C. was written by Caryl—it is on the whole a good play—it was not printed till 1671, but it was certainly acted in the season of 1669–1670 at the latest—Sir Solomon is a part quite

out of Betterton's usual line of acting, and a proof of the versatility of his talents—it is a character that would have suited Downton or Munden.

SIR JOHN COVENTRY AND CHARLES THE 2D.

In 1669 it was proposed in the House of Commons to lay a tax on the playhouses—this was opposed by the Court—it was said that the players were the King's Servants, and a part of his pleasure—Sir John Coventry asked, whether did the King's pleasure lie among the men or women that acted?—as the King loved a joke; and as his connexion with Mrs. Davis and Nell Gwyn was notorious, it might have been supposed that this pleasantry would have passed without any particular notice; but the King was determined to take a severe revenge; and accordingly some of the Guards waylaid Sir John as he was going home—he defended himself with great bravery, but was soon disarmed—they then cut his nose to the bone, and so left him—that matter was executed by orders from the Duke of Monmouth, for which he was severely censured, because he then lived in habits of friendship with Coventry, so that his subjection to the King was not thought an excuse, for directing so vile an attempt on his friend, without sending him secret notice of what was designed—the Duke of York told Burnet that he said all he could to divert the King from his resolution—Coventry had his nose so well sewed up, that the scar was scarce to be dis-

cerned—but the House of Commons were in a furious uproar, and passed a bill of banishment against the persons who had assaulted Sir John, putting in it a clause, that it should not be in the King's power to pardon them—this affair gave great advantages to all those who opposed the Court—(*Burnet*)—Andrew Marvell in his poem called *Royal Resolutions* makes the King say—

“ I'll have a rare son, in marrying, tho' marr'd,
 “ Shall govern (if not my kingdom) my Guard,
 “ And shall be successor to me or Gerrard.

“ And whate'er it cost me, I'll have a French whore,
 “ As bold as Alice Pierce, and as fair as Jane Shore;
 “ And when I am weary of her, I'll have more.

“ Which if any bold Commoner dare to oppose,
 “ I'll order my Bravos to cut off his nose,
 “ Tho' for't I a branch of Prerogative lose.

“ I'll wholly abandon all public affairs
 “ And pass all my time with buffoons and players,
 “ And saunter to Nelly, when I should be at
 “ prayers.”

Burnet says that the King never forgave any thing that was done personally against himself—and Charles Fox observes that it is not conceivable on what pretence the partizans of Charles the 2d have given him the praise of clemency and forgiveness.

Marvell in one of his epistles gives a particular account of the attack on Sir John Coventry, and of the persons concerned in it.

T. R. 1670.

Conquest of Granada in 2 parts—Moors—Almanzor = Hart: Abdelmelech = Mohun: Boabdelin (King of Grenada) = Kynaston: Osmyn = Beeston: Abenamar = Cartwright: Selin = Wintershal: Almahide = Mrs. Ellen Gwyn: Lyndaraxa = Mrs. Marshal: Benzaida = Mrs. Bowtel:—Spaniards—Ferdinand (King of Spain) = Littlewood: Duke of Arcos = Bell: Isabel (Queen of Spain) = Mrs. James:—The Moors are besieged in Granada—Almanzor, who is a stranger from Africa, performs prodigies of valour—he persists in his love for Almahide, notwithstanding that she is married to Boabdelin—at the conclusion, Boabdelin being killed, there is no longer any obstacle to the union of Almanzor and Almahide—Dryden in the preface to *Tyrannick Love* says—“the unities of time and place are more exactly kept, than I have since preserved them in the Conquest of Granada”—from these expressions Malone thinks it probable that the 2 parts of the Conquest of Granada were produced in the autumn of 1669, and the spring of 1670—he adds—“they were not entered on the stationers’ books till Feb. 1670–71, nor published till 1672”—the Conquest of Granada is one play in 2 parts—not 2 distinct plays—for this reason it is not improbable that the 2d part might be brought out on the night after the 1st part—they who had seen the 1st part would naturally be inclined to see the 2d—and they who had not seen the 1st, would not easily understand the 2d—it could hardly have been put off so long as Malone supposes—Nell Gwyn

was brought to bed on the 8th of May, and her appearance in any part of the spring must have disqualified her for acting *Almahide* with propriety.

The 2 parts of the *Conquest of Granada* are written in rhyme; they were very successful—Dr. Johnson says—“they are written with a seeming determination to glut the public with dramatic wonders; to exhibit in its highest elevation a theatrical meteor of incredible love and impossible valour, and to leave no room for a wilder flight to the extravagance of posterity. All the rays of romantick heat, whether amorous or warlike, glow in *Almanzor* by a kind of concentration. He is above all laws; he is exempt from all restraints; he ranges the world at will and governs wherever he appears. He fights without inquiring the cause, and loves in spite of the obligations of justice, of rejection by his mistress, and of prohibition from the dead. Yet the scenes are for the most part delightful; they exhibit a kind of illustrious depravity and majestic madness.”

Dr. Johnson's partiality to Dryden seems here to have warped his judgment—if any other person had written these two Tragedies, he would probably have spoken of them in a less favourable manner—Dryden himself in his preface to the *Spanish Fryar* acknowledges, that *Maximin* and *Almanzor* cry vengeance on him for their extravagance—and he elsewhere observes—“A play is an imitation of nature; we know we are deceived and we desire to be so, but no one was ever deceived, but with a probability of truth—nothing is truly sublime, but what is just and proper.”

These Tragedies however are never flat and dull— they have much bustle and incident, with many good lines—some passages are beneath the dignity of Tragedy—and others are absolute nonsense—

Lindaraxa says—

“ Two If’s, scarce make one Possibility”—
and again—

“ My heart to yours, but upon liking came.”

Almanzor, in the last scene of the 1st part, addresses a line to Boabdelin which is truly comic—but it must not be quoted—he says of the scarf which Almahide had given him—

“ And, if thou tak’st it after I am slain,
“ I’ll send my Ghost to fetch it back again.”

Boabdelin tells Almahide, after they are married, and he is become jealous of Almanzor—

————— “ You Wives still have one way ;
“ When e’er your husbands are oblig’d, you pay.”

Abdalla, when he is dying, says—

“ My soul is packing up, and just on wing.”

Almanzor says to Almahide—

“ If not a subject, then a Ghost I’ll be ;
“ And from a Ghost, you know, no place is free.

* * * * *

“ When in your lover’s arms you sleep at night,
“ I’ll glide in cold betwixt, and seize my right.”

When the Guards attack Almanzor, he exclaims—

————— “ Cut piece-meal in this cause,
 “ From every wound I should new vigour take :
 “ And every limb should new Almanzor’s make.”

Abdalla says of Almanzor—

“ Fate after him below with pain did move.”

Almanzor says—

“ Would heav’n had quite forgot me this one day,
 “ But Fate’s yet hot—
 “ I’ll make it take a bent another way.”

Boabdelin says to Almanzor—

“ Fate listens to your voice, and then decrees.”

The Duke of Buckingham in the Rehearsal is very severe on these plays—but his satire is not more severe than just.

Almanzor says—

“ Spite of myself, I’ll stay, fight, love, despair,
 “ And I can do all this, because I dare.”

Drawcansir—

“ I drink, I huff, I strut, look big and stare ;
 “ And all this I can do, because I dare.”

Alm. “ But I would give a crown in open day,
 “ And when the Spaniards their assault begin
 “ At once beat those without and those within.”

Draw. “ Others may boast a single man to kill,
 “ But I the blood of thousands daily spill.
 “ Let petty kings the names of parties know,
 “ Where’er I come, I slay both friend and foe.”

More might be cited, but it is unnecessary, as the short part of Drawcansir is palpably a burlesque on that of Almanzor—

Almahide says—

“ So two kind Turtles when a storm is nigh,
 “ Look up and see it gath’ring in the sky,
 “ Each calls his mate to shelter in the groves,
 “ Leaving in murmur their unfinish’d loves,
 “ Perch’d on some drooping branch they sit alone,
 “ And coo and hearken to each other’s moan”—

This is most happily imitated—

“ So boar and sow, when any storm is nigh,
 “ Snuff up, and smell it gath’ring in the sky,
 “ Boar beckons sow to trot in chesnut groves,
 “ And there consummate their unfinish’d loves,
 “ Pensive in mud they wallow all alone,
 “ And snort and gruntle to each other’s moan.”

Dryden in the 2d part has a wipe at the House of Commons, which was rather unfair, as they had granted Charles the 2d large supplies, notwithstanding that it was notorious that the pretences on which he asked for them were false, and that he had squandered very great sums on his Mistresses &c.

The Moorish King says—

“ See what the many headed beast demands,
 “ Curst is that King whose Honour’s in their
 “ hands.
 “ In Senates, either they too slowly grant,
 “ Or sawcily refuse to aid my want :
 “ And when their thrift has ruin’d me in war,
 “ They call their insolence my want of care.”

Dryden could speak a very different language, *if* the Song published in his poems, be really his—

“ The King shall pass his honest word
 “ The Chancellor make a speech,
 “ The pawn’d revenue sums afford,
 “ And then, come kiss my br—ch.”

The Prologue to the 1st part was spoken by Nell Gwyn in a broad-brim’d hat and waist-belt—

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

Nokes (in some play or Prologue) had appeared in an enormous hat which pleased the audience so much, as to help off a bad play merely by the effect of it—Dryden caused a hat to be made of the circumference of a coach wheel, and when Nell Gwyn appeared in that strange dress, the house was immediately in convulsions—the King wanted but little of being suffocated with laughter. (*Appendix to Downes.*)

Tartuffe, or the French Puritan—this C. is said in the title page to have been “ written in French by “ Moliere, and rendered into English, with much “ addition and advantage, by M. Medbourne servant “ to his Royal Highness”—in the dedication Medbourne says—“ how successful it has proved in the “ action, the advantages made by the actors, and “ the satisfaction received by so many audiences,

“have sufficiently proclaimed”—from the last 2 lines of the Prologue, it is clear that the play did not come out till after May—

“The Cobler swapp’d old shoes for plays *at Dover*,
 “And now he sings, the Monsieur’s new come
 “over.”

Moliere’s play has been 3 times adapted to the English stage—first by Medbourne—then by Cibber—see Non-Juror D. L. Dec. 6. 1717—and lastly by Bickerstaffe—see Hypocrite D. L. Nov. 17. 1768.

L. I. F. 1670.

In May, the King and the Court being at Dover, (as was mentioned before) they were extremely pleased with the Sullen Lovers and Sir Solomon—the French Court at this time wore laced coats, some scarlet, some blue, excessively short, with broad waistbelts—Nokes had one shorter than the French fashion to act Sir Arthur Addel in Sir Solomon—the Duke of Monmouth gave him his sword and belt from his side, and buckled it on himself, on purpose that he might ape the French—his appearance was so ridiculous, that at his first entrance he put the King and Court into an excessive laughter; and the French were much chagrined to see themselves aped by such a buffoon as Sir Arthur—Nokes kept the Duke’s sword to his dying day. (*Downes.*)

Downes mentions 3 plays by Betterton as acted at

L. I. F. before the company removed to the new Theatre.

1. Woman made a Justice—this C. is not printed—Mrs. Long acted the Justice charmingly—the other parts were well performed, and the play was repeated for 14 days together—the Prologue being spoken each day.

2. Amorous Widow, or Wanton Wife. Barnaby Brittle = Nokes : Lovemore = Betterton : Cunningham = Smith : Lady Laycock = Mrs. Betterton : Mrs. Brittle = Mrs. Long : she performed the part so well, that no one equalled her, except Mrs. Bracegirdle—(*Downes*)—this C. continued on the acting list for many years ; that part of it which is taken from George Dandin is very good, the other part of it is indifferent—Moliere's piece was acted for the 1st time in 1668—as it is only in 3 acts Betterton added an underplot—Lady Laycock, the Amorous Widow, is vastly “prone to an iteration of nuptials,” of which she gives broad hints both to Cunningham and Lovemore—her last resource is the Viscount Sans-Terre, but even with him she only experiences another disappointment—the Viscount is Merryman, Cunningham's Falconer, in disguise—Cunningham is in love with Philadelphia, and Lovemore has an intrigue with Mrs. Brittle—in the last scene, when Barnaby Brittle has shut his wife out of the house, and sent for her parents, Mrs. Brittle pretends to kill herself—Brittle enters with a light—she slips by him, gets into the house and locks the door—this stratagem comes originally from Boccace day 7. novel 4.

Waldron in his edition of Roscius Anglicanus omits the words—“Mrs. Brittle = Mrs. Long”—this

makes strange confusion, as it implies that Mrs. Bracegirdle acted the Widow, which we are sure she did not—besides the omission of a principal character is in itself of importance.

3. Unjust Judge, or Appius and Virginia. Virginius = Betterton: Appius = Harris: Virginia = Mrs. Betterton: this T. lasted 8 days successively, and was very frequently acted afterwards—(*Downes*)—it is only an alteration of Appius and Virginia, which was printed in 1654—Webster's T. cannot on the whole be called a good play, but there are several passages in it, superiour to any in the plays written by subsequent authors on the same subject—see Livy book 3. chap. 44.

The precise year, in which each of Betterton's 3 plays came out, cannot be ascertained—the point however is not very material, as at this part of the history of the stage, it would be difficult, or rather impossible, to state the time at which every play came out with any degree of exactness—Downes has certainly not arranged the plays in strict chronological order—he rarely states the *exact* time of their representation; and he is sometimes so vague in his expressions, that no stress can be laid on what he says—yet as he is probably right in most cases, he has been followed, when no reason has appeared to the contrary—in many instances there is nothing to guide one, but the date of publication; and all that one learns from that date with *certainty*, is, that the play had, wholly or in part, lost its attraction on the stage, and was therefore committed to the press—the time that intervened between the representation and publication varied according to circumstances—Tyran-

nick Love came out at Easter 1669, and was entered in the stationers' books the July following—the Duke of Buckingham's alteration of the Chances came out in Feb. 1667—but was not printed till 1682.

Malone, when he was writing his life of Dryden, took the pains to examine the stationers' books, in order to ascertain when each of Dryden's plays had been entered in them—it was extremely absurd in him not to transcribe the entry of all the plays printed at that time, as with very little additional trouble to himself, he might have given us much useful information.

Many plays in the titlepage state the date of their being licensed for printing; which is a much better guide than the date of publication—not merely because the publication was sometimes delayed, but because the month as well as the year of the license is stated—the first edition of a play is not always to be met with—and in the second, the date of the license is frequently omitted.

Even in modern times, when plays are generally published soon after they are acted, it would be impossible to class them exactly according to the time of their representation, without the assistance of the play bills, or of some magazine containing a monthly list of the plays which had been acted.

Humourists—this is a good C. by Shadwell—it is printed without the names of the performers—the scene lies in London in 1670—in the course of which year it was no doubt produced—Crazy is the best character—there is more said in this play about a certain disorder than in any other—Crazy is so called from the crazy state of his health—the Editors of the

B. D., by a strange mistake, represent this play as acted at D. L.

Downes says—"about the year 1670, Mrs. Aldridge, afterwards Mrs. Lee, afterwards Lady Slingsby; also Mrs. Leigh, wife of Anthony Leigh, Mr. Crosby and Mrs. Johnson were entertained in the Duke's house."

Mrs. Lee is sometimes called Mrs. Mary Lee, and once or twice Mrs. Leigh—it is sufficiently clear that Mrs. Leigh was in the Duke's Company before Anthony Leigh joined it—Downes does not tell us what her maiden name was—she was perhaps Mrs. Dixon, and the daughter of Dixon, who had been one of Rhodes' Company—Mrs. Dixon's name appears for the last time in the first play acted at Dorset Garden—Mrs. Leigh's name appears in the second play acted at that theatre—this play however was not printed till 1672; and in that year Anthony Leigh had joined the Duke's Company.

T. R. 1671.

Roman Empress. Valentius (the Roman Emperor) = Major Mohun: Florus (his son, but supposed to be the son of Arsenius) = Kynaston: Honorius = Bell: Hostilius (Tyrant of Rome) = Watson: Arsenius = Cartwright: Fulvia (the Roman Empress) = Young Mrs. Marshal: Aurelia = Mrs. Boutell: Sophronia = Mrs. Corey:—this T. came out in the Va-

cation—the scene lies on the banks of the Tiber—Valentius is besieging Hostilius in Rome—War however has but little to do with this play—some parts of it are bad—others are good—particularly those taken from Euripides and Lucretius—Honorius is an Epicurean, on the principles really professed by Epicurus, and not on those which are sometimes attributed to him—this character seems to be new, and not to have been copied by any subsequent writer—Joyner, by the advice of his friends, disguised the names—but by Valentius he meant Constantine the Great—the tyrant, whom Constantine besieged in Rome, was Maxentius—see Gibbon chap. 14.

This is the only play in which the Younger Mrs. Marshal is expressly mentioned—it is not improbable that she might act some of the less important parts to which the name of Mrs. Marshal stands—she was perhaps the actress whom we find at D. G. in 1676 as acting Maria in the Fond Husband.

Generous Enemies, or the Ridiculous Lovers. (licensed Aug. 30 1671) Don Bertran = Cartwright: Don Alvarez = Major Mohun: Flaminio = Kynaston: Robotzy = Wintershall: Jaccinta = Mrs. Marshal: Semena = Mrs. Bowtell:—this is an indifferent C. by Corye—the 2d title of it should have been in the singular number, as Bertran is the only lover who is ridiculous—he is by far the best character in the play—the scene lies at Seville.

The Rehearsal, begun in 1663, and ready for representation before the plague in 1665, came out this year on the 7th of December—(*Malone*)—Villiers Duke of Buckingham is said to have written it with the assistance of Butler the author of Hudibras,

Martin Clifford of the Charter-house, and Dr. Sprat—Dr. Johnson observes—“ Dryden and his friends
 “ laughed at the length of time, and the number of
 “ hands employed upon this performance ; in which,
 “ tho’ by some artifice of action it yet keeps posses-
 “ sion of the stage, it is not possible to find any
 “ thing, that might not have been written without so
 “ long delay, or a confederacy so numerous.”

But whatever excellence this piece might possess originally, it is become obsolete, few persons being acquainted with the Tragedies it was designed to ridicule—the admirable Simile of the Boar and Sow will however be always read with pleasure.

The Prologue is very good—

“ We might well call this short mock-play of ours,
 “ A Posy made of weeds, instead of flowers ;
 “ Yet such have been presented to your noses,
 “ And there are such, I fear, who thought them
 “ roses.
 “ Would some of them were here, to see this
 “ night
 “ What stuff it is, in which they took delight!”

It concludes with saying, that if the burlesque Tragedy should produce the desired effect, John Lacy will boast that he had reformed the stage.

The Epilogue concludes with—

“ May this prodigious way of writing cease ;
 “ Let’s have, at least once in our lives, a time,
 “ When we may hear some reason, not all rhyme.
 “ We have these ten years felt its influence ;
 “ Pray let this prove a year of prose and sense.”

Much of the success, which the Rehearsal met with, was, doubtless, owing to the mimicry employed—Dryden's dress and manner, and usual expressions, were all minutely copied, and the Duke of Buckingham took incredible pains in teaching Lacy to speak some passages in the part of Bayes—in these he probably imitated Dryden's mode of recitation, which was by no means excellent. (*Malone.*)

It is said that this Satirical Farce was originally intended against Davenant—and likewise that Sir Robert Howard was once meant—the design was probably to ridicule the reigning poet, whoever he might be—there is still one passage which seems to relate to Davenant—Bayes hurts his nose and comes in with brown paper applied to the bruise—how this affected Dryden does not appear—Davenant's nose had suffered such diminution by mishaps among the women, that a patch upon that part evidently denoted him—(*Dr. Johnson*)—one of the characters in *Albovine* says—“shortly you'll see him wear a
“curtain 'fore his nose, that's now the newest fashion
“that came from Paris”—when Davenant wrote this, he probably did not think it would be his own case.

Sir John Suckling in his *Session of the Poets* says—

“Will D'Avenant asham'd of a foolish mischance,
“That he had got lately travelling in France,
“Modestly hop'd the handsomeness of 's Muse
“Might any deformity about him excuse.”

—and—

“ Surely the company would have been content,
 “ If they could have found any precedent,
 “ But in all their records in verse and in prose,
 “ There was not one Laureat *without a nose.*”

As Davenant was one day walking through the Meuse, a woman followed him asking for charity and repeatedly saying “ Heaven bless your eye-sight ”— he had the curiosity to ask her what she meant by that wish—“ Why Sir,” says she, “ if you should lose “ your eye-sight, you have no nose to put your spectacles on.”

Another time as Sir William was passing a fishmonger’s stall, the boy in watering his fish besprinkled him—of which he complained to the master, who in consequence was going to correct the boy—when he cried out, it was very hard he should be corrected for his cleanliness, “ the Gentleman blew “ his nose on my fish, and I was washing it off— “ that’s all”—Davenant was so pleased with the jest, that he gave the boy a piece of money, and went away delighted. (*Chetwood.*)

Dr. Johnson has observed that the Rehearsal is represented as ridiculing passages in plays, which were not published till after the Rehearsal—“ these “ contradictions ” (says he) “ show how rashly satire “ is applied”—Dr. Johnson was not aware, that some of these plays, though not published till after the Rehearsal, were yet acted before it—and that alterations and additions were made to the Rehearsal after its original publication.

Act 1. When Bayes, Johnson and Smith are

come to the playhouse, Bayes sends the actors off to get ready, and then tells his friends a good story about a certain French word, adding that he is in keeping—this takes up about a page, not one syllable of which is in the first edition.

Act 2. Before the two kings enter, Bayes relates his mode of preparation for writing—this is about another new page—the Gentleman Usher and Physician have a new page—the observation on Shirley's part is new.

Act 3. A Song is added with some little dialogue, and particularly the cuts on Dryden's *Assignment*, which fill up near a page.

Acts 4 and 5. After the coffin is opened a new dance is introduced—some few lines are added at different places—but the additions made to the first edition are slight—very little or no alteration was made in Bayes' play after the first representation, but material alterations must have been made between 1665 and 1671.

Malone observes—"Dryden made no reply to the *Rehearsal*, for which he assigned his reasons in *the dedication of Juvenal*"—the reasons which Dryden assigns are futile—his true reason probably was, that in 1671 the Duke of Buckingham was a favourite at Court—when Dryden did attack the Duke, he knew that he should please the King by so doing—Malone adds—"whatever might have been *the success of the Rehearsal*, it did not for some years banish rhyme from the stage, several heroick tragedies have been acted between 1672 and 1677"—plays in rhyme were not totally banished from the stage till after 1706.

In a dramatic point of view, the Duke of Buckingham's reputation is considerable, both as an author and a critic—he saw the absurdity of most of the Tragedies which were acted in his time, and pointed his satire at them, while they were quite in fashion—Dr. Johnson says, that Dryden and his friends laughed at the length of time employed upon the Rehearsal—but that play was ready for representation in May 1665, tho' not begun till 1663—it was laid aside, as the theatre was shut up on account of the plague—and not brought out till 1671—yet it does not follow that the Duke bestowed much of the intermediate time upon it—it is more likely that he did not revise it, till within some few months of the representation—men of pleasure, like the Duke, generally write by fits and starts.

The Duke of Buckingham was sometimes very happy in his expressions—speaking of Charles the 2d and his brother, he said—“the King could see things, if he would—the Duke would see things, if he could”—Instead of cursing a dog that had bitten him, he wished him married and settled in the country.

Malone says—“He was reckoned the most accomplished man of the age, in riding, dancing, and fencing—when he came into the presence-chamber, it was impossible for any one not to follow him with his eye, he moved so gracefully—of his ready wit, the following is an instance—in one of Dryden's plays, there was this line, which the actress endeavoured to speak in as moving and affecting a tone as she could—

‘My wound is great—because it is so small’

“ And then she paused and looked very distressed—
 “ the Duke, who was in one of the boxes, rose im-
 “ mediately from his seat, and added in a loud ridi-
 “ culing voice—

‘ Then ’twould be greater, were it none at all.’

“ Which had such an effect on the audience, who
 “ before were not well pleased with the play, that
 “ they hissed the poor woman off the stage, and
 “ would never bear her appearance in the rest of her
 “ parts—as this was only the second night that the
 “ play was performed, Dryden lost his benefit night.”

This is a very good story—as far as the Duke is concerned it has every appearance of being true—but it is not likely that the audience should show a lasting displeasure to an actress for having spoken a foolish line in a foolish manner—we should have been much obliged to Malone, if he had told us the name of the play and the name of the actress—some of Dryden’s plays were unsuccessful, but it is by no means clear that he ever lost his benefit night—in the 3d act of the Rival Ladies, Julia is slightly wounded—her situation is such, that it is not improbable that she might have originally spoken the unfortunate line—her brother says of her—

————— “ her hurt’s so small
 “ ’Twill scarce disturb the ceremony.”

That is the marriage, to which he was forcing Julia much against her will.

The Duke’s parliamentary conduct at one time did him credit; and Baxter said of him, that he

had sounder principles of humanity than the rest of the Court. (*Neale's History of the Puritans.*)

The Miser seems to have come out after the Rehearsal—it is a pretty good C.—there are no performers' names to the D. P.—Shadwell founded his play on the Miser of Moliere—but as the French piece had too little action for an English theatre, he added above 8 new characters—the Miser was the last play acted at T. R. before that theatre was burnt.

L. I. F. 1671.

Women's Conquest. Tysannes = Harris: Foscaris = Smith: Bassanes = Young: Andrages = Crosby: Toxaris = Sandford: Parisatis = Mrs. Betterton: Mandana = Mrs. Long: Statyra = Mrs. Johnson: Clarina = Mrs. Shadwell: Melvissa = Mrs. Dixon: Daranthe = Mrs. Lee:—acted 6 times—this T. C. was written by Edward Howard—the scene lies in Scythia—the serious part of the plot is romantic and absurd to the last degree—the improprieties, which occur in the language, are innumerable—the comic scenes are good—a law exists that any man may divorce his wife at pleasure—Foscaris, having divorced his wife Clarina, from caprice, falls in love with her, and is re-united to her—Melvissa manages her husband Andrages with so much skill, that he has no inclination to avail himself of the law, tho' she seems to provoke him to it—Mrs. Inchbald, in Every one

has his Fault, has borrowed the outlines of Sir Robert Ramble—Miss Wooburn—Placid and his wife, from this piece—the very judicious use she has made of a play which could never be revived, would have done her great credit, if she had not attempted to conceal her plagiarism.

Town-Shifts, or the Suburb-Justice. Lovewell = Cademan: Leftwell = Angel: Justice Frump = Sandford: Goody Fells = Mrs. Norris: Leticia = Mrs. Lee: Fickle = Mrs. Long: Betty = Mrs. Dixon:—this C. is attributed to Revet—it has no particular fault, but the plot is slight, and the dialogue insipid—it was licensed May 2 1671—and had perhaps been acted at the Nursery in the preceding Lent.

Amorous Prince, or the Curious Husband—this is a pretty good C. by Mrs. Behn—it is printed without the names of the performers—one part of the plot is borrowed from the novel of the Curious Impertinent in Don Quixote—in the other part of the plot, Frederick, the Amorous Prince, debauches Cloris under a promise of marriage—the scene lies at Florence.

Juliana, or the Princess of Poland. Ladislaus = Betterton: Demetrius = Young: Cardinal = Harris: Sharnofsky = Smith: Cassonofsky = Sandford: Landlord = Angel: Juliana = Mrs. Betterton: Paulina = Mrs. Long:—this T. C. was written by Crown—the scene lies at Warsaw at the time of the election of a King—it is on the whole a poor play—the plot is confused, and the language frequently bad—the Landlord is a good comic character—Crown says his piece came out just before the Dog days—it was licensed Sep. 8 1671.

Downes says—"The Man's the Master was the last new play acted at L. I. F., yet there were sundry others done there, from 1662 till the time they left that house : as Love's Kingdom by Flecknoe, the Royal Shepherdess by Shadwell, Two Fools well met by *Lodwick* Carlile, the Coffee-House by Sincerf, All Plot or the Disguises by Stroude : all which expired the third day, save the Royal Shepherdess, which lived six."

The Fortune Hunters, or Two Fools well met by *James* Carlile was printed in 1689, and does not seem to have been acted before that time—the Editor of the lives of the English Poets in 1698 says it was written by Carlile the actor—but Carlile the actor could not possibly have written a play acted at L. I. F.

The Man's the Master was probably the last play acted at L. I. F.—but it certainly was not the last *new* play brought out at that theatre.

All Plot seems not to have been printed.

DORSET GARDEN 1671.

A new Theatre for the Duke's company was finished this year—it was situated in Salisbury Court Fleet Street, and was perhaps built on the site of the old one which stood there before the civil wars—this spot, Chetwood says, had been part of the Earl of Dorset's Garden in Queen Elizabeth's time—the new Theatre appears to have been built near the place

which is now called Salisbury Square—the situation of it is alluded to in the Prologue to the Gentleman Dancing Master—

“ Our author (like us) finding ’twou’d scarce do,
 “ At t’other end o’ th’ town, is come to you ;
 “ And since ’tis his last tryal, has the wit
 “ To throw himself on a substantial Pit ;
 “ Where needy Wit, or Critick dare not come,
 “ Lest neighbour i’ the cloak with looks so grum,
 “ Shou’d prove a Dun ;
 “ Where Punk in visor dare not rant and tear,
 “ To put us out, since Bridewell is so near.”

The new Theatre in Dorset Garden seems to have been built by subscription, and at an unusual expense—the subscribers were called *Adventurers*—it appears to have been larger not only than L. I. F., but than the new Theatre built for the King’s company in 1674—it was opened with an occasional Prologue by Sir George Etherege—the *Adventurers* are said to be in a greater fright about the success of the theatre than ever poet was about the success of his play.

Settle’s *Empress of Morocco* was published in 1673 with prints, one of which represented the outside, and another the inside of this Theatre—these prints were re-published in 1809, but the inside print was at that time said to represent L. I. F.—this is evidently a mistake of the modern publisher—Settle doubtless meant to give a representation of the Theatre in which his play was acted—besides the Proscenium, or Frontispiece, is so handsome, that it must have been that of Dorset Garden.

After the union of the two companies in 1682, they

still performed occasionally at D. G.—operas, and other plays which required a good deal of stage-room, were usually brought out at that theatre—this continued to be the case after the secession of Betterton and his friends in 1695—but in 1699 D. G. was let to the strong Kentish man—see Tom Brown's letter in 1699—Joe Haines in the Prologue to the *Constant Couple* says—

“ Ah, friends! poor Dorset Garden house is gone;
 “ Our merry meetings there are all undone:
 “ Quite lost to us, sure for some strange misdeeds,
 “ That strong dog Sampson's pull'd it o'er our heads.”

Dorset Garden was again in the possession of the actors on April 30 1703—on the 13th of May in the same year, it is said in the bills (see D. L.) that Dorset Garden is fitting up for an opera, and will be ready in June—at the bottom of the bill for Nov. 27 1704, D. G. is said to be repaired from the damage done by the late great winds—on the 6th of Dec., the Company intended to have acted at D. G., but deferred the performance on account of the bad weather—they acted at D. G. from the 23d of Oct. 1706 to the 28th—this seems to be the last mention of Dorset Garden theatre.

In 1671 the Duke's company were under the management of Lady Davenant, (her son Mr. Charles Davenant acting for her) Betterton, and Harris—they removed from L. I. F. and opened their new Theatre Nov. 9th with *Sir Martin Marrall*, which was repeated 3 days together, with a full audience each day, notwithstanding it had been acted 30 times before at L. I. F., and above 4 times at Court.

The Comical Revenge was next acted for 2 days together to a full audience. (*Downes.*)

Charles the 8th, or the Invasion of Naples by the French—this was the first new play brought out at this theatre—Charles, King of France = Batterton : Ferdinand = Harris : Prince of Salerne = Smith : Alphonso = Metbourne : Trivultio = Sandford : Ascanio = Young : Ghost = Cademan : Isabella = Mrs. Batterton : Julia = Mrs. Dixon : Cornelia = Mrs. Slaughter : Irene = Mrs. Shadwell :—Downes says, this T. was acted 6 days together, and now and then afterwards—it is founded on history, but most of the incidents have the appearance of being fiction—the play is written in rhyme—the language is frequently unnatural—and the conduct of the principal characters romantic—one of them says—

“ Whilst sporting waves smil’d on the rising sun.”

Lord Rochester observed—

“ *Waves smiling on the Sun!* I’m sure that’s new,
“ And ’twas well thought on, give the Devil his
due.” (*Langbaine.*)

In this T. Crown begins his career of loyalty.

“ But make him know it is a safer thing,
“ To blaspheme heav’n than to depose a King.
* * * * *
“ Subjects or kingdoms are but trifling things,
“ When laid together in the scale with Kings.”

This play is dedicated to John Earl of Rochester, one of the Gentlemen of his Majesty’s bedchamber—Gibbon observes—“ Augustus, or Trajan, would have

“ blushed at employing the meanest of the Romans
 “ in those menial offices, which in the household and
 “ bedchamber of a limited monarch, are so eagerly
 “ solicited by the proudest nobles of Britain.”

Citizen turn'd Gentleman, or Mamamouchi. Old
 Jorden = Nokes : Sir Simon Softhead = Underhill :
 Trickmore = Harris : Cureal = Sandford : Cleverwit
 = Crosby : Young Jorden = Cademan : French Mas-
 ter = Angel : Lucia = Mrs. Bitterton : Betty Trick-
 more = Mrs. Leigh : Marina = Mrs. Burroughs :—this
 play is taken by Ravenscroft from Moliere's Monsieur
 De Pourceaugnac, and his Citizen turned Gentle-
 man.

Mons. de Pourceaugnac was acted at Paris in
 Nov. 1669—it is a very good Farce in 3 acts—Eras-
 tus and Julia are mutually in love—her father,
 Orontes, had promised her to Mons. de Pourceaug-
 nac—Erastus engages Sbrigani, a man of intrigue,
 to assist in breaking off the match—as Pourceaugnac
 is going to the house of his intended father in law,
 Sbrigani waylays him, and scrapes an acquaintance
 with him—Erastus affects to be an old friend of
 Pourceaugnac, and insists that he should take up
 his abode with him—Erastus puts Pourceaugnac
 under the care of an apothecary and two physicians,
 under the pretence that he is mad—they consult
 about the case, and attempt to give him a glister—
 he forces his way out of the house—Sbrigani, dressed
 as a Flemish merchant, tells Orontes that Pour-
 ceaugnac is in debt, and had assigned to his creditors
 the portion he was to receive with Julia—Sbrigani
 next tells Pourceaugnac that Julia is a woman of a light
 character—when Orontes and Pourceaugnac meet,

they quarrel—Julia pretends to fall in love with Pourceaugnac—Two women attack him, as being each of them married to him—they bring in several children whom they say they have had by him—Sbrigani recommends Pourceaugnac to two Counsellors, who tell him that the laws decree hanging as the punishment for polygamy—Pourceaugnac is so frightened, that he attempts to get off in woman's clothes—an officer of the police seizes him—Pourceaugnac bribes the officer to connive at his escape—Sbrigani tells Orontes that Julia is so mad for the love of Pourceaugnac, that she has run away with him—Erastus enters with Julia whom he pretends to have taken by force from Pourceaugnac—Orontes is so pleased that he gives his daughter to Erastus.

Citizen turned Gentleman was acted at Paris in 1670—Jordain, who is by birth a Citizen, turns Gentleman—in order to qualify himself for his new situation, he entertains a Dancing, Music, Fencing, and Philosophy Master—Cleontes and Jordain's daughter are mutually in love—Jordain is made to believe that the son of the Great Turk wants to marry his daughter—and that he means to raise Jordain to the dignity of a Mamamouchi, which is the same as that of a Paladine—Cleontes enters as the son of the Great Turk—the Mufti &c. makes Jordain a Mamamouchi—Jordain insists that his daughter should marry the supposed Turk—this is a laughable Farce—but the plot is too simple for five acts—Moliere should have written it in three.

Ravenscroft is in general a dexterous plagiarist—in this instance he has rather failed—Moliere's two pieces appear to disadvantage by being jumbled toge-

ther—Ravenscroft has however produced a pretty good Farce in 5 acts—Downes says—“this play was “looked upon by the critics as a foolish one, yet it “was acted 9 days together with a full house—Nokes “in old Jorden pleased the King and Court better “than in any character, except Sir Martin Marr-all.”

Downes says that Haines acted the French Tutor in this play, adding that Haines, having affronted Hart, was discharged by him, and joined the Duke’s company—as Angel’s name stands to the part in the first edition of Mamamouchi, and as Haines spoke the Prologue to *Assigination* at the Theatre Royal, in which Mamamouchi is severely handled, it appears at first that Downes must have made a mistake—he may however be quite correct, and the cast of Mr. Anthony is a strong argument of his being so—no time can be assigned so probable for Haines to have acted in a play with Angel, Mrs. Long and Mrs. Jennings, as the precise time which Downes mentions—Mrs. Jennings left the stage in 1673 at the latest—the names of Angel and Mrs. Long do not appear after that year—the supposition that Haines was in the Duke’s company for some few months only, will solve the difficulty—he might have come to D. G. about Christmas 1671—have acted in Mamamouchi and Mr. Anthony—and have left D. G. before the close of the season—Angel might have succeeded to the part of the French Master before Aug. 9 1672, when Mamamouchi was licensed for printing—Haines might have danced in the Rehearsal originally, and yet have acted in Mamamouchi—or he might not have danced in the Rehearsal originally, and yet have danced in it, before it was entered on

the stationers' books in June 1672—as Haines' name does not appear in any play acted by the Duke's company, except Mr. Anthony, it is sufficiently clear that he was not at D. G. for more than a short time—from the plays acted by the King's company it is certain, that if Haines joined the Duke's company as Downes says, the quarrel between Haines and Hart could not have been of any long continuance.

In the Prologue to the Rival Kings in 1677 it is said—

“ Jo Haines himself that shew'd us this dog trick,
“ Has left us all, of our displeasure sick.”

These lines seem at first to point out the time at which Haines left the T. R.—but it must be remembered that the Rival Kings was acted by the young company—it is consequently more probable that the Prologue should refer to some quarrel between them and Haines, than to the quarrel between him and Hart—Mr. Anthony could not possibly have come out so late as 1677.

Mr. Anthony—Mr. Anthony = Nokes : Cudden = Angel : Pedagog = Underhill : Art = Batterton : Plot = Haines : Sir Timothy = *** : Trick = Samford : Mrs. Nell = Mrs. Long : Mrs. Philadelphia = Mrs. Jennings : Mrs. Isabella = Mrs. Batterton : Mrs. Nan = Mrs. *** : Sir Timothy's Lady = Mrs. *** : Goody Winifred = Mr. (probably Mrs.) Norris :—Sandford's name stands to a small part—seemingly by mistake—in all probability he played Sir Timothy—Mrs. Nell is in the play generally called Mrs. Betty—Mr. Anthony was not printed till 1690—this accounts for the imperfect state in which we have the cast—such

however as it is, it makes us nearly certain that the play came out in the season of 1671–1672—in the latter end of 1672 Haines had certainly returned to the King's company—Mr. Anthony is a tolerably good C. by the Earl of Orrery—Sir Timothy wants to marry his wards, Mrs. Philadelphia and Mrs. Isabella, to his son Mr. Anthony and his nephew Cudden, who are two great fools—in the 3d act Mr. Anthony and Cudden have a ludicrous duel, the former being armed with a bow and arrows, and the latter with two cudgels—Downes, by mistake, says Cudden has a blunderbuss—in the 4th act Mr. Anthony and Cudden are robbed, and stript to their shirts by three men whom they had mistaken for fiddlers—in the last scene Sir Timothy gets into Mrs. Betty's bedchamber, and begins to be rude to her—he is discovered, and obliged to consent that his wards should be at their own disposal, and that Mr. Anthony and Cudden should marry Mrs. Betty and Mrs. Nan, his Lady's nieces—Mrs. Philadelphia and Mrs. Isabella marry Art and Plot—this play is supposed to take place at the time when Oliver Cromwell was Protector—Pedagog in the 1st act says—“ I charge you in the Protector's name ” &c.—in the last scene, after Sir Timothy is discovered, his Lady says—“ Run, Winifred, and call the three “ Chastizers of the Parish—let them worry him ”—Winifred returns soon after and tells her Lady—“ Oh, Madam, by the happiest chance in the world, “ I met in the street, just at the door, the three “ Chastizers of the Parish, newly risen from sitting “ in judgment on a young fornicator, who they have

“ handled without mittings, and therefore will feague
 “ an old adulterer”—the three Chastizers turn out
 to be Mr. Anthony, Cudden and Pedagog in disguise
 —Lord Orrery has probably here given a faithful
 representation of the manners of the Puritans—it
 appears from Burnet, that his Lordship was in Lon-
 don during part of the time when Cromwell was
 Protector—the Puritans, after they gained an ascen-
 dency in Parliament, seem to have passed “ some
 “ Act against fornication ” &c—In the Parson’s Wed-
 ding, Jolly says—“ A whore drest in verse and set
 “ speeches, tempts me no more to that sweet sin,
 “ than the *Statute of Whipping* can keep me from
 “ it”—the Parson is carried before a *Justice* on a
 charge of having committed adultery—In the City
 Heiress, Sir Timothy says—“ Well fare, I say, the
 “ days of old Oliver; he by a wholesome *Act* made it
 “ death to boast; so that then a man might whore
 “ his heart out, and nobody the wiser”—In the
 Roundheads, Lady Makeshift petitions that the *Act*
 against Fornication and Adultery may be repealed—
 this act is said to have been passed on the 24th of
 June, but the year is not specified—the petition is
 said to be signed by many thousand women.

Downes, after mentioning Henry the 5th in 1667,
 adds—“ After this my Lord Orrery writ 2 Come-
 “ dies; the first called Guzman, the other Mr. An-
 “ thony; Guzman took very well, the other but
 “ indifferent”—Waldron has printed this in a man-
 ner that is highly disgraceful to him; but by the
 assistance of a friend he corrected the passage in
 a note.

Guzman—from what Downes says it is sufficiently

clear that Guzman was acted between 1667 and 1672—the precise year cannot be determined—it was not printed till 1693—and then without the cast, and without the Prologue and Epilogue—it is far from a bad play, but it might be greatly improved by being shortened.

Lord Orrery was evidently not deficient in abilities—he seems to have possessed great copiousness of diction—he is sometimes pathetic, and always easy—but his Tragedies are written in rhyme, and with all the extravagant notions of Love and Honour, which prevailed in his time.

Charles the 2d in Sep. 1660 made Lord Broghill Earl of Orrery—his Lordship in return introduced such sentiments into his plays as he knew would be most agreeable to his Majesty—thus in Henry the 5th—

“ No King can make a forfeit of his crown.”

In Tryphon—

“ We ought when Heav’n’s Vicegerent does a
“ crime,

“ To leave to Heav’n the right to punish him.

“ Those who for wrongs their Monarch’s murder
“ act,

“ Worse sins than they can punish, they con-
“ tract.”

In Herod the Great—Herod says—

“ ’Tis harder, when Kings are not absolute.

“ He of a throne should be unworthy held,

“ Who to his will makes not his subjects yield.”

The Earl of Orrery died in 1679—Dodsley published his works in 1739.

T. R. 1672.

The King's Company acted at L. I. F.

The Theatre Royal was burnt in January 1671-2—the King's Company in this distress removed to L. I. F., which had been vacant since Nov. last—they opened on February 26 1671-2—the play was *Wit without Money*—Mohun acted *Valentine*. (*Malone and Langbaine.*)

Dryden wrote a Prologue for the first performance.

“ From that hard climate we must wait for bread,
 “ Whence e'en the natives, forc'd by hunger,
 “ fled.

“ Our stage does human chance present to view,
 “ But ne'er before was seen so sadly true :
 “ You are chang'd too, and your pretence to see
 “ Is but a nobler name for charity.”

Wit without Money is one of Beaumont and Fletcher's best plays.

Arviragus and Philicia was revived with a Prologue, written by Dryden and spoken by Hart—the first 4 lines of it show that this revival took place during the time that the King's Company acted at L. I. F.

“ With sickly actors and an old house too,
 “ We’re match’d with glorious theatres and new,
 “ And with our alehouse scenes, and cloaths
 “ bare worn,
 “ Can neither raise old plays, nor new adorn.”

Arviragus and Philicia was written by Lodowick Carlell in 2 parts—these plays have on the whole considerable merit—but the plot is romantic—it is probably taken from some monkish historian, as Carlell in the Epilogue to the 1st part says—

“ Our author found it so, for having *read*
 “ Thus far the story &c.”

Arviragus the Prince of Pickland and Philicia the Princess of the Saxons are mutually in love—Cartandes the Queen of the Danes is an important character in the second part—Langbaine in his account of Arviragus and Philicia says—“ several of our historians speak of this illustrious prince, they all agree that he lived in the time of Claudius Cæsar”—both the Editors of the B. D. repeat what Langbaine says—if any one of them had read these plays, he would have seen that the actions represented in them, could not possibly have taken place in the time of Claudius Cæsar.

Marriage A-la-Mode—Tragic characters—Leonidas = Kynaston : Polydamas = Wintershall : Hermogenes = Cartwright : Argaleon = Lydall : Eubulus = Watson : Palmyra = Mrs. Cox : Amalthea = Mrs. James—Comic characters—Palamede = Hart : Rhodophil = Mohun : Melantha = Mrs. Bowtell : Doralice = Mrs. Marshall : Philotis = Mrs. Reeve :—Downes

says that Burt acted Palamede—this T. C. consists of two distinct plots awkwardly united—the serious scenes are bad—the comic scenes are excellent—in the 4th act there is a song which is remarkably indecent, but very well written—the Prologue is very good.

Love in a Wood, or St. James' Park. Ranger (in love with Lydia) = Hart : Dapperwit = Mohun : Alderman Gripe = Lacy : Sir Simon Addleplot = Wintersell : Valentine (in love with Christina) = Kinaston : Vincent = Bell : Lady Flippant = Mrs. Knepp : Christina = Mrs. Boutel : Lydia (in love with Ranger) = Mrs. Betty Cox : Mrs. Joyner = Mrs. Cory : Mrs. Crossbite = Mrs. Rutter : Lucy (her daughter—a jilt) = Mrs. Betty Slade : Martha (Gripe's daughter) = Mrs. Farlowe :—Ranger follows Lydia from the Park in the dusk of the evening—Lydia comes to Christina's lodgings, and particularly requests her to see Ranger, and pretend that she was the person whom he had followed—Ranger goes from Christina's to Vincent's to inquire who the lady, that he had seen, is—Valentine overhears their conversation, and becomes jealous—much confusion about the two ladies ensues—this gives the first title to the play—at the conclusion Ranger and Valentine marry Lydia and Christina—Gripe and Mrs. Joyner are great pretenders to sanctity—he employs her to procure Lucy for him—she joins with Mrs. Crossbite and Lucy in a plot against Gripe—Lucy pretends that he has ravished her, and Gripe is swindled out of £500—Lady Flippant rails against matrimony, but is in reality very desirous of a husband, or a gallant—this is a very good C.—it was printed in 1672, and it is

pretty clear that it was not brought out till after the King's Company had removed to L. I. F.—Lady Flippant asks Gripe to set her down near the playhouse—Gripe replies—“The playhouse! do you think I will be seen near the playhouse?”—*Lady Flippant*—“You shall set me down in *Lincolns Inn Fields* then”—the word “wretch,” as a term of pity or affection, occurs 3 or 4 times, just in the same sense, in which Othello says of Desdemona—“excellent wretch”—Wycherley has dedicated his play to the Duchess of Cleveland—Granger tells us that she began her acquaintance with Wycherley by calling him “a son of a whore”—this she meant as a compliment, and as such it was understood by him—Lady Flippant in the first act of this play sings a song in dispraise of matrimony—it concludes thus—

“ *Great wits and great braves*

“ *Have always a punk to their mother.*”

Assignment, or Love in a Nunnery. Aurelian = Hart : Benito (his servant) = Haynes : Duke of Mantoua = Mohun : Prince Frederick (his son) = Kynaston : Camillo = Burt : Ascanio (page to the Prince) = Mrs. Reeve : Mario = Cartwright : Lucretia (a probationary nun) = Mrs. Marshal : Laura and Violetta (sisters, and nieces to Mario) = Mrs. Bowtel and Mrs. Cox : Hippolita (a nun) = Mrs. Knep : Sophronia (abbess of the nunnery) = Mrs. James :—scene Rome—Dryden, in the dedication, tells us that this C. succeeded ill in the representation, against the opinion of many of the best judges—there are 2 or 3 dull scenes in blank verse, but on the whole this play has great merit, particularly in the character of

Benito—Dryden seems to have written the part purposely for Haynes—Benito, instead of promoting his master's schemes, is a very Marplot, but without designing to be so—in the 4th act, the Duke comes into his son's dressing room—two masking habits lie in a chair—Frederick has a particular reason for wishing his father not to see them—he throws himself into the chair, and pretends to be taken very ill—his father runs to call for assistance, and Ascanio carries away the dresses—the Duke of Buckingham, in the *second* edition of the Rehearsal, introduces a sneer at this stage trick, which is certainly not a bad one—his Grace makes Bayes say—“ I once set off a “ scene beyond expectation, only with a petticoat and “ the belly ach”—lucky would it have been for Dryden, if he had given the Duke's satirical talents no greater handle against him, than he has done in the scene alluded to.

The Epilogue concludes with—

“ His Nuns are good which on the stage are shown,
“ And sure behind our scenes you'll look for none.”

This C. was entered at stationers' hall March 18 1672-3—and probably acted the latter end of this year.

D. G. 1672.

Gentleman Dancing Master. Mr. Formal, or Don Diego, is a Spanish Merchant, who had resided so

long in Spain, that he had adopted the manners of that nation—Mr. Paris, or Monsieur De Paris had been some few months in France, and had returned completely an English Monsieur—Gerrard and Hippolita are mutually in love—Formal and his sister Mrs. Caution surprise them together—Gerrard, at Hippolita's suggestion, pretends to be a Dancing Master—this is the worst of Wycherley's Comedies, but on the whole a good play—it was not much liked, and was acted only 6 times—it is printed without the names of the performers—but there is reason to think that Nokes acted Monsieur De Paris, as that character 4 times mentions Nokes, in which there would have been no fun, unless Nokes had acted the part himself—Angel likewise is 3 times spoken of by Paris—he probably acted Formal—Downes tells us that the Gentleman Dancing Master was the 3d new play acted at this Theatre, and that several of the old stock plays were acted between each of the new ones.

Epsom Wells. Raines = Harris : Bevil = Betterton : Woodly = Smith : Justice Clodpate = Underhill : Bisket = Nokes : Fribble = Angel : Carolina = Mrs. Johnson : Lucia = Mrs. Gibbs : Mrs. Jilt = Mrs. Betterton :—Downes does not tell us who acted the other characters—he says Mrs. Johnson danced a Jig so charmingly, that Love's power soon after coerced her to dance elsewhere—this is one of Shadwell's best plays—it was very successful at first, and continued on the stage till 1726—Dryden in Mac Flecknoe says—

“ But let no alien Sedley interpose,

“ To lard with wit thy hungry Epsom prose.”

Sir Charles Sedley was a Wit, but if we may judge from his writings, Shadwell was much more able to assist him in composition, than he was to assist Shadwell—Shadwell in the dedication of *Psyche* says—“some of my enemies endeavour to persuade the King that I do not write the plays I own, or at least that the best part of them are written for me; which is so malicious an aspersion, that I am certain they themselves believe it not—and I am sure (though I may want wit to write a play) I have more honesty than to own what another man writes.”

Reformation. Pisauro = Smith : Pacheco = Anthony Leigh : Antonio = Harris : Tutor to Pacheco (an Englishman) = Underhill : Pedro = Cademan : Lysander = Medbourne : Camillo = Samford : Leandro = Crosby : Juliana = Mrs. Batterton : Ismena = Mrs. Johnson : Nurse = Mrs. Norris : Æmilia = Mrs. Lee : (perhaps Leigh) Lelia = Mrs. Osborn :—Downes says this C. was written by a Master of Arts at Cambridge—(Arrowsmith)—he adds—“the Reformation in the play being the reverse to the laws of morality and virtue, it quickly made its exit to make way for a moral one”—viz. *Macbeth*—Downes says this from an imperfect recollection, and not from an actual perusal of this Comedy—there are some few indecent expressions in it, but not more than occur in almost every Comedy written at this time—the Reformation proposed is simply to give the Ladies in Venice the same privileges as they have in England—this is a good C.—Arrowsmith has introduced some excellent observations on the bad taste of that time—they are applicable to many, or rather

most, of the Tragedies then written—some of them seem to be pointed at Dryden in particular.

Macbeth, in the nature of an Opera, was the next play—(*Downes*)—Cibber says that the two Companies were both prosperous for some years, till their variety of plays began to be exhausted—then of course the better actors (which the King's seems to have been allowed) could not fail of drawing the greater audiences—the Duke's Company to make head against their success introduced a new species of plays, called Operas—Dryden defines an Opera to be a poetical tale or fiction, represented by vocal and instrumental music, and adorned with scenes, machines, and dancing—and this is precisely the sense in which Downes uses the word—Dryden, in his definition of an Opera, does not mention Dialogue as a constituent part of it, but he certainly does not mean to imply that an Opera might consist without Dialogue—Downes considers Machinery so essential to an Opera, that he calls the Lancashire Witches a kind of Opera, because there were Machines for the Witches.

Macbeth had been acted at L. I. F. as written by Shakspeare—it was now brought forward with Machines for the witches, with dancing, and with all that singing, which still continues to disgrace this admirable Tragedy—in this shape it was very successful, and proved a lasting play—it was published in 1674 with all the alterations, *amendments*, additions and new songs, as acted at the Duke's Theatre—Downes expressly attributes it to Sir William Davenant, but his name does not stand in the titlepage—Macbeth = Batterton : Macduff = Harris : Banquo

= Smith: Lenox = Medbourne: Malcolm = Norris: Donalbain = Cademan: Duncan = Lee: Lady Macbeth = Mrs. Batteredton: Lady Macduff = Mrs. Long: Banquo's Ghost = Sandford:—it is remarkable that Smith should act Banquo, and Sandford, his Ghost, especially as there is strong reason to believe that Smith was a fine figure, whereas Sandford was deformed.

Rosse's name stands in the D. P., tho' every line of the part is given to some other character—the part of Seyton is strangely enlarged—when Lady Macbeth enters for the first time, Lady Macduff enters with her—Lady Macbeth is impatient to read her letter, and prevails on her guest to retire—she tells us that she has had a former letter from Macbeth about the Witches, and then proceeds to read the letter in her hand—this lame apology was necessary, as “they met me in the day of success” &c. is clearly not the beginning, but the conclusion of a letter, and Shakspeare evidently supposes her to have read the first part before she enters—the absurdity of making Macbeth relate what passed between him and the Witches, partly in one letter, and partly in another, is so glaring, that one wonders how Davenant could have been guilty of it—and this is done merely for the sake of introducing an insipid scene between the Ladies—it seems to have been Davenant's particular wish to lengthen the parts of Macduff and his wife.

In the 3d act, Shakspeare makes Macbeth say to the 1st Murderer—

————— “always thought,
“That I require a clearness.”

Davenant changes this to—

“ always remember’d,
 “ *That you keep secrecy with the prescribed*
 “ *Father.*”

In the 4th act, Malcolm and Macduff meet at Birnam Wood instead of meeting in England—the first part of the original scene is shortened, and the last part transposed—Lady Macbeth says that Duncan’s Ghost haunts her continually, and endeavours to persuade her husband to resign the crown—the Ghost appears once or twice—but as at the Banquet she could not see Banquo, so here Macbeth cannot see Duncan—then comes the latter half of the scene between Malcolm and Macduff—Lenox (instead of Rosse) gives the account of the murder of Lady Macduff and her children.

In the 5th act, Lady Macbeth’s last two speeches are most injudiciously omitted—what passes between Macbeth and the Doctor is shamefully mutilated—“ My May of life &c” is omitted—Lenox (instead of young Siward) fights with Macbeth and is killed—he very politely begs pardon of his country for dying—Macbeth has one line given him by way of a dying speech; and the marginal observation is (not Macbeth but) Ambition dies—Davenant has added a good deal of his own to this act.

Steevens says “ almost every original beauty is “ either awkwardly disguised, or arbitrarily omitted” —this censure is perhaps too severe—Davenant’s alteration is certainly a *very bad* one—he has omitted some fine speeches, and introduced a considerable quantity of insipid stuff, but still he has retained by

far the greater part of the original play—his grand fault is, that there are scarcely six lines together in which he has not made some unnecessary and wanton change—at the time when Davenant made this alteration of *Macbeth*, he had in his possession a copy of Middleton's *Witch*, which till 1778 existed only in manuscript—from it he has taken the names of the Witches, and a considerable part of the choruses which are still sung on the modern stage when *Macbeth* is acted—in the 5th act of the *Witch* there is “a charme song, about a vessell”—

“Black spirits and white, red spirits and gray;
“Mingle, mingle, mingle, you that mingle may.”

In the cauldron scene of Shakspeare's *Macbeth*, we have—“Musick and a Song.”

“Black spirits and white,
“Blue spirits and grey;
“Mingle, mingle, mingle,
“You that mingle may.”

Steevens in a note says—“of this song only the “two first words are found in the old copy of the “play, the rest was supplied from Davenant's alteration of it.”*

The author of the *Tatler*, having occasion to quote some few lines out of *Macbeth*, was content to receive them from Davenant's alteration—so little was Shakspeare at that time read. (*Steevens.*)

In Shakspeare's *Macbeth* at the close of the 4th

* N. B. Johnson's and Steevens' Shakspeare 1778 is the edition always referred to in this account of the stage.

act, when the scene lies in England, a Doctor enters and tells us that Edward the Confessor was in the habit of curing the evil miraculously—Malcolm clenches the lie, and adds that the King intends to leave this strange virtue to his successors—Shakespeare wrote this to please James the 1st—Davenant was too good a courtier totally to omit it—as he had changed the scene to Birnam Wood he could not introduce the Doctor, but he takes care to mention the cures—for this miracle was still in fashion in his time—Charles the 2d is said to have touched many thousand persons for the evil—

“ How this *good* King solicited heaven
 “ Himself best knew: but strangely-visited people,
 “ The mere despair of surgery, he cured,
 “ Hanging a golden stamp about their necks,
 “ Put on with holy prayers.”

This stamp was a coin called an Angel, of the value of 10 shillings—it had the impression of St. Michael the Archangel on one side, and a ship in full sail on the other—(*Hawkins*)—Tom Thimble in the Rehearsal says “ I shall see you come home, like an Angel for the King’s evil, with a hole bored through you”—Dr. Johnson, when a child, is said to have been touched the last time Queen Anne performed the office. (*Hawkins.*)

The form of prayer used on this occasion may be seen in Sparrow’s Collection—it is called the King’s *Healing*, for it would have been considered as profane to have doubted of the reality of the cures—the learned Bp. Bull in his 5th sermon says—“ That
 “ divers persons, desperately labouring under the

“ King’s Evil, have been cured by the mere touch
 “ of the Royal Hand, assisted with the prayers of
 “ the priests of our church, is unquestionable.”

Dr. Percy observes—“ Our Kings of the Planta-
 “ genet line were humbly content to cure the cramp,
 “ the miraculous gift of curing the evil was left to be
 “ claimed by the Stuarts”—Dr. Percy is wrong—he
 had seen the form of Healing used by our kings after
 they were Protestants, but was not aware that there
 was a form for the healing of the king’s evil used by
 Henry the 7th—this was printed in 1686, and again
 in 1789—the Protestant form does not differ mate-
 rially from the old one, except that a short prayer to
 the Virgin Mary and all the saints is omitted—in the
 old form, the last clause of the Gospel was to be re-
 peated so long as the King should be crossing the
 sore of the sick person with an Angel of gold ; this
 done, the chirurgeon was to lead away the sick per-
 son, and the chaplain was to finish the service—the
 sick person was to have the Angel hanged about his
 neck, and was to wear it until he should be full
 whole.

The Cramp rings were blessed on Good Friday by
 the Catholick Kings of England—they were to lie in
 one bason or more—the King was to rub them with
 his hands and say a prayer—then holy water was to
 be cast on the rings.

Fatal Jealousy (licensed Nov. 22 1672) Jasper =
 Sandford: Don Antonio = Smith: Don Gerardo =
 Medbourne: Don Francisco = Young: Don Sebas-
 tian = Crosby: Captain of the Watch = Nath. Lee:
 (the poet)—Cælia = Mrs. Shadwell: Eugenia = Mrs.
 Betterton: Nurse = Mr. Nokes: Flora = Mrs. Os-

born: Witch = Mrs. Norris:—the scene lies at Naples—Antonio is jealous of his wife, Cælia, whom he had lately married—his servant Jasper is a consummate villain—at the conclusion, he boasts of what he has done, and stabs himself—this Tragedy is very bloody, but no one of the murders is committed without a sufficient motive—Downes by mistake calls it Love's Jealousy—he attributes it to Nevil Payne—in one respect it is superiour to the generality of Tragedies written at this time, as being free from bombast and unnatural sentiments—the plot is good—the Nurse is a character of importance, and no doubt contributed to obtain Nokes the appellation of Nurse Nokes, which he evidently had before he played the Nurse in Romeo and Juliet as altered to Caius Marius.

Forced Marriage, or Jealous Bridegroom. Alcippus = Betterton: Philander = Smith: King = Otway and then Westwood: Falatius = Angel: Erminia = Mrs. Betterton: Gallatea = Mrs. Jennings: Olinda = Mrs. Lee:—this is an indifferent T. C. by Mrs. Behn—it is written partly in rhyme, and partly in blank verse—Downes says it was acted 6 times—the scene lies in France.

Otway having an inclination to turn actor, Mrs. Behn gave him the part of the king in this play, but he, not being used to the stage, was put into a tremendous agony and spoilt for an actor—Nat. Lee attempted to play Duncan and one or two other parts, but with not much better success—Downes adds that he himself was cast for Haly in the Siege of Rhodes the first day that L. I. F. was opened, but the sight of the King, the Duke of York, and many of the Nobility, ruined him also for an actor—

he considered his own disgrace as less for being in such good company.

The Editors of the B. D. say that the Forced Marriage was acted at the Queen's Theatre—there was no Queen's Theatre from the Restoration till the accession of James the 2d to the crown—in the *second* edition of the play in 1688, it is said to have been acted at the Queen's Theatre, as in that year Dorset Garden became the Queen's Theatre.

T. R. 1673.

The King's Company acted at L. I. F.

The Women acted *Philaster* and the *Parson's Wedding* without the assistance of the men—but it does not appear whether they did so in 1672 or 1673—Mrs. Marshall on both occasions spoke the Prologue and Epilogue in man's clothes.

Parson's Wedding was written by Thomas Killgrew—the Parson is a profligate—he marries Mrs. Wanton who had been kept by the Captain—on the wedding day he is made drunk, and put to bed to a dirty old hag, who is a married woman—the Captain and Jolly, disguised as a Constable and Watchman, take him up for adultery, and carry him to Wild's—Wild, tho' a gay young man, is represented as a magistrate—they find Mrs. Wanton sitting on Wild's knee—the Captain and Jolly discover themselves—

the Parson is obliged to submit to hard conditions, and threatened with cuckoldom in the most barefaced manner—Lady Wild, a youngish widow, and Mrs. Pleasant go to the play—on their return home, they find the coachman dead of the plague, and a guard placed before the house—they go to Wild's, who is her ladyship's nephew, and desire to be accommodated with beds—this is readily granted—Careless and Wild get into the room before they are awake—their friends salute them with fiddles in the morning, as if they had stolen a wedding—the ladies are obliged to marry Careless and Wild to save their reputations—Langbaine observes that this incident occurs in several other plays, as *Ram Alley*, the *Antiquary &c*, but is no where so well managed as in this—the Parson's Wedding is a good C.—it is of an enormous length, and was probably shortened in representation.

Amboyna, or the Cruelties of the Dutch to the English Merchants. (entered on the stationers' books June 26 1673) Captain Towerson = Hart : Harman Senior = Cartwright : Harman Junior = Kynaston : The Fiscal = Wintershall : Perez (a Spanish Captain) = Burt : Beamont = Mohun : Ysabinda = Mrs. Marshall : Julia = Mrs. James :—the Dutch have possession of all the forts in Amboyna, but the English merchants have a part of the trade—in the 5th act, the Dutch falsely accuse the English of a plot to murder them and seize the fort—the scene opens, and discovers the English tortured and the Dutch torturing them—the cruelties, which the Dutch really committed, seem to have been such, that Dryden could not exaggerate them—Guthrie says—“ they

“ must be transmitted as a memorial of Dutch infamy
 “ to all posterity—this tragical event happened in
 “ 1622, and is still unrevenged”—Amboyna is a moderate play—the principal incidents are very tragical—but the dialogue is more like Comedy than Tragedy—when Harman jun. has ravished Ysabinda, the Fiscal recommends him to kill her to prevent discovery—Harman demurs—the Fiscal then says—“ these
 “ fits of conscience in another might be excusable ;
 “ but in you, a Dutchman, who are of a race that are
 “ born rebels, and live every where on rapine ; wou’d
 “ you degenerate and have remorse ?”—Dryden in his malice to the Dutch forgets all propriety of character ; for what can be more absurd than to make one Dutchman say this to another ?—Dryden’s play was a temporary production, designed to inflame the nation against the Dutch, who (as he says in the Prologue and Epilogue)

——“ Were bred ere manners were in fashion.”

and——“ Who have no more religion, faith—than you.”

The injustice of the first Dutch war was in a manner absorbed in the superiour infamy of the second, which Dryden so zealously defends.

Dr. Johnson says, this play is a tissue of mingled dialogue in verse and prose—the Editor of the B. D. copies this, and adds, it is as Dr. Johnson observes—Malone says, ‘the greater part of this play is written in prose, and what is not prose is blank verse—“ Mark now a plain tale”—besides the tags and two songs, there are precisely two lines in rhyme, and

two in blank verse—Dr. Johnson adds—“ it was per-
 “ haps written in less time than the *Virgin (Royal)*
 “ *Martyr*, tho’ the author thought not fit, either osten-
 “ tatiouly or mournfully, to tell how little labour it
 “ cost him, or at how short a warning he produced
 “ it”—Dryden in the dedication expressly says it was
 contrived and written in a month.

Dr. Johnson, when writing the life of Dryden, felt himself compelled to say something about his plays, but he had no inclination to read them, he therefore for the more part expressed himself in vague and general terms, but here he has committed himself sadly.

Malone, on a similar occasion, has well observed—“ when I mention these slight inaccuracies of Dr.
 “ Johnson, for whom personally when living, I had
 “ the greatest respect and veneration, and for whose
 “ writings I have the highest admiration, I hope not
 “ to be misunderstood—such trivial errors can
 “ diminish little from the value of his incomparable
 “ *Lives of the Poets*, and are merely specks in the
 “ finest body of criticism extant in any language.”

Country Wife. This C. was not printed till 1675, but it was probably acted in 1672 or 1673, as the Prologue alludes to the ill success of the *Gentleman Dancing Master*, and *Wycherley’s* last play was acted in 1674—Horner = Hart: Pinchwife = Mohun: Harcourt = Keniston: Sparkish = Haynes: Sir Jasper Fidget = Cartwright: Dorilant = Lydal: Quack = Shotterel: Mrs. Pinchwife = Mrs. Bowtel: Lady Fidget = Mrs. Knep: Mrs. Alithea = Mrs. James: Mrs. Dainty Fidget = Mrs. Corbet: Lucy = Mrs. Cory: Mrs. Squeamish = Mrs. Wyatt: Old Lady

Squeamish = Mrs. Rutter :—this is an excellent Comedy, but very indecent—Horner's strategem is as good an one as is to be met with in the whole compass of the Drama—in the 5th act Mrs. Pinchwife tells her husband that Alithea is in love with Horner—she puts on a mask, and dresses herself in Alithea's clothes—Pinchwife carries her to Horner's lodgings, supposing her to be his sister—Wycherley has borrowed this part of his plot from Moliere's School for Husbands—but he has improved what he has borrowed—when Pinchwife, in the 4th act says—“there will be danger in making me a cuckold”—Horner's reply is very happy—there is nothing that tells better on the stage, than when one person wilfully perverts another's meaning, provided it is done neatly—in this species of wit Aristophanes excels.

D. G. 1673.

Morning Ramble, or Town Humours, by Nevil Payne. (*Downes.*) Merry = Harris : Townlove = Betterton : Ruffle = Smith : Muchland = Medbourne : Fullam = Underhill : Rash = Crosby : Rose = Mrs. Shadwell : Honour Muchland = Mrs. Johnson : Betty Rash = Mrs. Long : Lady Turnup = Mrs. Osborn :—this is far from a bad Comedy—it has not much plot, but the dialogue is natural and easy—Merry begins this piece with giving Honour Muchland a serenade

about two in the Morning—he prevails on Townlove, Muchland, and Rash to accompany him in his Ramble—the play ends about eight in the Morning—the last Editor of the B. D. says—“Langbaine and all “ the compilers after him, have given a second title “ to this play, (The Town Humours) but there is no “ such addition to the title in the edition of 1673 “ now before us”—Langbaine and his followers in this instance are perfectly correct—in a copy of the edition of 1673 now before me, the titlepage calls this C. the Morning Ramble or the Town Humours—the running title is only the Morning Ramble.

Careless Lovers. Careless = Smith : De Boastado (a foolish Lord) = Angell : Lovell (in love with Jacinta) = Cademan : Toby = Sherwood : Muchworth (an old Alderman) = Norrice : Hillaria (his niece) = Mrs. Clough : Jacinta (his daughter—in love with Lovell) = Mrs. Burroughs : Beatrice (their maid) = Mrs. Leigh : Mrs. Clappam and Mrs. Breedwell (two women of the town) = Mrs. Osborn and Mrs. Norris : —Muchworth insists that Lovell should break off his addresses to Jacinta—he means to give her to De Boastado—Lovell and Careless engage Mrs. Breedwell and Mrs. Clappam in their interest—each of them says she is married to De Boastado—they make their children call him father—the scene is a very good one, but De Boastado on the whole is not a good character—he is made to believe that a great heiress is in love with him—he marries her as he supposes—she turns out to be Beatrice—Lovell marries Jacinta, and Muchworth is reconciled to them—Careless and Hillaria are very good characters—he is a town gallant and very averse from matrimony—

she is of a gay disposition—at the conclusion they agree to marry—Careless declares he has entered into matrimony, but not into bondage—Hillaria adds —“ he has as it were but one mistress more—

“ Whilst other Wives and Husbands scold and
 “ rant,
 “ We two will live like Mistress and Gallant.”

Ravenscroft in writing *Mamamouchi* borrowed largely from *Monsieur de Pourceaugnac*, but having omitted the women and children he introduces them here—notwithstanding that the *Careless Lovers* was written in a great hurry, yet it is far from a bad play—Ravenscroft says—“ by way of excuse let me
 “ acquaint you, that it was written at the desire of
 “ the Young men of the stage, and given them for a
 “ Lenten-play—they asked it not above a week be-
 “ fore Shrove Tuesday—in 3 days time the 3 first
 “ acts were made; transcribed, and given them to
 “ to write out into parts—the 2 last acts took me
 “ up just so much time—one week compleated it”
 —he allows that shortness of time ought not to be pleaded in excuse of ill plays, unless on the like occasion.

It appears from Pepys (see L. I. F. March 21 1667) that the young actors of the Duke's Company were allowed to act for their own advantage on Wednesdays and Fridays in Lent—and from the Epilogue to the *Rival Kings* that the young performers of the King's Theatre had a similar privilege.*

* Even so late as 1743, Woodward and some other performers acted two plays at a Booth in Southwark on two Fridays in Lent, when D. L. and C. G. were closed.

Bayes in the Rehearsal declares, that he has been so highly disobliged by the peremptoriness of the actors, that he is resolved hereafter to bend all his thoughts for the service of the Nursery, and mump the proud players—Langbaine tells us, that he had seen Revenge for Honour many years ago at the Nursery in Barbican—Dryden in Mac Flecknoe says—

“ Close to the walls which fair Augusta* bind,
 “ An ancient fabric raised t’ inform the sight,
 “ There stood of yore, and Barbican it hight :
 “ A watch-tower once ; but now, so fate ordains
 “ Of all the pile an empty name remains :
 “ From its old ruins, brothel-houses rise—

* * * * *

“ Near these a Nursery erects its head,
 “ Where queens are form’d, and future heroes
 “ bred ;
 “ Where unfledg’d actors learn to laugh and cry,
 “ Where infant punks their tender voices try,
 “ And little Maximins the gods defy.”

Dryden, in his Prologue to *Assignation*, having attacked Ravenscroft’s *Mamamouchi*, he retorts on Dryden and his plays in his Prologue to this C.—in his *Epistle to the Reader* he says of Dryden—“ læsit prius, but devils of wit are not very dangerous, so we both sleep in whole skins—if the reader is

* London was called Augusta Trinobantum—Ammianus Marcellinus b. 27. ch. 8. calls Lundinium, vetus oppidum quod Augustam posteritas appellavit—Tacitus, Ann. b. 14. ch. 33, in speaking of London in the time of Nero, says—Londinium, cognomento quidem coloniae non insigne, sed copia negotiatorum et comœtuum maxime celebre.

“ inquisitive to know why there are such continual
 “ piques among the Poets, I can give no other reason
 “ than what one whore told the other—two of a trade
 “ can seldom agree.”

Dutch Lover—this is on the whole a pretty good play—it was written by Mrs. Behn, and printed without the names of the performers—the comic scenes are much better than the serious ones—Langbaine says the plot is founded on a Spanish Romance—the incidents are complicated, but all is well cleared up at the last.

Empress of Morocco. Crimalhaz (the paramour of the Empress) = Batterton: Muley Hamet (in love with Mariamne) = Smith: Muly Labas (son to the Emperour) = Harris: Hametalhaz (the confidant and creature of Crimalhaz) = Medbourne: Laula (Empress of Morocco—and mother of Muly Labas and Mariamne) = Mrs. Batterton: Mariamne (in love with Muly Hamet) = Mrs. Mary Lee: Morena = Mrs. Johnson:—the Empress of Morocco is written in rhyme—it has a good deal of bombast—the Empress says—

“ I’ll crowd up Hell, till there’s no room for me.”

On the whole this Tragedy has considerable merit—it is never dull, and the plot is well managed—the mask contributes most happily to the main design—but Orpheus and Eurydice are introduced with much impropriety at Morocco—Settle in his dedication to the Earl of Norwich says—“ I owe the
 “ story of my play to your hands, and your honour-
 “ able embassy into Africa.”

The Empress of Morocco is said to have been the

first play that was ever sold in England for two shillings, and the first that was ever printed with cuts—(*Dennis*)—these cuts were 6 in number—the 1st, or frontispiece, represents the outside of D. G.—in the 2d Muly Labas and Morena appear in chains, with a representation of the interior of the Theatre—in the 3d the fleet appears at the back of the stage—the 4th represents Pluto &c as in the Mask—the 5th exhibits the dance by the infernal spirits—the 6th represents the bodies of Crimalhaz &c hanging on spikes of iron.

The success of this T. excited the envy of Settle's contemporaries—some critical remarks were written on it—Dennis (as quoted by Malone) attributes them to Dryden, Shadwell, and Crown—Dr. Johnson ascribes the whole of them to Dryden—but Crown, in his preface to *Caligula*, says—“in my notes on a play called the *Empress of Morocco* (I call them mine, because *above three parts of four* were written by me) I gave vent to more ill nature in me than I will do again.”

The *Tempest* or the *Enchanted Island* was turned into an Opera, and brought out in 1673 with new scenes, machines &c.—this was effected by Shadwell—Downes says that every thing was admirably managed, and no succeeding Opera brought more money.

Hamlet—Hamlet = Betterton : Ghost = Medbourne : Horatio = Smith : King = Crosby : Polonius = Noake : Ostrick = Jevan : Laertes = Young : Guildenstern = Cademan : Fortinbras = Percival : Marcellus = Lee : Francisco = Floyd : 1st Gravedigger = Undril : 2d Gravedigger = Williams : Ophelia

= Mrs. Betterton : Queen = Mrs. Shadwell :—from what Downes says of Cademan, Floid, Percival and Williams, it seems pretty clear that this was the cast of the characters *about* this time; it is copied from an edition of Hamlet published in 1703, which professes to mark the passages omitted in the representation—if it be correct, Hamlet's first speech to the Ghost was strangely mutilated—

“ Angels and ministers of grace defend us ! ”
 —then comes —“ what may this mean,
 “ That thou dead corse again in complete steel ”
 —&c.

The advice to the Players is marked as omitted. *About* this time the Company was very much recruited—they had lost by death—Price—Lovel—Lilliston—*Robert* Nokes—Mosely—Floid &c—Mrs. Davenport—Mrs. Davis and Mrs. Jennings were (as Downes expresses it) erept the stage by force of Love—in their places came—Anthony Leigh—Gillow—Jevon—Percival—Williams, who came in a boy, and served Harris—and Boman, who entered as a boy likewise—Mrs. Barry—Mrs. Curren—Mrs. Butler—Mrs. Slaughter—Mrs. Knapper and Mrs. Twiford—Mrs. Slaughter had acted in the first new play at this theatre—after which her name does not occur, unless we suppose her to have become Mrs. Osborn, which is not improbable.

The account of Mrs. Barry, which Curll has inserted in his History of the Stage 1741, is briefly as follows—she was the daughter of Col. Barry, and had been educated under the protection of Lady Davenant—she made three unsuccessful attempts on the

stage—and several persons, who were considered as judges, pronounced that she would never play any part decently—the Earl of Rochester, to show that he had a superiour judgment, undertook to make her a good actress in less than six months—he took extraordinary pains with her—the first parts he chose to teach her were, Hellena in the Rover, and the Queen of Hungary in Mustapha—when she appeared in the latter part, her reputation as an actress was established—Lord Rochester had brought the King with the Duke and Duchess of York to the play.

Anthony Aston says—“ Mrs. Barry was woman to “ Lady Shelton of Norfolk. (my godmother) when “ Lord Rochester took her on the stage, where for “ some time they could make nothing of her—she “ could neither sing nor dance, no, not in a country “ dance.”

Aston’s account of her original situation has more the appearance of truth than Cull’s—Aston came on the stage before Mrs. Barry had left it.

The Duke of York’s second wife arrived in England Nov. 21st 1673—Mrs. Barry’s first successful attempt on the stage was perhaps in 1674—her name appears to a small part in Alcibiades which was printed in 1675—Hellena could hardly have been one of her first characters—It is remarkable that Mrs. Barry is called Mrs. *Barrer* in the D. P. of the Rover—Abdelazer—Madam Fickle and Fond Husband—in the Counterfeits, her name stands in the D. P. as Mrs. *Barrer*, and in the Epilogue as Mrs. Barry.

Not long after the Company had removed to D. G. Cademan, who had to fight with Harris in the Man’s the Master, was unfortunately pierced with a

sharp foil near the eye, which so maimed his hand and his speech, that he could make but little use of either—in consequence of this mischance he had received a pension for 35 years when Downes published his *Roscius Anglicanus*—that is from 1673 to 1708—Cademan was perhaps a bookseller as well as an actor—the *Rivals* and some other plays were printed for William Cademan.

Angel's name does not occur after this year—he originally played female parts, and became in time an actor of consequence—In the Prologue to the *Amorous Prince* it is said—

“ Now for the rest,

“ Who swear they had rather hear a smutty jest

“ Spoken by Nokes or Angel, than a scene

“ Of the admir'd and well-penn'd *Catiline*.”

Mrs. Long's name does not occur after this year—Downes commends her greatly in *Widow Rich*—in *Dulcedo*—in *Woman made a Justice*—and Mrs. Brittle.

T. R. 1674.

In Dryden's *Poems* there is a Prologue, which is said to have been spoken at the opening of the new house on the 26th of March 1674.

“ A plain built house, after so long a stay,

“ Will send you half unsatisfy'd away.

* * * * *

“ Our Royal Master will'd it should be so ;
 “ Whate'er he's pleased to own, can need no
 “ show :
 “ 'Twere folly now a stately pile to raise,
 “ To build a playhouse while you throw down
 “ plays,
 “ While scenes, machines, and empty Operas
 “ reign,
 “ And for the pencil, you the pen disdain :
 * * * * *
 “ I would not prophesy our house's fate :
 “ But while vain shows and scenes you over-rate,
 “ 'Tis to be fear'd——
 “ That as a fire the former house o'erthrew,
 “ Machines and tempests will destroy the new.”

The Epilogue, also by Dryden, was no doubt spoken by a woman.

“ Tho' what our Prologue said was sadly true
 “ Yet Gentlemen, our homely house is new,
 “ A charm that seldom fails with wicked you.” }
 }

Malone observes that this Epilogue exhibits a curious picture of a part of London at that time, through which it was necessary to pass in going to Dorset Garden.

“ Our house relieves the ladies from the frights
 “ Of ill-paved streets, and long dark winter
 “ nights ;
 “ The Flanders horses from a cold bleak road,
 “ Where bears in furs dare scarcely look abroad.”

The now populous Strand and Fleet Street formed the cold bleak road here described. (*Malone.*)

Even in 1696 Powell, in the Prologue to *Bonduca* revived, says that they are bringing their machines scenes &c. from Dorset Garden to Brydges Street—

—————“ from the chiller, bleaker Strand,
“ To your sweet Covent Garden’s warmer land.”

In a petition presented to Queen Anne in 1709 it is stated that this new Theatre cost near £4000— and that the old Theatre with that in Dorset Garden cost above £10,000. (*Dramatic Censor* 1811.)

The last line of the Prologue of course refers to the success of the *Tempest* at D. G., which was so great that it was thought worth while to bring out at the T. R. a Farce called

The *Mock Tempest*, or the *Enchanted Castle* :— this piece was not printed till 1675, but it was doubtless brought out not very long after the other *Tempest*—there are no performers’ names to the D. P.— this Farce was written by Duffet—it is in 5 acts, and has some fun, but not much.

Ariel’s song—“Where the bee sucks, there suck I” —is very happily imitated—it is by far the best thing in the piece—

“ Where good ale is, there suck I,
“ In a Cobler’s stall I lie,
“ While the Watch are passing by ;
“ Then about the streets I fly,
“ After Cullies merrily :
“ And I merrily, merrily take up my clo’se,
“ Under the Watch, and the Constable’s nose.”

Langbaine quotes some verses, in which it is said—

“ 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 scorn’d the folly that they once had priz’d.”

Duffet wrote two other burlesque pieces—the *Empress of Morocco*, and *Psyche Debauched*—they were both brought out at this Theatre.

Plain Dealer. This C. was not printed till 1677, but it must have been acted in 1674, as it is mentioned by Dryden in the preface to his *State of Innocence*, which was registered at Stationers’ Hall April 17 1674—Manly = Hart: Jerry Blackacre = Charlton: Freeman = Kynaston: Novel = Clark: Lord Plausible = Haines: Major Oldfox = Cartwright: Vernish = Griffin: Fidelia = Mrs. Boutell: Widow Blackacre = Mrs. Cory: Olivia = Mrs. Marshall: Eliza = Mrs. Knep: Lettice = Mrs. Knight:—this has always been considered as an excellent Comedy—Dryden says of it—“ the author, whom I am proud to call my friend, “ has obliged all honest and virtuous men, by one of “ the most bold, most general, and most useful Satires, “ which has been presented on the English Theatre ” —the outlines of Manly’s character and some other circumstances are taken from the *Misanthrope* of Moliere—Wycherley’s play is better than Moliere’s, particularly in point of plot—the *Plain Dealer* was revived with alterations at D. L. Dec. 7 1765.

Tho’ Wycherley lived till 1715 and was sometimes much in want of money, yet he never wrote another play—he told Pope and other of his friends, that he would marry when his life was despaired of—this he

did a few days before his death, partly to enable himself to pay his debts with his wife's small fortune, and partly to show his resentment of the ill usage he had received from his heir, by encumbering an entailed estate with a jointure of £400 a year to a young woman—his humour continued with him to the last—the evening before he died, he desired his wife not to deny him one request—on her promising to comply with it, he said, “it is only this, that you will never marry an old man again.” (*Pope's Letters.*)

Spanish Rogue. Mingo = Cash : Don Fenise = Harris : Don Alonzo = Lyddal : Larasco = Powell : Don Manuel = Watson : Sanchez = Griffin : Alcinda = Mrs. Boutell : Rosella = Mrs. Uphill : Leonella = Mrs. Knepp : Teresa = Mrs. Corye : this is a poor play in rhyme—from the names of the performers it seems probable that it came out at a nursery for the King's Company—Duffet, in his dedication to Madam Ellen Gwyn, says he is the first that has taken the boldness to tell her in print, that next to her beauty her virtues are the greatest miracle of the age—the Epilogue was spoken by Mrs. Knepp—it contains 3 lines which one would hardly have expected from the mouth of a woman—at p. 25 Larasco says—

“A *silent noise* methinks invades my ear.”

Mall, or the Modish Lovers C. by J. D.—there are no performers' names to the characters—Lovechange is secretly married to Mrs. Woodbee, a rich widow—he neglects her, and is in love with Mrs. Easy—Mrs. Easy, having no suspicion of the private marriage, shows Mrs. Woodbee a letter from Lovechange, in which he requests her to meet him at night in the

Mall in St. James' Park—Mrs. Woodbee sends her husband a note as from Mrs. Easy, to tell him that she had changed her mind, and would wait for him at the duckpond—Lovechange finds from Peg, Mrs. Easy's woman, that the note was a forgery—he meets Mrs. Easy in the Mall as originally intended—Mrs. Woodbee goes to the duckpond, and mistaking Courtwell in the dark for her husband, she makes no scruple of complying with all that he desires—at the conclusion, Lovechange finds out what had passed between his wife and Courtwell—they agree to conceal their marriage, and to part—Lovechange retaining one half of her fortune—Easy is convinced that his wife has made him a cuckold—he gives her up to Lovechange—she observes that “it is no disgrace to be a Mistress “ as the world goes ”—this part of the play is good—the other part is bad.

D. G. 1674.

Psyche—Downes says this long expected Opera came out in Feb. 1673, that is in Feb. 1673-4.

To Apuleius alone we are indebted for the story of Psyche, which he relates in the 4th, 5th and 6th books—in the 4th he tells us how he was metamorphosed into an ass, and in the 11th how he recovered his shape by the eating of some roses—Apuleius has borrowed a considerable part of his Ass

from Lucian's Ass—but he has omitted the very ludicrous circumstance with which Lucian concludes his story—Apuleius' work is frequently called the Golden Ass—but the Delphine Editor says that the proper title is the Metamorphosis of Apuleius, or the Tale of the Ass.

The story of Psyche has been dramatized by Heywood, Moliere and Shadwell—Heywood's play is called Love's Mistress, or the Queen's Masque—it was printed in 1636, and reprinted in 1792—the 2d title is added from its having been acted at Court.

Moliere's Psyche was acted at Paris in 1671—an Oracle is given that Psyche should be exposed on the top of a mountain, and there wait for a poisonous serpent, who is to be her husband—Zephyrus flies away with her, and carries her to the palace, which Cupid had caused to be built for her—Cupid makes love to Psyche—she falls in love with him—Psyche desires to see her sisters—they envy her, and persuade her to find out who her lover is—she asks a favour of Cupid—he swears by Styx to grant it—she explains her request—Cupid wishes her to wave his promise—curiosity makes her persist—Cupid tells her who he is—but is offended and leaves her.

In Apuleius Psyche does not see Cupid—he comes to her at night and leaves her in the morning—her two sisters persuade her that her husband is, according to the Oracle, a serpent; and advise her to prepare a lamp, and a razor to cut off his head, as he sleeps—by the light of the lamp Psyche finds Cupid's bow and arrows—as she is looking at Cupid with rapture, a drop of hot oil from the lamp falls on

Cupid's shoulder, and he wakes with the pain—in all these particulars Heywood nearly follows the original story—in the first interview between Cupid and Psyche, Cupid's hand only is seen with a wedding ring on it—the words are spoken from behind the scenes—Moliere's alteration is for the worse—in Apuleius Psyche's motives for curiosity are almost irresistible—in the French piece, she sees Cupid and loves him, yet she sacrifices all her happiness for the sake of gratifying her curiosity in a point, comparatively speaking, of no great moment.

Shadwell's play is chiefly taken from the French piece, but with some additions—Moliere's Psyche is pleasing—Shadwell's is dull—Heywood's play is by far the best of the three, as he has made some happy additions to the story—Psyche is the Greek word for the Soul—Dr. Jortin observes that this elegant story is undoubtedly mystical and allegorical—and as such Heywood has treated it—in his first scene Apuleius asks Midas the way to the temple of the Muses—Midas speaks of the Muses with contempt, but is prevailed on by Apuleius to stay and see the story of Cupid and Psyche represented—as the play proceeds, Apuleius explains to Midas that by Psyche is meant the soul—by Venus intemperate lust—by Cupid true desire, &c.

Heywood has likewise introduced the contention between Apollo and Pan—they contend by deputies—Apollo's deputy sings a serious song in his praise, the Clown a ludicrous one in praise of Pan—

“ Thou that art called the bright Hyperion,

* * * * *

“ Compare not with our great god Pan.

“ They call thee son of bright Latona,
 “ But girt thee in thy torrid zona,
 “ Sweat, haste and broil, as best thou can,
 “ Thou art not like our Dripping Pan.

“ Then thou that art the heaven’s bright eye,
 “ Or burn, or scorch, or boil, or fry,
 “ Be thou a god, or be thou man,
 “ Thou art not like our Frying Pan.

“ They call thee Phœbus, god of day,
 “ Years, months, weeks, hours of March and
 “ May;
 “ Bring up thy army in the van,
 “ We’ll meet thee with our Pudding Pan.

“ Thyself in thy bright chariot settle,
 “ With skillet arm’d, brass pot or kettle,
 “ With jug, black-pot, with glass or can,
 “ No talking to our Warming Pan.”

Midas adjudges the victory to Pan—

“ Thy Harp to Pan’s Pipe, yield good Phœbus,
 “ For ’tis not now as in *Diebus*
 “ *Illis*, Pan all the year we follow,
 “ But *semel in anno ridet Apollo*.”

It was probably the perusal of this play which induced Langbaine (by a gross mistake) to refer his readers to Apuleius for the story of Midas.

Shadwell’s *Psyche* is printed without the names of the performers—it was splendidly set out with new scenes, machines, dresses, and French dances—the charge of the scenes amounted to above £800—it had

a continuance of performance for about 8 days, and proved very beneficial to the company; but it did not bring them so much money as the *Tempest*—(*Downes*)—Langbaine says, that in consequence of *Psyche's* being written in rhyme, most of the Crambo-Poets were up in arms against it, and looked upon Shadwell as an encroacher on their territories—from the dedication it appears that Shadwell was educated at Cambridge—a circumstance not noticed in the B. D.

Siege of Constantinople. this T. was printed in 1675, but without the names of the performers—Downes attributes it to Nevil Payne, and says it came out soon after the *Tempest*—from several passages in it, it seems more probable that it came out after *Psyche*—this is a poor play, but it claims particular attention, as it seems to have been written with a view to the state of politics in England in 1673 and 1674—Payne, who in his other plays is a sensible writer, would hardly have introduced an *Alderman* and the *Chancellor* at Constantinople without a particular reason for so doing—the *Chancellor* is a subtle politician and a complete traitor—this character seems to have been intended as a cut on Lord Shaftesbury, who in 1673 joined the popular party against the Court—In the second act the *Chancellor* says—

“ That is a certain method to confound things ;
 “ And 'tis the way I'll take ; for I perceive
 “ I've lost some ground i' th' Emperor's affections,
 “ And now must keep my pow'r more by the
 “ vogue
 “ O' th' Senate, than his love.”

Lord Shaftesbury had been the leading member of the Cabal, and had thoroughly entered into the measures for making the King absolute; but when he found that the King had not the firmness to support his ministers against the Parliament, he thought it advisable to secure a retreat—Lord Clifford, the Great Treasurer, went to Lord Shaftesbury one evening, and read to him a speech, which he meant to make in the House of Lords the next day—Lord Shaftesbury appeared to be charmed with it, and desired to hear it a second time—when the speech was spoken, Lord Shaftesbury rose immediately, and refuted it point by point—the house was astonished to hear him declare himself so openly against the King—on the prorogation of the Parliament to the 7th of Jan. 1673-4, Lord Shaftesbury was dismissed from his office of Chancellor—(*Rapin*)—Lord Shaftesbury's speech seems to have been delivered in March, but the seals were not taken from him till Nov. 1673—in the 3d act of the play, Theophilus says—

- “ This Chancellor, your Majesty does find,
 “ Disturbs, if not betrays, your weightiest councils.
Emp. “ He plainly does them both; yet at this
 “ juncture
 “ It is not safe to take the Seals away,
 “ For fear the Senate think their love to him
 “ Does move me to it.
Thomazo. ————— “ Let him keep them,
 “ Without the Prince's favour those are useless.”

In Oct. 1673 the King demanded large supplies from the Commons—to this they demurred—and the Parliament was prorogued, after having sitten only

9 days—in the play the Emperour attributes the Fall of Constantinople, in great measure, to his want of supplies—

“ My subjects obstinate to all entreaties,
 “ Deny me their supplies. * * *
 “ Blinded they are, and blinded let them be,
 “ Since they love gold beyond themselves and
 “ me.”

In the 4th act an Alderman enters, the Emperour wants to borrow money of him, but the Alderman refuses—the Emperour observes—

————— “ Princes may
 “ By me be warn’d of too much lenity,
 “ The rabble is a jade must feel her rider.”

In the 5th act Thomazo says—

“ Ha! Sir, I am no traitor! I’m your brother,
 “ Ask Dorello if the damn’d Chancellor
 “ Be not the mighty traitor of your state.”

When the city is on the point of being taken, the Chancellor and two of his dependants hang out a banner, which the Turks have given him for the protection of his house—Thomazo requests admission for the Emperour, which the Chancellor refuses—a Cardinal begs to be admitted, and the Chancellor jeers him with a good deal of humour.

In the 2d act the Chancellor says—

“ Lorenzo, I am resolv’d to laugh to night,
 “ And spend some hours with frolick woman-
 “ kind.

Lor. “ My Lord, you know your old house,
 “ Mother Somelie’s,
 “ You know she always fits you with fresh girls.”

At the close of the act the Chancellor enters in disguise with 3 friends and 4 wenches—an extraordinary scene ensues, but the particulars of it must not be described—it is by no means impossible that Lord Shaftesbury, even when Chancellor, might have indulged in such a frolic as this—at all events Lord Shaftesbury’s character was such, that the imputation of such a frolic would not appear a very improbable circumstance—by Mother Somelie was probably meant Mother Mosely.

Charles Fox, at the time he was writing his historical work, said in a letter to a friend—“ I am quite
 “ glad I have little to do with Shaftesbury; for as
 “ to making him a real patriot, or a friend to our
 “ ideas of liberty, it is impossible, at least in my
 “ opinion: on the other hand, he is very far from
 “ being the devil he is described.”

Conquest of China by the Tartars—Tartars—King of Tartary = Gillow: Zungteus (his son) = Harris: —Chinese—King of China = Medbourne: Quitazo and Lycungus (Princes of China) = Smith and Sandford: Orunda (only child to the King) = Mrs. Batteredton: Amavanga = Mrs. Mary Lee: Alcinda = Mrs. Corer: Vangona = Mrs. Spencer:—this T. was not printed till 1676—Downes says it came out soon after the Siege of Constantinople—it is a poor T. in rhyme—the plot (with the exception of the historical part) is romantic, and the dialogue badly written—Settle in the dedication tells us that his play met with

ill success—Downes says that Jevon acted a Chinese Prince who kills himself that he may not be taken prisoner by the Tartars—Jevon, instead of falling on the point of his sword, laid it in the scabbard at length on the ground, and fell upon it saying “now I am dead”—this put the author into a violent passion—Jevon’s answer was—“did not you bid me fall upon my sword?”—this was probably at rehearsal, he would hardly have taken such a liberty with the audience—Jevon seems to have acted Legozun—but in the D. P. there is no name to the character—this play puts it past a doubt that Mrs. Lee and Mrs. Mary Lee are the same person—in the D. P. she is called Mrs. Mary Lee, in the Epilogue, which she speaks in the dress of Amayanga, she is called Mrs. Lee.

Herod and Mariamne. Tyridates = Smith : Herod = Medbourne : Pheroras = Crosby : Sosius = Gillow : Polites = Anthony Leigh : Alexas = John Lee : Mariamne = Mrs. Spencer : Salome (Herod’s sister) = Mrs. Mary Lee : Alexandra (Mariamne’s mother) = Mrs. Osborne:—the Prologue says this play had been written 12 years; it is attributed to Pordage, but was brought on the stage by Settle, to whom it had been given—(*Langbaine*)—Pordage, Lord Orrery, and Fenton, in their several plays, make Herod die soon after Mariamne—this gross violation of history is hardly excusable—Pordage’s T. is written in rhyme—it is a poor play, but not a very bad one—it was printed in 1674—it is only said in the titlepage to have been acted at the Duke’s Theatre—but the Prologue is expressly said to have been spoken at L. I. F.—the names of the performers make it clear

that it did not come out at L. I. F. before the Duke's company had left that theatre—it was probably a Lenten play.

T. R. 1675.

Nero—Nero = Hart: Britannicus = Mehun: Petronius (Nero's favourite) = Burt: Otho (husband to Poppæa) = Wintersal: Piso (her brother) = Lydal: Seneca = Cartwrite: Caligula's Ghost = Griffin: Cyara (a Parthian Princess) = Mrs. Bowtell: Poppæa = Mrs. Marshall: Octavia (wife to Nero and sister to Britannicus) = Mrs. Cox: Agrippina (Nero's mother) = Mrs. Cory:—Langbaine and his followers say this T. is written, partly in prose, partly in rhyme, and partly in blank verse—this is strictly true, but the remark might well have been spared, as the prose is less than a page, and the quantity of blank verse is not great—Langbaine &c. refer us for the plot to Suetonius, Tacitus &c.—this is quite a joke—the play is founded on history, but almost every thing is represented contrary to the real fact—for instance, Nero openly orders his mother to be killed—he stabs Octavia with his own hand, &c.—a considerable part of the piece consists of an underplot between Britannicus and Cyara—Britannicus had been dead several years before that part of Nero's reign in which the play begins—Lee seems almost to have taken pains to misrepresent historical facts—this is a very poor

T.—but now and then we have some few good lines—the dying speech of Petronius is suited to the character—some passages are ridiculous—Nero describes Mount Ida as a place—

“Where the Gods meet and dance in *Masquerade*.”

He says of Poppæa—after she is dead—

“If she were dead, I would restore her breath,

“And she should live,

“Spight of herself, spight of the Gods, and Death.”

Haines concludes the Prologue with observing—

“All Tragedies egad to me sound oddly,

“I can no more be serious, than you godly.”

The Epilogue is good, but it must not be quoted—it is said to have been spoken by Harris, who was a very insignificant performer—it was evidently written and spoken by Haines.

Mock Duellist, or the French Valet—(licensed May 27 1675)—this is an indifferent C. by P. B.—Champagne is the Mock Duellist and French Valet—he pretends to be fond of fighting, but is really a coward—there are no performers' names to the D. P.—Lacy probably acted Champagne—it is one of those parts which, in the hands of such an actor as Lacy, tell on the stage, but have little to recommend them in perusal.

Love in the Dark, or the Man of Business. Intrigo (the Man of Business) = Lacy: Trivultio, Count Sforza, and Visconti (three Gentlemen of Milan) = Major Mohun, Kynaston, and Hayns: Cornanti = Wintershal: Circumstantio (Intrigo's man) = Shot-

terell : Hircanio = Cartwright : Grimani = Griffin : Cardinal Colonna = Burt : Doge of Venice = Lydal : Parhelia (his daughter) = Mrs. Uphill : Bellinganna = Mrs. Bowtel : Aurana = Mrs. James :—the scene lies at Venice in the time of the Carnival—this C. was written by Sir Francis Fane—the scenes between Sforza and Parhelia are dull, but the play on the whole is a tolerably good one—the Editor of the B. D. says, Mrs. Centlivre seems to have borrowed the hint of her Marplot from *Scrutinio* in this play—it is *Intrigo* and not *Scrutinio* that he means—*Scrutinio* is so small a part, that he is not mentioned in the D. P.—in B. D. for Parthella and Hircania, read Parhelia and Hircanio.

Mistaken Husband—this C. is printed without the names of the performers—it is on the whole an indifferent play—it is founded on the *Stichus* and *Amphytrion* of Plautus—it appears from the preface, that it was left in Dryden's hands for 12 years, but never reclaimed—he added one scene and gave it to the players.

Aurenge-Zebe, or the Great Mogul. Aurenge-Zebe (in love with Indamora) = Hart : Old Emperour (in love with Indamora) = Mohun : Morat (son of the Emperour and Nourmahal) = Kynaston : Arimant (in love with Indamora) = Wintershall : Nourmahal (the Emperour's wife) = Mrs. Marshall : Indamora (a captive queen—in love with Aurenge-Zebe) = Mrs. Cox : Melisinda (wife to Morat) = Mrs. Corbet :—Scene Agra in the year 1660—this T. was entered on the stationers' books Nov. 29 1675, and had probably been acted in the spring of that year. (*Malone.*) The Emperour, who is 70 years of age, had been

so ill, that his death was expected—his four sons had taken up arms to contend for the empire—Aurenge-Zebe, who remains loyal to his father, defeats two of his brothers—and enters Agra, but without his forces—the Emperour endeavours to persuade Aurenge-Zebe to resign Indamora to him—he refuses—and the Emperour admits Morat and his troops into the City—Aurenge-Zebe is placed in confinement—Morat falls in love with Indamora—Nourmahal makes love to Aurenge-Zebe—he rejects her advances with horror—she, in revenge, summons her mutes and offers him a cup of poison—Morat enters and takes away the cup.

Nour. “ ’Twill not be safe to let him live an
“ hour.”

Morat. “ I’ll do’t to show my arbitrary pow’r.”

Morat and his father quarrel—the Emperour reconciles himself to Aurenge-Zebe—the latter defeats the forces of Morat—Nourmahal is going to stab Indamora, but is prevented by Morat—Morat dies of his wounds—Melisinda determines to burn herself on his funeral pile—Nourmahal poisons herself, and dies mad—the Emperour resigns Indamora to Aurenge-Zebe.

In this play we have Love and War with a vengeance—it is however the best of Dryden’s Heroick plays—the personages are imperial; but the dialogue is often domestic, and therefore susceptible of sentiments accommodated to familiar incidents—the complaint of life is celebrated, and there are many other passages that may be read with pleasure—(*Dr.*

Johnson)—the best scene is that in the 4th act between Aurenge-Zebe and Nourmahal.

Dryden, with manifest impropriety, makes Aurenge-Zebe say, when the poison is presented to him—

“ This first I pour—like dying Socrates.”

Some of the other characters talk of Bellerophon—Proteus—Semele &c.

In the Prologue, Dryden speaking of himself says—

“ And to confess a truth (though out of time)
“ Grows weary of his long-lov'd Mistress,
“ Rhyme.”

This play however is written in rhyme.

It appears from Maurice's *Indian Antiquities* that Dryden has represented the character of Aureng-Zebe in a much more favourable light than he deserved.

D. G. 1675.

Country Wit—Sir Thomas Rash had entered into a contract with Lady Faddle, for the marriage of his daughter Christina with Lady Faddle's nephew Sir Mannerly Shallow—Christina is in love with Ramble—he is seriously in love with her—but this does not prevent him from having an intrigue with Betty Frisque—Betty Frisque is kept by an old debauched Lord—in the 4th act Ramble visits her as a painter—his man Merry, in the disguise of an Attorney, diverts Lord Drybone's attention, and gives Ramble

an opportunity of talking to Betty Frisque—this is borrowed from Moliere's Sicilian—Sir Mannerly Shallow is the Country Wit—he had never been out of Cumberland—on his arrival in town, he mistakes Tom Rash the Porter for Sir Thomas Rash, and marries his daughter—this part of the plot is highly improbable—the C. was written by Crowne—on the whole it is a good play—it was printed without the performers' names—Nokes and Underhill probably acted Sir Mannerly and his man Booby—the scene lies in the Pall-Mall in 1675.

Alcibiades—Alcibiades = Batterton : Tissaphernes = Sandford : Theramnes = Harris : Agis (King of Sparta) = Medbourne : Patroclus = Crosby : Deidamia (Queen of Sparta) = Mrs. Mary Lee : Timandra = Mrs. Batterton : Draxilla (her confidant) = Mrs. Barry:—the 1st scene is at Athens—Alcibiades is condemned to death, but escapes—Theramnes is made General in his room—they are both in love with Timandra—she is in love with Alcibiades, and follows him in disguise—the remainder of the play passes in the Spartan camp—the Queen makes love to Alcibiades—he is coy, and talks about virtue &c—the Queen poisons Timandra—Alcibiades kills himself—this is a poor T. in rhyme—it was Otway's first attempt—the portrait that he has drawn of Alcibiades puts one in mind of the Greek Epigram, in which Diodorus is said to have made the picture of Menodotus more like to any body than Menodotus himself—Alcibiades was “framed to make women “false”—in fact, Timæa the wife of Agis (whom Otway calls Deidamia) had an intrigue with Alci-

biades, and was generally supposed to have had a son by him—Alcibiades boasted that he had no particular love for Timæa, but that he wished the Lacedæmonian Kings to be descended from him. (*Plutarch.*)

Otway in the preface to *Don Carlos* says—“ my Hero, to do him right, was none of that squeamish Gentleman I make him, but would as little have boggled at obliging the passion of a young and beautiful Lady, as I should myself, had I the same opportunities which I have given him.”

Otway was so ignorant of Spartan manners, that he makes Agis in the 5th act say—“ My Lords, no more, we have drank too deep”—in the last scene Patroclus is elected king, tho’ he does not at all appear to be of the royal family—Sir—Madam—and various other improper expressions occur.

Woman turned Bully—(licensed July 5 1675)—this C. is printed without the names of the performers, or the author—Madam Goodfield, a rich Derbyshire widow, comes up to town on business—Betty Goodfield follows her mother, disguised as a man—she gives her brother a challenge, and Truman another—hence the title of the play—at the conclusion she marries Truman—this is on the whole a pretty good C.

Andromache. This T. is a bald translation from Racine—partly by Crowne—the first part is in prose, the last in verse—in one scene, some of the speeches have a scrap of verse and then prose again, in the most ridiculous way in the world—this play was evidently patched up in a hurry—it is a contemptible production—it came out in the long vacation, and

differs little from the *Distressed Mother*, except that *Pyrrhus* is killed on the stage.

Love and Revenge. Clotair (Heir of France and afterwards King) = Smith: Lewis (his brother) = Crosby: Clarmount (the Queen's Paramour) = Medbourn: Chlotilda (disguised as Nigrello) = Mrs. Mary Lee: Aphelia = Mrs. Betterton: Fredigond (the Queen, and mother to Clotair and Lewis) = Mrs. Osborn:—this T. is professedly founded on the *Fatal Contract* by Hemmings 1653—in the first two acts there is much of the original—in the last three Settle has made a material alteration in the plot, and has written most of the dialogue afresh—the *Fatal Contract*, with all its faults, is on the whole more animated and interesting than the altered play—Hemmings' language is much better than Settle's—the original play was reprinted in 1687 under the title of the *Eunuch*,* but it does not seem to have been acted at that time.

Settle in his dedication to the Duke of Newcastle says, that Providence had lengthened his Grace's life to see the prosperous reign of a great and *pious* monarch—viz. Charles the 2d.

* They who are so refined as to consider this word as indecent, would do well to consult the 19th chapter of Matthew, where they will find it not only used, but commented on, by a person to whose authority they will hardly object.

DRYDEN AND CROWNE.

Dryden and Crowne wrote two dramatic pieces about this time; one of them was not acted at all, and the other seems to have been only acted at Court.

Dryden's *State of Innocence and Fall of Man* was registered at stationers' hall April 17 1674—it was not however published, as appears from the preface, till after the death of Milton, which happened on Nov. 8 1674—Dryden had asked Milton's permission to put his poem into rhyme—"ay, (said Milton) "you may tag my verses if you will." (*Malone.*)

This Opera (for so Dryden calls it) is taken from *Paradise Lost*, and is not fit for representation on the stage—it is written in rhyme—there are many beautiful lines in it, but Dryden sometimes introduces expressions and sentiments not suited to the characters—in which respect (as well as others) Milton is vastly superiour to him.

Calisto, or the Chaste Nymph was published in 1675—this Masque was written by command—it was publickly rehearsed and acted at Court from 20 to 30 times—the D. P. were—*Calisto* = Her Highness the Lady Mary: *Nyphe* = Her Highness the Lady Anne: *Jupiter* = Lady Henrietta Wentworth: *Juno* = the Countess of Sussex: *Psecas* = Lady Mary Mordaunt: *Diana* = Mrs. Blagge, late Maid of Honour to the Queen: *Mercury* = Mrs. Jennings, Maid of Honour to the Duchess:—the Duke of Monmouth, some other Noblemen and Gentlemen, with some Ladies of Quality, danced—Mrs. Davis, Mrs. Knight,

Mrs. Butler, and others sang in the Prologue and Choruses.

This piece on the whole does Crowne credit rather than otherwise—the principal fault of it is its length—for it extends to 5 acts—it is founded on the 2d book of Ovid's *Metamorphoses*—from line 400 to 500—Jupiter, as in Ovid, courts Calisto under the form of Diana—the catastrophe is altered—Crowne says he was reduced to the dilemma of deviating from the story, or of writing what would have been unfit for Princesses and Ladies to speak.

In the 2d Act—Crown says—

“ How useful and of what delight
 “ Is Sovereign power: 'tis that determines right.
 “ *Nothing is truly good, but what is great.*”

The conclusion of the Epilogue is addressed to the King—

“ You, Sir, such blessings to the world dispense,
 “ We scarce perceive the use of Providence.”

Dr. Johnson says of Dryden—“ in the meanness
 “ and servility of hyperbolic adulation, I know not
 “ whether, since the days in which the Roman Em-
 “ perours were deified, he has been ever equalled,
 “ except by Aphra Behn in an address to Eleanor
 “ Gwyn”—it is plain Dr. Johnson had not seen
 these lines of Crown—if he had, he would probably
 have pronounced them blasphemous, and worse than
 any thing Dryden had written.

Cibber, with his usual accuracy as to dates, sup-
 poses that Crowne was selected to write a masque
 for the Court in preference to Dryden, through the

influence of the Duke of Buckingham, who was offended at what Dryden had said of him in *Absalom and Achitophel*—Dryden's poem was not written till 1681—Lord Rochester was the person who recommended *Crowne*.

T. R. 1676.

Gloriana, or the Court of Augustus Cæsar. Cæsario = Hart: Augustus Cæsar = Mohun: Marcellus (his adopted son and the husband of Julia) = Kenaston: Tiberius = Lydall: Agrippa = Cartwright: Mæcenas = Griffin: Ovid = Clarke: *Gloriana* = Mrs. Marshall: Julia (daughter to Augustus) = Mrs. James: Narcissa (sister to Marcellus) = Mrs. Corbet:—Cæsario is the son of Julius Cæsar and Cleopatra, but passes under the name of Plangus—he and Marcellus are sworn friends—*Gloriana* is the daughter of Pompey—Augustus is in love with her, and confines her in a bower—Cæsario gets access to her—they fall in love with each other—he carries her off, and places her under the care of Julia—Augustus enters, and orders his guards to fall on Cæsario—*Gloriana* resigns herself to Augustus to save Cæsario's life—she afterwards pretends love to the Emperour, and places herself in his bed with an intent to kill him—Cæsario finds her there, and believes her false to him—she kills herself—Cæsario fights with the guards and is killed—Ovid is banished in the 2d act—Nar-

cissa dies for love of Cæsario—this is Lee's worst Tragedy—it is quite contrary to history, and abounds with bombast—there are several lines so absurd, that Fielding might have put them into Tom Thumb without changing a syllable—at the close of the 4th act there are two good lines—

“ Sweeter

“ Than blue-eyed violets, or the damask rose,

“ When in her hottest fragraney she glows.”

Gloriana is written in rhyme—Joe Haines concludes the Epilogue with a happy stroke of humour, but it must not be quoted.

Siege of Memphis, or the Ambitious Queen—this T. is written in rhyme—the plot is romantic, and the language bombast—Zelmura however is a spirited character, and the play, tho' a very bad one, is not dull—many absurdities occur in the dialogue—Moaron, in the 1st act, says—“ I'll rip my breast, and drown thee with my blood.”

D'Urfey, in the dedication, says his T. was played to the worst advantage—there are no performers' names to the D. P.—the conclusion of the Epilogue is good, but must not be quoted.

Sophonisba, or Hannibal's Overthrow. Massinissa = Hart : Hannibal = Mohun : Maherbal = Burt : Bomilcar = Wintershall : Scipio = Kynaston : Massina = Clark : Lelius = Lydall : Menander = Griffin : Rosalinda = Mrs. Boutell : Sophonisba = Mrs. Cox : Priestesses of Bellona = Mrs. Knep and Mrs. Corey : —Hannibal and Rosalinda are mutually in love—she is a lady of Capua, and at the opening of the play a prisoner in the Roman Camp—Massina, who is a

youth, and the nephew of Massinissa, falls in love with her—she charges Scipio to set her free—

————— “ When beauty pleads like mine,
 “ ’Tis fit you strait my liberty enjoin.”

Scipio is smitten with her charms, but gives her her liberty—Massina attends her—Hannibal is jealous of Massina, and orders him to be put into chains—Massina kills himself—in the 5th act Hannibal and Scipio have an interview, as in Livy—the battle of Zama follows—Rosalinda enters in boy’s clothes, and is killed—Hannibal finds her as she is dying, and vows vengeance on the Romans—in the 3d act, Massinissa defeats Syphax, and takes Sophonisba prisoner—she pleads that she was forced by her father to wed Syphax—Massinissa renews his love for her, and marries her—he promises to protect her from the Romans—in the 5th act Scipio insists on having Sophonisba delivered to him—Massinissa causes two bowls of poison to be mixed—he drinks one, and gives Sophonisba the other—Massinissa’s death is contrary to history, but it seems no more than a fair poetical license, and it greatly encreases the interest—this is on the whole a moderate play—Sir, Madam, and other improper expressions occur, particularly *Cards*—in the 3d act Lee displays his loyalty—

“ Kings, though they err, should never be ar-
 “ raign’d.”

Langbaine says—“ this T. is writ in heroick verse, “ and has always appeared on the stage with applause, especially from the fair sex”—it has been frequently revived, and it certainly contains some

passages which are very finely written; but Lord Rochester has justly observed—

“ When Lee makes temperate Scipio fret and
 “ rave,
 “ And Hannibal a whining amorous slave,
 “ I laugh, and wish the hot-brain’d fustian fool,
 “ In Busby’s hands to be well lasht at school.”

For the history see Livy book 30th—Langbaine refers us to Plutarch’s life of Scipio—the editors of the B. D. say—“ the histories of Scipio and Hannibal are to be found by perusing Plutarch and Cornelius Nepos”—Plutarch certainly wrote the life of Scipio, but it happens to be lost—Thomson’s Sophonisba came out at D. L. Feb. 28 1730—Thomson has none of Lee’s faults—his play is well written, but cold, declamatory, and deficient in incident—if Lee had had Thomson’s correctness, or Thomson, Lee’s fire—they might either of them have written a good T. on the subject.

No one of these three Tragedies has the date of the license in the titlepage of the first edition—the case is the same with some other plays.

D. G. 1676.

Piso’s Conspiracy—this T. is printed without the names of the performers—it is on the whole an indifferent play—some parts of it have considerable

merit—Langbaine says it is only the Tragedy of Nero reprinted verbatim—the author in the first 4 acts has chiefly followed Tacitus in the 15th book of his Annals, and in the 5th, Suetonius—of the many persons concerned in the conspiracy, he has selected Piso, Scevinus, Lucan, Flavius and Seneca, as characters for his drama—the conspiracy is discovered by Milichus—at the conclusion Nero kills himself, and Galba is proclaimed Emperour—a good deal is introduced about Nero's singing and acting—two or three passages are translated from Juvenal, and one from Persius—that in which he quotes an absurd rhapsody supposed to be written by Nero.

Libertine—the Libertine is Don John—Don Antonio and Don Lopez are his companions and followers in all manner of iniquity—Jacomo is his servant and a coward—Don John had seduced Leonora and deserted her—he had killed Don Pedro, the Governour of Seville; and even caused his own father to be murdered—at the close of the 4th act, the scene changes to a Church with the Statue of Don Pedro on horseback in it—Don John forces Jacomo to invite the Statue to supper—the Statue nods his head—Jacomo falls down and roars—the Statue comes to supper, and invites Don John in return—in the last scene the Ghosts of those whom Don John has murdered appear—the Statue descends from his horse—Don John insists on having some wine—the Statue gives him and his friends glasses full of blood—Don John and his friends are carried away by Devils—Jacomo runs off—as there is a superabundance of murder in this play it is called a Tragedy, but the dialogue is in a great measure Comic—there are no

performers names to the D. P.—Downes says, Betterton's performance of Don John crowned the play—Underhill seems to have acted Giacomo—(*Anthony Aston*)—Common Sense is set at defiance by the introduction of Devils, Ghosts, the nodding and speaking of the Statue &c.—yet on the whole this play has considerable merit, and might have been made a very good one, if the author had allowed himself more time—Don John is a highly finished character—Giacomo is a very good one—Shadwell in the preface says—“there are an Italian, a Spanish, and four French plays on the story—the character of the Libertine, and consequently those of his friends are borrowed; but all the plot till the latter end of the 4th act is new”—Shadwell was perhaps not aware that the invitation of the Statue to supper had been introduced (with some variation) by Sir Aston Cokain in his Tragedy of Ovid 1669—Shadwell seems to have borrowed the business of the Statue from Moliere—but he has managed it better—Moliere's Don John, or the Feast of the Statue was acted at Paris in Feb. 1665—Shadwell adds—“I have no reason to complain of the success of this play, since it pleased; and I must applaud my good fortune to have pleased with so little pains, there being no act in it, which cost me above five days writing, and the two last (the playhouse having great occasion for a play) were both written in four days.”

Ibrahim, the Illustrious Bassa. (licensed May 4 1676) Solyman the Magnificent = Batterton: Ibrahim (the Vizier Bassa) = Smith: Ulama (son of the Sophy of Persia) = Harris: Morat = Medbourne: Roxalana (wife to Solyman) = Mrs. Mary Lee: Isa-

bella (a Christian Princess) = Mrs. Batterton : Asteria (Solyman's daughter) = Mrs. Corar :—Solyman on his return from the Persian war, offers Asteria to Ibrahim for his wife—Ibrahim declines the offer, being in love with Isabella—Solyman falls in love with Isabella—at the conclusion, he resigns her to Ibrahim, and determines to dedicate the remainder of his life to war—this is a poor T. in rhyme by Settle, but the characters are not badly drawn—it consists of love scenes from beginning to end—Langbaine says it is founded on Scudery's Romance called Ibrahim.

Virtuoso—(licensed May 31 1676)—this C. is printed without the names of the performers, and Downes only tells us that Leigh acted Sir Formal—Sir Nicholas Gimcrack, the Virtuoso, who piques himself on never inventing any thing that is of use, is certainly a very good character, but the scenes, in which he explains his experiments, must be very heavy in representation—Snarl [and Lady Gimcrack are much more entertaining ; he is an old fellow who is continually railing against the vices of the age, and yet privately keeps a wench ; she talks much of her honour, yet she keeps Hazard, and in the last act goes out from the Masquerade first with Bruce and then with Longvil—in the 4th act there is a very good scene—Snarl and Mrs. Figgup first enter—on hearing a noise they go into a closet—next come Hazard and Lady Gimcrack, and then Sir Nicholas and Mrs. Flirt—they are all discovered, and Hazard says to Snarl—“ but what are these rods which I “ drew out with you ? what do they mean ? ”—Snarl pretends that the woman of the house is a school-

mistress—at the conclusion Bruce and Longvil marry Miranda and Clarinda—Downes says that this play and the *Libertine* were both very well acted, and got the company great reputation—Dryden, in his *Mac Flecknoe*, has 8 or 9 lines which it is impossible to understand rightly without having read this play—he makes *Flecknoe* say to *Shadwell*—

“ But write thy best, and top; and in each line
 “ Sir Formal’s oratory will be thine :
 “ Sir Formal, tho’ unsought, attends thy quill,
 “ And does thy northern dedications fill.”

Sir Formal is a pretender to oratory, who is very well ridiculed by *Shadwell*—the play is dedicated to the Duke of Newcastle.

“ Where sold he bargains, whip-stich, kiss ** ****,
 “ Promis’d a play, and dwindled to a farce ? ”

These lines allude to the character of Sir Samuel Hearty—*Shadwell* had very deservedly ridiculed the persons, who, by the help of humorous nonsensical by-words, take themselves to be great wits.

“ He said, but his last words were scarcely
 heard :
 “ For Bruce and Longvil had a trap prepar’d,
 “ And down they sent the yet declaiming bard.”

In the 3d act, Clarinda and Miranda contrive to let Sir Formal, while he is declaiming, down into a vault, by means of a trap—Bruce and Longvil are on the stage, but the ladies manage the business of the trap.

Man of the Mode, or Sir Fopling Flutter C. by

Etherege—(licensed June 3 1676)—Dorimant = Betterton : Sir Fopling = Smith : Medley = Harris : Old Bellair = Leigh : Young Bellair = Jevon : Mrs. Loveit = Mrs. Barry : Bellinda = Mrs. Betterton : Harriet is omitted : Lady Woodvil = Mrs. Leigh : Emilia = Mrs. Twyford :—this play was well acted, and brought a good deal of money—(*Downes*)—Dorimant is an excellent character—the dialogue is good, but there is too much mere conversation, and too little plot—Dorimant has had an intimacy with Mrs. Loveit so long, that he wants a fair pretence for breaking with her—she is a woman of a violent temper, who has much given her to say, but who is not an entertaining character—Bellinda, tho' she knows Dorimant's natural inconstancy, and his usage of Mrs. Loveit in particular, is yet so fascinated with him that she makes him a visit at 5 o'clock in the morning—Lady Woodvil brings up her daughter Harriet to town to be married to Young Bellair—he is in love with Emilia—Harriet falls in love with Dorimant—Lady Woodvil has heard of Dorimant's character, and has the greatest dread that her daughter should see him—he is introduced to her as Mr. Courtage, and she is much pleased with him—at the conclusion Dorimant and Harriet are likely to be married.

Don Carlos Prince of Spain—(licensed June 15 1676)—King Philip the 2d = Batterton : Don Carlos = Smith : Don John of Austria = Harris : Rui-Gomez = Medbourne : Queen of Spain = Mrs. Mary Lee : Dutchess of Eboli = Mrs. Shadwell : Henrietta = Mrs. Gibbs :—the Prince and Queen avow their love for each other, but without any criminal intentions—Rui-Gomez stimulates the King against his wife and

son—the Dutchess of Eboli, who is married to Rui-Gomez, poisons the Queen by the King's command—she is killed herself, and then she acknowledges the innocence of the Queen and Don Carlos—the death of Don Carlos is partly occasioned by himself, and partly by Rui-Gomez—the King is reconciled to his son, and stabs Rui-Gomez—this is an indifferent T. in rhyme—love is nearly the whole business of it—the King is almost as much in love with the Queen as his son—Langbaine first refers us for the plot to the Spanish Chronicles, and then adds—“I believe Otway chiefly followed the French novel of Don Carlos, which is the most perfect account of that tragical story that I have met with”—Booth in a letter to Aaron Hill says, that Betterton told him that Don Carlos was infinitely more applauded, and better followed for many years, than either the Orphan, or Venice Preserved.

Lord Rochester mentions this T. in his Session of the Poets.

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

Fond Husband, or the Plotting Sisters—(licensed June 15 1676)—Bubble (a credulous cuckold) = Nokes: Fumble = Leigh: Rashley = Smith: Ranger

= Harris: Sir Roger Petulant (a jolly old knight) = Sandford: Sneak (his nephew) = Jevon: Emilia (Bubble's wife) = Mrs. Barrer: Maria (Bubble's sister) = Mrs. Marshall: Cordelia (Bubble's niece) = Mrs. Hughes: Betty (Emilia's woman) = Mrs. Napper:—Emilia has an intrigue with Rashley—Maria, who is in love with Rashley, and Ranger, who is in love with Emilia, lay their heads together to detect Rashley and Emilia—Rashley and Emilia escape detection till the last act—Emilia is then left without any excuse—and Rashley has no resource but to tell Bubble that he wears a sword—Fumble is an amorous old fellow, who is nearly blind, and so deaf that he answers quite contrary to what is said to him—this C. was written by D'Urfey—it is on the whole a good play, but there is too much of Ranger and Maria.

Town Fop, or Sir Timothy Tawdry—(licensed Sep. 20 1676)—there are no performers' names to the D. P.—this C. is borrowed in a great degree from the Miseries of Inforced Marriage.

The Miseries of Inforced Marriage was written by Wilkins, and printed in 1607—it was reprinted in the *second* edition of Dodsley's old plays—Mrs. Behn, in the Prologue to the Town Fop, gives a hint that her play was borrowed—she has judiciously altered the catastrophe of the old play, and greatly improved the conduct of the plot—but she has some dull scenes in blank verse—Sir Timothy Tawdry says and does some things the same as Sir Francis Ilford in the old play, but he may fairly be considered as a new character—the Prologue begins with a good simile, which

must not be quoted—in the 3d act there is a very indecent, but a very good song.

Wrangling Lovers, or the Invisible Mistress—(licensed Sep. 25 1676)—Don Diego = Smith: Don Guzman = Harris: Sanco (his servant) = Underhill: Count de Benevent (father to Octavia) = Leigh: Don Ruis (in love with Octavia) = Medbourne: Ordgano (servant to Don Diego) = Percival: Octavia = Mrs. Hughes: Elvira (sister to Don Ruis) = Mrs. Barry: Beatrice (woman to Octavia) = Mrs. Gibbs: Jacinta (woman to Elvira) = Mrs. Gillow:—scene Toledo—this is a good C. by Ravenscroft—it appears from the Epilogue that it came out in the summer—Langbaine says the plot is borrowed from a Spanish Romance—as the Count is said in the D. P. to be a little old Spaniard, it is probable that this description suited Leigh's figure—the Wrangling Lovers are Don Diego and Octavia, who are perpetually quarrelling and making up their quarrels—the Invisible Mistress is Elvira—it is impossible to give a concise account of the plot—Mrs. Centlivre in the Wonder is greatly indebted to this play—she has even borrowed some part of the dialogue—

Diego. All you can do for the future shall be indifferent to me; I will abandon your empire with a facility that shall sufficiently discover, that your chains are not so difficult to be broken, as your vanity does make you believe.

Octavia. I find you very full of temerity in presuming to say you abandon me—You whom I have so often ordain'd never to see more, but have no

sooner banisht you my presence, but I have seen you at my feet imploring my grace * *—if my chains, as you scornfully say, are so easy to be broken, why have you not done it twenty times before? either they are more powerful than your malice will allow, or you are a very weak man, Don Diego!

Felix. All you do shall be indifferent to me for the future; and you shall find me abandon your empire with so little difficulty, that I'll convince the world your chains are not so hard to break, as your vanity would tempt you to believe.

Violante. Insolent! you abandon! You! whom I have so often forbid ever to see me more! have you not fallen at my feet? implor'd my favour and forgiveness? * *—if my chains are so easily broke, as you pretend, then you are the silliest coxcomb living, you did not break 'em long ago.

Tom Essence, or the Modish Wife—(licensed Nov. 4 1676)—Tom Essence (a perfumer) = Leigh: Monylove = Percival: Stanley = Gillow: Loveall = Norris: Laurence = Richards: Courtly = Crosby: Mrs. Monylove = Mrs. Hughes: Mrs. Essence = Mrs. Gibbs: Theodocia = Mrs. Barry: Luce = Mrs. Osborn: Betty = Mrs. Napper:—this C. consists of two plots—one of which is borrowed from Moliere's Imaginary Cuckold—In the other plot Mrs. Monylove is a young woman married to an old man—she has a liking for Stanly, but is determined to preserve her honour as long as she can—in the course of the play she meets with an irresistible temptation—this is on the whole a good C.—Langbaine attributes it to Rawlins.

Madam Fickle, or the Witty False One—(licensed Nov. 20 1676)—Lord Bellamour = Betterton : Manley = Smith : Sir Arthur Oldlove = Sandford : Capt. Tilbury = Medbourne : Zechiel and Toby (his sons) = Leigh and Nokes : Old Jollyman = Underhill : Harry Jollyman = Jevon : Dorrel = Norris : Madam Fickle = Mrs. Mary Lee : Constantia = Mrs. Barrer : Arbella = Mrs. Gibbs : Silvia = Mrs. Napper :—this is a pretty good C. by D'Urfey—Madam Fickle had been deserted by Friendlove to whom she was married—she had vowed to revenge herself on the whole sex—Lord Bellamour, Manley, and Young Jollyman are in love with Madam Fickle—she pretends love to them all, and jilts them—Dorrel turns out to be Friendlove—he and Madam Fickle are reconciled—Lord Bellamour and Manley marry Arbella and Constantia—Zechiel is a Temple Spark, and his brother a young man brought up in the country—in the last act, Zechiel hides himself in the Tavern Bush, and Toby gets into an empty butt—Capt Tilbury enters drunk, and offers to burn the bush—this is taken from the Walks of Islington and Hogsden—D'Urfey has adopted a line of Horace for his Motto—

“ *Non cuivis homini contingit adire Corinthum.* ”

—plainly implying (as Langbaine humorously observes) that he could not write a play without stealing—Madam Fickle was revived at D. L. Sept. 29 1711.

The Humorous Lovers, and the Triumphant Widow—two Comedies by the Duke of Newcastle—were licensed Nov. 27 1676—they are both said to have been acted by his Royal Highness' Servants,

but neither of them has any performers' names to the D. P.—Pepys saw the Humorous Lovers March 30 1667—it is impossible to say at what precise time the other Comedy was brought out.

Triumphant Widow, or the Medley of Humours—this is a good C.—the Triumphant Widow is Lady Haughty—the 2d title is very appropriate, as the play has little or no plot, and consists of well drawn characters—the Widow is young, handsome, and rich—she has 4 suitors—viz.—Col. Bounce—Sir John Noddy—Justice Spoilwit—and Codshead—Col. Bounce is a blunt soldier—at the conclusion he marries Isabella—the widow gives her a fortune—Sir John Noddy delights in clinches and practical jokes—Spoilwit is ready to die with laughter at Noddy's supposed cleverness—Codshead is much addicted to swearing—Crambo observes—“there's “not so foolish and impertinent a sin as swearing—“it is not natural—there is no pleasure in it—tho' “the rest of the deadly sins are pleasant”—Footpad is a very laughable character—in the 1st act he comes on disguised as a pedlar—he puts one strongly in mind of Autolycus in the Winter's Tale.

Pastor Fido, or the Faithful Shepherd—(licensed Dec. 26 1676) Mirtillo (the faithful shepherd, in love with Amaryllis) = Smith : Sylvano (a discontented shepherd) = Batterton : Montano (Priest of Diana) = Medbourne : Sylvio (his son) = Crosby : Corisca (in love with Mirtillo) = Mrs. Mary Lee : Amaryllis = Mrs. Batterton : Dorinda (a young nymph, in love with Sylvio) = Mrs. Petty :—scene Arcadia—this is a moderate Pastoral—it is written in rhyme—the Oracle had decreed that a Maid or Wife, above 15

and under 20, was to be sacrificed every year, till two of a divine race should love each other—

“ And for a faithless Nymph’s apostate state,
 “ A faithful Shepherd supererrogate.”

As Sylvio and Amaryllis are supposed to be the only persons descended from the gods, their union is intended—but Sylvio is averse from love, and devoted to rural sports—and Amaryllis is secretly in love with Mirtillo—by the artifices of Corisca, Amaryllis is unjustly condemned to death as being guilty of incontinence—Corisca offers to save the life of Amaryllis, if Mirtillo will marry her—Amaryllis requests him not to consent—Mirtillo is discovered to be the son of Montano, and consequently to be descended from Alcides—as he is thus equal in blood to Amaryllis, he claims the favour of the law, and offers himself as a victim in exchange for her—the Oracle is fulfilled by this offer—Montano and Amaryllis are united—in the 4th act Sylvio wounds Dorinda with an arrow, mistaking her for a wild beast—this is from Ovid’s story of Cephalus and Procris—Dorinda recovers, and Sylvio marries her—Settle in the dedication says—“ I confess I have taken a great deal of
 “ liberty in the characters of Sylvano and Corisca,
 “ because they were not kept up by Guarini: the
 “ first of which, in the translated Pastor Fido (for I
 “ am a stranger to the Italian) flag’d in the 2d act,
 “ and was wholly lost in the two last.”

T. R. 1677.

Rival Queens, or the Death of Alexander the Great. Alexander = Hart: Clytus (properly Clitus—in Greek the first syllable is spelt with a diphthong) = Mohun: Lysimachus = Griffin: Hephestion = Clarke: Cassander = Kynaston: Polyperchon (properly Polysperchon) = Goodman: Thessalus = Wiltshire: Statira = Mrs. Boutell: Roxana = Mrs. Marshall: Parisatis (properly Parysatis) = Mrs. Baker: Sysigambis = Mrs. Corey:—this is Lee's best T.—the banquet and mad scene in particular have great merit—but what Clytus says about wishing to hear the groans of dying persons, and the cries of matrons in sacked towns, is not only disgusting, but quite out of character, and fit only for the mouth of a savage—Lee abounds in false quantities—he makes the last syllable but one in Parysatis, Eumenes, and Craterus long, and the last syllable but one in Granicus short—as he was educated at Westminster school and at Trinity College Cambridge, he ought to have known better.

This play is with great propriety now called by the 2d title, as the love concerns are the worst part of it—Alexander was not much of a lover—nor were two *Eastern* women very likely to act as Statira and Roxana do in this play—the modern alteration of it is an improvement, as the Ghost of Philip, and some extravagant passages are omitted, and many speeches improved.

Dryden addressed a very good copy of verses to Lee on this occasion—

“ Such praise is yours, while you the passions
 “ move,
 “ That ’tis no longer feign’d, ’tis real love ;
 “ Where nature triumphs over wretched art ;
 “ We only warm the head, but you the heart.
 “ Always you warm ; and if the rising year,
 “ As in hot regions, bring the sun too near,
 “ ’Tis but to make your fragrant spices blow,
 “ Which in our colder climates will not grow.
 “ They only think you animate your Theme
 “ With too much fire, who are themselves all
 “ phlegm.”

Lee neither follows History exactly, nor deviates greatly from it—in the 1st act he speaks of Craterus and Hephestion as adoring Alexander, a baseness of which Craterus was not guilty—it was he, and not Lysimachus, who fought with Hephestion—Roxana caused Statira to be killed, but it was after the death of Alexander—Quintus Curtius (book 8th chap. 1st) tells us that the story of Lysimachus being given to a Lion is not true, and relates the circumstance which gave occasion to the fiction.

Many years after the death of Alexander, when Onesicratus was reading a part of his history to Lysimachus, in which he had inserted an incredible account of an Amazon, who came to Alexander ; Lysimachus gave him a neat reproof, by saying with a smile, “ where was I when that happened ? ” (*Plutarch.*)

In the Banquet Lee follows Plutarch very closely, only he has omitted the principal thing that Clytus did to irritate Alexander.—after his friends had with

difficulty forced him out of the room, he came back again, repeating the following lines from the *Andromache* of Euripides—" Ah! what a bad custom prevails in Greece—when an Army gains a victory over an enemy, the work is not attributed to those who do it, but the General reaps the glory—who, with many others, brandishing a single spear, and doing nothing more than a single man, has greater praise"—this was "wormwood" to Alexander, who immediately snatched a spear from one of the guards, and killed Clytus—it is a great pity that Lee did not translate these lines, and insert them in his play—as it is, Clytus' last speech, before he is stabbed, is the least offensive of any thing he says during the whole scene.

Country Innocence, or the Chambermaid turn'd Quaker. Sir Oliver Bellingham = Lydell: Sir Robert Malory = Coysh: Gregory Dwindle = Haynes: Capt. Mullineux = Goodman: Plush = Wiltshire: Rash = Griffin: Mr. William (servant to Lady Lovely = Powel: Old Thrashard = Watson: Abraham (his son) = Styles: Lady Lovely (a widow) = Mrs. Marshall: Barbara (her maid) = Mrs. Knepp: Margaret and Gillian (daughters to Thrashard) = Mrs. Baker and Sarah Cook: Lady Malory = Mrs. Rutter: Old Gentlewoman = Mr. Perrin:—this is an indifferent C.—Leanard calls himself the author of it, but Langbaine says it is only Brewer's *Country Girl* with a new title—it was licensed April 6 1677—it seems to have been acted by the younger part of the Company in Lent—Leanard tells us that it was printed soon after it came out.

Rival Kings, or the Loves of Oroondates and Statura—this T. is printed without the names of the

performers—the Rival Kings are Alexander the Great and Oroondates the King of Scythia—the latter character is taken from the romance of Cassandra, as Banks himself tells us—Love is the business of this T., which is written in rhyme—it is a very poor piece both as to plot and language—it appears from the Epilogue that it was acted by the younger part of the company—there is a considerable resemblance between the Rival Kings and the Rival Queens.

In both these plays Alexander is represented as poisoned, which, as there was a suspicion of that sort, is very fair on the stage, tho' in all probability not historically true—the poison was of so cold a nature that nothing could hold it but an Ass' hoof—Banks mentions this circumstance which has manifestly the air of a fable—see the end of Plutarch's Life of Alexander.

King Edgar and Alfreda. Edgar = Mohun : Aldernald (a young Admiral) = Clark : Ethelwold = Goodman : Ruthin (father to the Queen) = Burt : Durzo (a blunt sea captain) = Griffin : Oswald = Wiltshire : Alfreda = Mrs. Frances Baker : Matilda (the Princess) = Mrs. Bowtell : Queen = Mrs. Knight : Hillaria = Mrs. Katherine Baker:—this Tragi-Comedy was written by Ravenscroft—Ethelwold marries Alfreda as in the real story—the King is prevailed on to forgive him, but makes love to Alfreda—at the conclusion, Ethelwold is killed—before his death he bequeaths Alfreda to the King—there is a love Episode between Aldernald and Matilda—and another between Durzo and Hillaria—the latter are comic characters—on the whole this is not a bad play.

Scaramouch a Philosopher, Harlequin a School-boy, Bravo, Merchant, and Magician, a Comedy after the Italian manner by Ravenscroft—Harlequin = Haynes : Plautino = Goodman : Spitzafferro = Cartwright : Scaramouch = Griffin : Pancrace = Powell : Octavio = Clark : Cynthio = Wiltshire : Aurelia = Mrs. Vincent : to Zerbinetta there is no performer's name—this is a laughable Farce in 5 acts—much better calculated for representation than perusal—the greater part of it is taken from the Forced Marriage and Scapin of Moliere—some of the scenes in which Harlequin is concerned, seemed to have been borrowed from an Italian piece—Ravenscroft has put his materials very well together—he complains in the Prologue, that while the actors were dilatory in getting up his play, Dorset Garden had forestalled it by bringing out Scapin—he adds—

“ The poet does a dang'rous trial make,

“ And all the common roads of plays forsake.

“ Upon the actors it depends too much.

* * * * *

“ He rather chose in new attempts to fail,

“ Than in the old indifferently prevail.”

Langbaine observes—“ notwithstanding our author's “boasting, I believe, he cannot justly challenge any “part of a scene as the genuine offspring of his own “brain”—notwithstanding all that Langbaine says, Ravenscroft is perfectly correct—he does not pretend to have invented a new sort of Comedy, but only to have been the first who had brought such a sort of drama on the English stage—he is so far from boasting, that he says—

“ Like but the play, let others have the name,
 “ Let both French and Italians share the fame,
 “ But if ’t be bad, let them too bear the blame.” }

Wits led by the Nose, or a Poet’s Revenge. (licensed Aug. 16 1677) Oroandes = Lydell: Antellus = Goodman: Zannazarro = Perrin: Sir Simon Credulous = Haynes: Sir Jasper Sympleton = Stiles: Jack Drayner = Nathaniel Q: Dick Slywit = Coysh: Glorianda = Mrs. Bowtell: Amasia = Mrs. Baker: Heroina = Mrs. Baker Junior: Theocrine = Mrs. F: —from the names of the performers it is pretty clear that this Tragi-Comedy was acted at the Nursery for the King’s Company—the serious scenes are contemptible, the comic ones are mere Farce—the serious characters are Pagans, yet the comic ones are, by a strange jumble, Englishmen travelling in Sicily—Sir Simon and Sir Jasper make some pretences to poetry—in the 5th act they enter led by the Nose by their servants Drayner and Slywit in disguise—this circumstance gives the title to the play—the author is unknown.

Langbaine says—“the greatest part of this play (except a scene or two) is stolen from Chamberlaine’s Love’s Victory”—this is not correct—Wits led by the Nose is an alteration of Love’s Victory, but with considerable omissions and additions—each of the plays has a comic underplot, which differs materially from the other.

Destruction of Jerusalem by Titus Vespasian in 2 parts—Phraartes = Hart: Matthias (the High Priest) = Mohun: John = Cartwright: Titus Vespasian =

Kynaston : Berenice = Mrs. Marshall : Clarona = Mrs. Boutell : (*Downes*)—in these plays there is much less about the Jews than might have been expected—John is scarcely so prominent a character as he ought to have been, and Simon, the other Jewish leader, is not even mentioned—the loves of Phraartes and Clarona, of Titus and Berenice, occupy the greater part of these plays—Phraartes is a Parthian King, who is driven from his country, and who stays at Jerusalem for the love of the High Priest's daughter—the 1st part ends previously to the siege.

The 2d part begins after the siege is far advanced—at the end of the 3d act Phraartes receives intelligence that he is restored to the crown of Parthia—he goes off to join his army which is said to be near the town—during his absence John kills Matthias, and gives Clarona a wound, which proves mortal—Phraartes however returns before her death—Jerusalem is taken, and the Temple is seen on fire—the play ends with the parting of Titus and Berenice.

When Clarona dies, Phraartes exclaims—

————— “ Where is Clarona gone ?

“ Aloft!—I see her mounting to the Sun!

“ Let the hot planet touch her if he dares!—

“ Touch her, and I will cut him into stars,

“ And the bright chips into the ocean throw.”

Both these Tragedies are in rhyme; and it is not easy to say whether the plan, or the execution of them is the worse—they were however well received by the town, and the 2d part was revived at D. L.

July 1 1712—In the dedication Crowne says to the Duchess of Portsmouth—“ I fix your Grace’s image
“ at this Jewish temple-gate, to render the building
“ sacred.”

D. G. 1677.

Titus and Berenice, with the Cheats of Scapin—both these pieces were written by Otway—they were licensed Feb. 19 1676-7—as Titus and Berenice is only in 3 acts, the Cheats of Scapin was brought out at the same time to make up the entertainment.

Titus and Berenice—Titus (Emperour of Rome) = Betterton: Paulinus (his confidant) = Medbourne: Antiochus (King of Comagene) = Smith: Arsaces (his confidant) = Crosby: Berenice (Queen of Palestine) = Mrs. Lee: Phœnicia (her confidant) = Mrs. Barry:—this is a dull T. in rhyme—taken from Racine—Titus is in love with Berenice, but out of respect for the Roman people he is forced to part from her—the conflict between his love and his duty occupies the greater part of the play—Antiochus is also in love with Berenice.

Cheats of Scapin. Scapin = Leigh: Gripe = Noakes: Thrifty = Sandford: Octavian = Norris: Leander = Percivall: Shift = Richards: Lucia = Mrs. Barry: Clara = Mrs. Gibbs:—this is an excellent Farce—it is taken from Moliere, but great part of it comes originally from the Phormio of Terence—

Thrifty on going abroad had left his son, Octavian, under the care of Shift—Gripe had left his son, Leander, under the care of Scapin—Octavian and Leander, during their fathers' absence, had married Clara and Lucia—the old men return—the young men put their cause into Scapin's hands—money is much wanted—Scapin begins with Thrifty—he tells him that the brother of his son's wife is a dreadful bully, but that he will disannul the marriage for £200—Thrifty refuses to advance the money—Shift enters disguised as the bully—Thrifty is frightened, and pays the £200—Scapin next attacks Gripe, and gets the same sum out of him, by telling him that his son had gone aboard a ship, and that the master of it would not release him under £200—in the last act, he makes Gripe believe that the brother of his son's wife is the captain of a privateer—that he and several of his crew had landed with a determination to kill Gripe—for wanting to null the marriage—Gripe conceals himself in a sack—Scapin counterfeits with his voice 5 different sailors—and in each of his characters beats the sack—Gripe at last looks out—and Scapin runs off—Clara and Lucia turn out to be the daughters of Gripe and Thrifty—the old men are reconciled—Scapin enters with his head tied up, as if a great stone had broken his skull—Gripe and Thrifty, supposing him to be dying, forgive him—Scapin pulls off his cap, and appears to be quite well—Scapin is a capital part, but it requires a first-rate actor—in Moliere's and Ravenscroft's pieces, the young men are not married, but only in love.

Debauchee, or the Credulous Cuckold—(licensed

Feb. 23 1676-7)—this C. is printed without the names of the performers—it is little more than Brome's *Mad Couple well Matched*.

A *Mad Couple well Matched* was published in 1653—Careless is a debauched young fellow—his uncle, Sir Anthony Thrivewell, considering him as incorrigible, had at last married, in the hope to get an heir to his estate—in the 1st act Sir Anthony once more receives Careless into favour, and promises to pay his debts—Careless writes two letters—one to Phœbe, whom he had seduced and kept—the other to the widow Crostill—he puts the wrong direction to the letters—Mrs. Crostill gets the letter which was meant for Phœbe—Saveall is highly offended at having been made the bearer of such a letter—Mrs. Crostill, who is actuated by the spirit of contradiction, desires to see Careless—when he visits her, she treats him with incivility—Careless pretends that he will marry Phœbe—the more he slights Mrs. Crostill, the more she is determined to marry him—she gives Phœbe £200, and carries her point with Careless—he promises to reform—there is an important underplot—Lord Lovely has an intrigue with Mrs. Saleware—she falls in love with Bellamy—Bellamy turns out to be a young woman who had been seduced by Lord Lovely, and who had been disguised as his page.

The *Debauchee* is a good alteration of a good play—the original is said to have been revised by Mrs. Behn—Mrs. Behn has made some improvements, but no very material change—Tom Saleware, the *Credulous Cuckold*, is a good part—for a cast of this play see D. L. Aug. 4 1708.

Antony and Cleopatra—(licensed April 24 1677)
 —Antony = Betterton : Cæsar = Smith : Photinus
 = Sandford : Mecænas = Harris : Canidius = Med-
 bourne : Thyreus = Crosby : Agrippa = Jevon : Cleo-
 patra = Mrs. Mary Lee : Octavia = Mrs. Betterton :
 Iras = Mrs. Gibbs : Charmion = Mrs. Hughes :—this
 is a moderate T. in rhyme—it was written by Sir
 Charles Sedley, for so he then wrote his name—he has
 not borrowed any thing from Shakspeare—the scene
 lies in and near Alexandria—Photinus is an intriguing
 statesman and a great villain—Sedley seems to have
 written this part purposely for Sandford—he has
 grossly misrepresented the character of Thyreus—
 Thyreus is in love with Cleopatra—Antony is jea-
 lous, and orders him to be whipt—Canidius remon-
 strates against this order—it being contrary to the
 law of nations to treat an Embassadour in such a
 manner—the Roman Soldiers mutiny in defence of
 Thyreus, and conduct him in safety out of the town
 —in the next battle, Thyreus and Antony fight—the
 former is killed—the real fact was simply this—
 Cæsar sent his freedman Thyreus on a private mes-
 sage to Cleopatra—she conversed with him so long,
 and treated him with so much honour, that Antony
 suspected him, and caused him to be whipt—Shak-
 speare has represented the affair as it really was—
 Sedley has made a mountain out of a molehill.

Circe by Dr. Davenant—(licensed June 18 1677)
 —Orestes = Betterton : Pylades = Williams : Ithacus
 = Smith : Thoas = Harris : Circe = Mrs. Lee : Iphi-
 genia = Mrs. Betterton : Osmida = Mrs. Twyford :—
 (*Downes*)—to these characters we must add Pluto,
 and the Ghost of Clytemnestra—this play is styled a

Tragedy in the titlepage, but Downes more properly calls it an Opera—it was well performed, and answered the expectation of the company—Downes puts Lady Slingsby's name to the character of Circe—but Mrs. Lee did not become Lady Slingsby till some years after this time—the plot of Circe is founded on the Iphigenia in Tauris of Euripides, but with material alterations—Circe, the Enchantress, is, by an outrageous poetical license, introduced as the wife of Thoas the King of Scythia—Ithacus is her son by Ulysses—the whole of the plot is a blessed jumble—the dialogue is in rhyme, and but moderately written—Pylades says—

“ For Indian-like, I to the shades below

“ Would with the richest of my treasures go.”

As the Greeks knew nothing of India in the time of Pylades, this is bad enough; but a trifling absurdity in comparison with what Circe says—

“ As *Churches* whom no Heretics oppose.”

Langbaine and the Editor of the B. D. refer us for the plot to the 14th book of Ovid's *Metamorphoses*, merely because Circe is mentioned there—in the 12th book there are some few lines about Iphigenia, but they have little, or rather nothing to do with this play—Ovid says—

“ *Flentibus ante aram stetit Iphigenia ministris.*”

And thus the name is always pronounced in Greek and Latin—the English writers shorten the last syllable but one, contrary to every rule of propriety.

Rover, or the Banished Cavaliers—(licensed

July 2 1677)—Willmore (the Rover) = Smith : Blunt = Underhill : Belvile = Betterton : Frederick = Crosby : Don Antonio = Jevon : Don Pedro = Medbourne : Hellena = Mrs. Barrer ; Angellica Bianca = Mrs. Gwin : Florinda = Mrs. Betterton : Valeria = Mrs. Hughes : Moretta = Mrs. Leigh : Callis = Mrs. Norris : Lucetta = Mrs. Gillow :—this is an excellent Comedy, and Mrs. Behn's best play—she is however vastly indebted to Killegrew's *Thomaso*, or the *Wanderer*—she has added the parts of *Hellena* and *Belvile* ; and improved what she has borrowed, except the character of the *Rover*, which was so good in the original, it could hardly be improved—*Blunt's* falling into the common shore is taken from *Boccace*, Day 2. Novel 5.

It was at this time very unusual for a performer to go from one theatre to the other—in the Patents of *Killegrew* and *Davenant* there was a clause to this effect—“and the better to preserve amity betwixt “ the said companies, and that one may not inroach “ upon the other by any indirect means, we will “ and ordain, that no actor, or other person, em- “ ployed about either of the said theatres, shall be “ received by the other company, without the written “ consent of the Governor of the company, whereof “ the said person, ejected or deserting, was a mem- “ ber”—(*Dramatic Censor*, 1811)—*Downes* particularly notices that *Haines* joined the *Duke's* company, but he does not give any intimation that *Mrs. Gwyn* did the same—it is however certain, that she was at *D. G.* for one season—and probably for two.

French Conjuror—(licensed Aug. 2 1677)—*Monsieur* = *Anthony Leigh* : *Avaritio* = *Jevon* : *Claudio* =

Crosby : Dorido = Gillow : Horatio = Norris : Truro = Percival : Pedro = John Lee : Clorinia = Mrs. Barry : Leonora = Mrs. Hughes : Sabina = Mrs. Norris : Scintillia = Mrs. Eliz. Leigh :—this is a good C. by T. P.—Clorinia is in love with Dorido—Horatio is in love with her—but knowing he has no chance to succeed with her but by treachery, he comes to her window at the time she was expecting Dorido—she, supposing him to be Dorido, gives him a letter through the casement—he takes it and stabs her in the arm—he then contrives to have the letter and dagger conveyed into Dorido's pocket—Dorido is consequently taken up for the assault—a quarrel ensues—but Clorinia is afterwards convinced of his innocence—her father Avaritio, having lost a valuable necklace, is persuaded by Claudio to come to his house and consult the French Conjuror, who is only Monsieur in disguise—while he pretends to conjure, Dorido and Clorinia are married—Claudio is in love with Pedro's wife, Leonora—by the stratagems of Sabina and Monsieur he accomplishes his wishes—scene Seville—Langbaine says this play is founded on two stories in the romance of Guzman the Spanish Rogue—the author of the Comedy has improved what he has borrowed.

Constant Nymph, or the Rambling Shepherd—(licensed Aug. 13 1677)—Astatius (the Rambling Shepherd) = Mrs. Mary Lee : Philisides (disguised as Euplaste) = Mrs. Barry : Clinias (a merry shepherd and servant to Astatius) = Richards : Sylvanus (father to Traumatius and Astrea) = Sandford : Traumatius = Medbourne : Alveria (the Constant Nymph) = Mrs. Batterton : Astrea = Mrs. Wyn : (probably Gwyn)

—Traumatius is supposed to be dead, and to have been killed in a fray by Philisides—he is disguised as a Priest, and assumes the name of Evander—Astatius is on the point of being married to Astrea—he meets Euplaste, and falls in love with her—he afterwards transfers his love to Alveria—and speaks slightly of Astrea to Euplaste—Euplaste re-enters as Philisides, and resents the affront put on Astrea—with whom he was in love, and who had only consented to marry Astatius, on the supposition that Philisides had killed her brother—Astatius and Philisides fight—Astatius falls—he is carried to the temple of Esculapius, and recovers—Philisides is about to be sacrificed to the shade of Thaumatus—Thaumatus discovers himself, and is united to Alveria—she had been inconsolable for his supposed death—Philisides is united to Astrea—Astatius turns Priest—this is a moderate Pastoral—it came out in the summer vacation—the scene lies at Lycea in Arcadia—in the play there is said to be an inveterate hate between the Lyceans and Dipeans—Pausanias in his *Arcadica* does not mention either Lycea or Dipea—the Constant Nymph is written in rhyme.

Counterfeit Bridegroom, or the Defeated Widow—(licensed Oct. 4 1677)—Sir Oliver Santlow = A. Leigh : Peter Santlow (his son) = Bowman : Sam = Richards : Noble (brother to Mrs. Hadland) = Crosby : Sanders = Gillow : Hadland = Williams : Sir Gregory Lovemuch = Percival : Gazer = Norris : Noddy = John Leigh : Mrs. Hadland = Mrs. Currar : Widow Landwell = Mrs. Osborne : Clarina = Mrs. Gibbs : Lady Santlow = Mrs. Norris : Eugenia = Mrs. Le Grand :—this C. came out in the Vacation—it is only

an alteration of Middleton's *No Wit, no Help, like a Woman's*—the names of all the characters are changed—the play consists of two plots—in the first Sir Oliver had sent his son to the continent to fetch home his mother, who had been absent several years—Young Santlow had fallen in love with Clarina, and brought her home as his sister, pretending that his mother was dead—in the other plot, Mrs. Landwell is a rich widow—she is possessed of an estate, of which her husband had cozened Mrs. Hadland's father—Mrs. Hadland, disguised as a man, gains her affections and marries her—on the wedding night she sends Noble into the Widow's bedroom—the widow, to save her reputation, agrees to marry Noble—Mrs. Hadland discovers herself—she had previously recovered the writings of her father's estate—it does not appear* who altered Middleton's play—but it is so much improved, that it seems probable that Mrs. Behn was the person who made the alteration—2 or 3 new scenes are added—and the Widow's marriage with Noble is much better managed than in the original play.

No Wit, no Help, like a Woman's was printed in 1657—but evidently written in 1638—Weatherwise, at the close of the 3d act, says—“If I, that have proceeded in 25 such books of astronomy, should not be able to put down a scholar *now* in 1638, I stood for a goose.”

The characters of Mrs. Hadland and the Widow have been introduced in more plays than one—see *Oronooko—Artful Husband &c.*

Siege of Babylon—(licensed Nov. 2 1677)—Orontes = Betterton: Cassander = Harris: Perdicas (Perdic-

cas) = Smith : Lysimachus = Medbourne : Ptolemy = Crosby : Eumenes = Jevon : Roxana = Mrs. Lee : Statira = Mrs. Betterton : Thalestris = Mrs. Gwyn : Parisatis = Mrs. Seymour :—this is a wretched T. in rhyme—it was written by Pordage—the Siege is supposed to take place in the time of Alexander's successors, but the whole of the play is fiction.

Abdelazer, or the Moor's Revenge. Abdelazer = Betterton : Ferdinand (the young King of Spain) = Harris : Philip (his brother) = Smith : Mendoza (Prince Cardinal) = Medbourne : Alonzo (in love with Leonora) = Crosby : Osmin = Percival : Roderigo = Norris : Queen of Spain = Mrs. Lee : Florella (sister to Alonzo, and wife to Abdelazer) = Mrs. Betterton : Leonora (sister to Ferdinand and Philip—in love with Alonzo) = Mrs. Barrer :—the King of Spain, several years before the play begins, had conquered Fez, and killed the King—he had taken the King's young son, Abdelazer, under his protection ; and, in process of time, had made him his general—in this situation Abdelazar had behaved with great courage—notwithstanding the favours he had received, the desire of revenge was always uppermost in his mind—for this purpose, rather than from any love to the Queen, he had become her paramour—she is a lascivious woman, who sticks at nothing to gratify the Moor—they join in poisoning the King—in the first scene his death is announced—Philip returns victorious from some expedition, leaving his army at a little distance—being of an impetuous temper, he publicly accuses his mother of a criminal intercourse with Abdelazer—she is highly incensed—Mendoza, as the young King's guardian, passes a sentence of

banishment on Abdelazer—the young King, to oblige Florella, with whom he is in love, revokes the sentence—Abdelazer orders Osmin, who is a Moor, and one of his officers, to kill Philip and the Cardinal—they make their escape to Philip's camp, disguised as friars—Abdelazer in the night alarms the Court with the cry of treason—he tells the King that Philip and the Cardinal had laid a plot to murder him—the King orders Abdelazer to pursue them—he does this with a view to visit Florella in his absence—Abdelazer has no particular regard for his wife, but he is a man of too high a spirit to suffer any person to solicit her embraces with impunity—he gives Florella a dagger, and tells her to kill the King, if he should persevere in his addresses to her—as soon as tranquillity is restored in the Palace, the King goes to Florella's chamber, but not without being observed—Florella rejects his solicitations—draws the dagger, and threatens to stab herself—at that instant the Queen enters, and kills Florella, under pretence that she was going to kill the King, but in reality from jealousy—the King kneels at Florella's feet—in that situation Abdelazer finds him—they fight, and the King is killed—the Queen detaches the Cardinal, who is in love with her, from Philip's party—some fighting ensues—after which Philip is taken prisoner by the Cardinal's treachery—in the 5th act, the Nobles are assembled to decide about the succession to the crown—the Queen denounces Philip as a bastard—she tells a plausible tale, tending to vindicate herself, and to show that the Cardinal had gotten into her bed by strategem—the Cardinal will not acknowledge himself to be Philip's father, and is sent to prison—

Leonora is saluted as Queen, chiefly by the influence of Abdelazer—Roderigo, at the instigation of Abdelazer, kills the Queen-Mother—Abdelazer, to skreen himself from suspicion, kills Roderigo—he makes love to Leonora—just as he is going to force her, Osmin enters—Abdelazer stabs Osmin in the arm—the wound is not of much consequence, but Osmin is enraged at having received a blow—Abdelazer begs his pardon—Osmin affects to be satisfied, but in revenge he sets Philip at liberty, and joins him against Abdelazer—Abdelazer, finding himself betrayed, avows his crimes—Philip and his party rush on Abdelazer—Abdelazer kills Osmin, and falls dead—this is a good T.—it is only an alteration of Marlowe's *Lust's Dominion*, or the *Lascivious Queen*—Mrs. Behn has however made some considerable changes in the 5th act, and improved the whole play—Abdelazer is a striking character—the outlines of Zanga are evidently borrowed from it; but the two parts differ in this, Zanga has one object only in view, Revenge; whereas Abdelazer is instituted not only by the desire of Revenge, but also by Jealousy, Ambition, and Love—the part of Zanga is admirably written, and uniformly supported throughout; but after all Abdelazer is the more spirited character of the two, we detest him, but cannot despise him; and must feel some sort of respect for his courage: he does not descend to the low arts that Zanga does—Abdelazer's avowal of his guilt in the last scene is an addition by Mrs. Behn, in which she is followed by Dr. Young—in Marlowe the *Lascivious Queen* survives—she and the Cardinal are pardoned by Philip—Mrs. Behn's play is very loyal—

“ What, kill a King !—forbid it Heav’n !

“ Angels stand like his guards about his person.

* * * * *

“ But Kings are sacred, and the Gods alone

“ Their crimes must judge, and punish too, or
“ none.”

The Queen Mother says—“ ’tis indeed the King.”

Alonzo replies—“ Then I’m disarm’d,

“ For Heaven alone can punish him.”

Florella says to the King—“ All the divinity

“ About your sacred person, could not guard you ;

“ You, tho’ a King, cannot divine your fate ;

“ Kings only differ from the Gods in that.”

In the 5th act Abdelazer says—“ a King’s a Deity !”

The last Editor of the B. D. represents this play as printed in 1671—a mistake seemingly copied from Langbaine—Barker says 1677—in 1671 Mrs. Behn had but just begun to write plays—Percival and Mrs. Barry were not on the stage.

In Lust’s Dominion the Cardinal says—

“ I’ll satisfy with trentals, dirges, prayers.”

The Editor of the Old Plays in 1814–1815 tells us, that trentals are 30 masses on the same account—but 30 masses said at any time would not be trentals—Burnet in his History of the Reformation—Part 2d—Book 1st—says—“ That which brought in
“ most custom was, Trentals, which was a method of
“ delivering souls out of Purgatory, by saying 30
“ masses a year for them: and whereas it was observed,
“ that Men, on the Anniversaries of their Birth-days,

“ Wedding, or other happy accidents of their lives,
 “ were commonly in better humour, so that favours
 “ were more easily obtained ; they seemed to have
 “ had the same opinion of God and Christ : so they
 “ ordered it, that 3 of these should be said on Christ-
 “ mas day, 3 on Epiphany, 3 on the Purification of
 “ the Blessed Virgin, 3 on the Annunciation, 3 on
 “ the Resurrection, 3 on the Ascension, 3 on Whit-
 “ sunday, 3 on Trinity-sunday, 3 on the Assumption
 “ of the Blessed Virgin, and 3 on her Birthday ;
 “ hoping that these days would be the mollia tempora,
 “ when God and Christ, or the Blessed Virgin, would
 “ be of easier access, and more ready to grant their
 “ desires.”

RYMER.

A critical work by Rymer was licensed July 17
 1677, and published in 1678—it consists of 144 pages
 in small 8vo.—it is called—“ The Tragedies of the
 “ last Age consider’d and examined by the Practice
 “ of the Ancients, and by the Common sense of all
 “ Ages ; in a letter to Fleetwood Shepheard Esq.
 “ By Thomas Rymer of Grays-Inn Esquire.”

Rymer begins with saying that he had purchased
 and perused Rollo—King and no King—Maid’s Tra-
 gedy—Othello—Julius Cæsar and Catiline.

He adds—“ I have chiefly considered the Fable or
 “ Plot, which all conclude to be the soul of a Tra-
 “ gedy ; which, with the Ancients, is always found

“ to be a reasonable soul ; but with us, for the most part, a brutish, and often worse than brutish.”

Rollo—Rymer has not made a single observation which deserves any particular notice.

King and no King—Rymer points out some improbabilities in the plot and conduct of this play—he concludes his remarks with a dissertation of more than 20 pages on the Hippolitus of Euripides and Seneca—Rymer observes (p. 61)—“ We are to presume the greatest vertues, where we find the highest of rewards ; and though it is not necessary that all Heroes should be Kings, yet undoubtedly all crown’d heads by Poetical right are Heroes. This character is a flower, a prerogative, so certain, so inseparably annex’d to the Crown, as by no Poet, no Parliament of Poets, ever to be invaded”—this is exquisite loyalty, but contemptible criticism.

Maid’s Tragedy—The King in this play is a most worthless fellow, but Rymer observes—“ Therefore, I say, the King was not to blame ; or however not so far, as in any wise to render his life obnoxious * * * as for Melantius, he had no reason to be angry at any but at his sister Evadne”—If Charles the 2d had made Rymer’s own sister a whore, he would perhaps have thought differently.

Rymer adds (p. 141)—“ Othello comes next to hand, but laying my papers together without more scribbling, I find a volumn, * * * if the characters I have examined are the same I take them for, I send you Monsters enough for one Bartholemew Fair * * * with the remaining Tragedies I shall also send you some reflections on that Paradise lost of Milton’s, *which some are pleased to call a*

“ *Poem* * * * Let me only anticipate a little in
 “ behalf of Catiline, and now tell you my thoughts,
 “ that though the contrivance and œconomy* is faulty
 “ enough, yet we there find more of Poetry and of
 “ good thought, more of nature and Tragedy, than
 “ peradventure can be scrap’t together from all those
 “ other Plays.”

Rymer seems to have deferred his remarks on Othello, Julius Cæsar, and Catiline till 1693, in which year he published “ A short view of Tragedy ; its original, excellency, and corruption : with some reflections on Shakespear, and other practitioners for the stage”—it consists of 182 pages in small 8vo.—at p. 4 and p. 5 he has a cut at Othello—his regular attack on it begins at p. 86, and ends at p. 146—he says—“ the fable of this T. is drawn from an Italian novel—Shakespear alters it from the original in several particulars, but always, unfortunately, for the worse * * * nothing is more odious in nature than an improbable lye; and, certainly, never was any play fraught, like this of Othello, with improbabilities * * * in the neighing of an horse, or in the growling of a mastiff, there is a meaning, there is as lively expression, and, may I say, more humanity, than many times in the tragical flights of Shakespear * * * never, sure, was form of pleading so tedious, and so heavy as that of Othello—take his own words—‘ Most po-

* Dr. Johnson spells this word as *economy*, thereby destroying the etymology of it—Bailey and Ainsworth spell it as *œconomy*—Dr. Johnson’s authority is very great in most cases—but not where Greek is concerned.

“tent, grave, and reverend Signiors &c’ * * * in
 “the 3d act comes the wonderful scene, where Iago
 “by shrugs, half words, and ambiguous reflections,
 “works Othello up to be jealous * * * whence
 “comes it, that this is the top scene that raises
 “Othello above all other tragedies in our theatres?
 “it is purely from the *Action*; from the mops, and
 “mows, the grimace, the grins and gesticulation :
 “such scenes as this have made all the world run
 “after Harlequin and Scaramuccio * * * the foun-
 “dation of the play is monstrous, and the constitu-
 “tion, foul disproportion, which instead of moving
 “pity, or any passion tragical and reasonable, can
 “produce nothing but horror and aversion * * *
 “Desdemona says—‘ O good Iago, what shall I do
 “to win my lord agen?’ No woman bred out of a
 “pig-stye, cou’d talk so meanly * * * there is in
 “this play, some burlesk, some humour and ramble
 “of comical wit, some show, and some *mimickry* to
 “divert the spectators: but the tragical part is,
 “plainly none other, than a bloody Farce, without
 “salt or savour.”

Rymer is much more concise in his remarks on
 Julius Cæsar and Catiline—he says—“ Shakspear
 “might be familiar with Othello and Iago, as his
 “own natural acquaintance : but Cæsar and Brutus
 “were above his conversation: to put them into
 “fools’ coats, and make them Jack-puddens is *Sacri-*
 “*legde*: the truth is, the authors head was full of
 “villainous, unnatural images, and history has only
 “furnish’d him with great names, thereby to recom-
 “mend them to the world * * * but to pass to the
 “famous scene, where Brutus and Cassius are by

“ the poet represented acting the parts of *Mimicks*
 “ * * * they are made to play a prize, a tryal of skill
 “ in huffing and swaggering, like two drunken Hec-
 “ tors, for a two-penny reckoning * * * Shakespears
 “ genius lay for comedy and humour : in tragedy he
 “ appears quite out of his element ; his brains are
 “ turn’d, he raves and rambles, without any cohe-
 “ rence, any spark of reason, or any rule to controul
 “ him, or set bounds to his phrenzy # * * Ben
 “ Johnson knew to distinguish men and manners at
 “ another rate : in *Catiline* we find ourselves in
 “ Europe, we are no longer in the land of savages,
 “ amongst blackamoors, barbarians, and monsters
 “ * * * one would not talk of rules, or what is re-
 “ gular, with Shakspear, or any followers in the
 “ gang of the *strouling* fraternity * * * when some
 “ trifling tale, as that of *Othello*, or some mangl’d,
 “ abus’d, undigested, interlarded history on our stage
 “ impiously assumes the sacred name of Tragedy,
 “ it is no wonder if the Theatre grow corrupt and
 “ scandalous, and poetry from its ancient reputa-
 “ tion and dignity, is sunk to the utmost contempt
 “ and derision.”

Dr. Johnson, after mentioning that Dryden accom-
 panied his plays with a preface of criticism, observes,
 that this was a kind of learning then almost new in
 the English language—according to the Proverb, in
 the country of the blind, a man with one eye is a
 king—it was perhaps owing to this circumstance
 that Rymer acquired a reputation as a critic, to
 which he seems very little entitled—Rymer ought
 to have known, that it is as much the business of a
 critic to praise as to find fault.

Rymer talks a good deal about the practice of the Ancients—some of their rules were excellent—others were merely founded on custom—Horace says—

——— “ *Nec quarta loqui persona laboret* ”

but he does not give any reason for this capricious restriction—he knew that such was the practice of the Greek Tragedians, and therefore he considered it as right—most of the Greek Tragedies are opened in a very inartificial manner—an actor *dressed in character* comes forward and says “ I am A. or B ”—he then proceeds to detail to the audience such circumstances, as the Poet wished them to be acquainted with.

The Greek tragedies have, on the whole, very great merit—and in some points they cannot be followed too closely—the laws of nature and good sense are permanent and universal—but an Englishman is no more bound to observe the particular laws of the Athenian stage, than he is bound to observe the laws of Solon.

For Dr. Johnson’s excellent observations on the unities of time and place, on which the Ancients laid, and their followers continue to lay, so great a stress, see C. G. Jan. 26 1811.

Edgar, or the English Monarch, an Heroick Tragedy by Rymer, was licensed Sep. 13 1677, and published in 1678—as the author has represented Edgar as a Hero, this play is properly called heroick, but at this time any Tragedy written in rhyme was considered as a heroick play—Rymer, as well as Ravenscroft, makes Ethelwold bring his wife to Court, which is not only contrary to the real fact, (see

Rapin) but to common sense, as Ethelwold's object must have been to conceal Alfrid from the King's view—as Ravenscroft has two love Episodes, so has Rymer.

In the 1st act Alfrid says that she will at Ethelwold's request discard her ornaments—the margin directs her to *pull of her patches*—in the 4th act we have a Masque—thus according to Rymer patches were in fashion, and masques acted in King Edgar's time—the play abounds in bombast, and unnatural expressions—Editha says in the 1st speech—

————— “ Honour doth us draw

“ To barren rocks, there on lean hopes to *gnaw*.”

Edgar appears in a triumphant barge rowed by 8 kings, one of whom says to Edgar—

“ The strongest winds fall dead, their last breath
“ spent,

“ E're they attain your empire's vast extent.

4th King. “ The spacious heaven, and nature's care
“ scarce stretch

“ So far, as your immense dominions reach.”

In the 3d act, Alfrid mingles poison—the King takes it from her, and says—

“ What plagues, what seas, did this small glass
“ contain.”

Some passages are ludicrous—the Queen says—

————— “ I

“ In both your ears, the Law—the Law—will cry.”

Alfrid's woman assures her that the Gownmen agree she is the lawful Queen—she replies—

“ Riches and honour glaring in their sight,
 “ The Doctours squint, and rarely see aright.”

Rymer had lately published his critical work called —“ The Tragedies of the last age considered and “ examined by the practice of the ancients, and the “ common sense of all ages”—when he published this play, he should have adopted a line from Persius for his motto—

“ *Cædimus, inque vicem præbemus crura sagittis.*”

No play could well differ more from “ the practice of “ the ancients and the common sense of all ages” than his own Tragedy—In Reformation, Leandro says of the Tutor—“ Does he ever write himself?” —Antonio replies—“ Yes, yes; but *as all your pro-
 “ fest Criticks do, damnably ill.*”

T. R. 1678.

All for Love, or the World well Lost—(entered at Stationers’ hall Jan. 31 1677–8)—Anthony = Hart : Ventidius = Mohun : Dolabella = Clarke : Alexas = Goodman : Serapion = Griffin : Cleopatra = Mrs. Boutell : Octavia = Mrs. Corey :—this T. as Dryden tells us, is the only play which he wrote for himself, the rest were given to the people—it is by universal consent accounted the work in which he has admitted the fewest improprieties of style or character ; but it

has one fault equal to many, though rather moral than critical, that by admitting the romantick omnipotence of Love, he has recommended as laudible and worthy of imitation that conduct which, through all ages, the good have censured as vitious, and the bad despised as foolish (*Dr. Johnson*)—this T. is very inferiour to Shakspeare's on the same subject, (more especially in the character of Cleopatra) yet on the whole it is a good play—Dryden says he prefers the scene between Anthony and Ventidius in the 1st act to any thing he has written of the kind.

Rambling Justice, or the Jealous Husbands, with the Humours of Sir John Twiford—(licensed March 13 1678)—Sir Generall Amorous = Wiltshire: Sir Arthur Twilight = Powell: John Twiford (a lunatick) = Powre: Contentious Surley = Disney: Sir Geoffry Jolt (the Rambling Justice) = Perrin: Spywell = Mr. Q: Bramble = Coysh: Eudoria = Mrs. Farlee: Petulant Easy = Mrs. Merchant: Emilia and Flora = Mrs. Bates and Mrs. Cook:—this C. is attributed to Leanard—it is clear from the names of the performers, that it was a Nursery play—Langbaine correctly observes, that the scene in the 2d act between Sir Generall and Bramble—and the scene with the Gipsies—are stolen from *More Dissemblers besides Women*—probably more of the *Rambling Justice* is stolen from other plays—the incidents are not bad, but they are badly put together—this is on the whole a poor C.—Langbaine calls Leanard a confident plagiarist, whom he disdains to style an author.

Mithradates, King of Pontus—(licensed March 28 1678)—Mithradates = Mohun: Ziphares and Phar-

naces (his sons) = Hart and Goodman: Archilaus (general under Ziphares) = Griffin: Pelopidas and Andravar (friends to Pharnaces) = Wintershul and Powell: Aquilius (a Roman captive) = Clark: Semandra (daughter to Archilaus) = Mrs. Boutel: Monima (contracted to Mithradates) = Mrs. Corbet:—the scene chiefly lies in Sinope—Ziphares and Semandra are mutually in love—Mithradates is on the point of being married to Monima—the Gods manifest their disapprobation—Ziphares presents Semandra to Mithradates—he falls in love with her—in the 2d act Mithradates gets the better of his passion for a time—he promises to give Semandra to Ziphares, if he should return victorious over the Romans—in the 3d act Mithradates' resolution fails him, and he renews his love to Semandra—Ziphares returns in triumph—Mithradates tells Semandra, that if she does not slight Ziphares, he shall be put to death before her eyes—she receives her lover coolly—he thinks her false—Mithradates compels Semandra to marry him, and consummates the marriage by force—in the 4th act Semandra explains to Ziphares what had happened—he is convinced of her innocence—in the 5th act Pharnaces, Pelopidas, and Andravar join the Romans—Mithradates is stung with remorse for his cruelty to Semandra—Ziphares in the dark stabs Semandra, supposing her to be one of the villains that had assaulted him—Ziphares poisons himself—when they are dead—Mithradates enters with Pharnaces, Pelopidas, and Andravar as prisoners—he condemns them to death, and dies himself of his wounds—Lee has paid but little attention to history—Ziphares (properly Xiphares) was killed

by Mithradates out of revenge, because his Mother had given up a rich Castle to Pompey—see Appian—towards the end of his book on the Mithradatic war—Pharnaces survived his father—Mithradates did not die in the way Lee represents him as dying—Monima was really one of his wives—see Plutarch's Life of Lucullus—Semandra is a feigned character, introduced for the sake of the love scenes, which occupy nearly the whole of the play—the character of Mithradates is misrepresented—this is on the whole a moderate T.—many parts of it are well written—some passages are mere bombast—and others ridiculous—Pharnaces describes a sacrifice which was so great, that—

———— “ the gluttoned Gods themselves
 “ Were almost chok'd with the prodigious odours.”

Archilaus says————“ Every shining altar
 “ Dissolv'd to yellow puddle, which anon
 “ A flash of thirsty lightning quite lick'd up.”

Semandra tells Ziphares that they will be wedded in the other world—

“ Who knows but there our joys may be com-
 “ pleat ?
 “ A happy father thou ; and I, perhaps,
 “ The smiling mother of some little Gods ?”

Ziphares at the close of the first act says—

“ By Heaven, I think it greatest happiness
 “ Never to have been born ; and next to that,
 “ To die.”

This sentiment is borrowed from Sophocles—see *Œdipus Coloneus* l. 1289—the second syllable of *Pharnaces* is short—Lee makes it long.

Man of Newmarket—(licensed April 13 1678)—*Swiftspur* (a Gentleman-Racer) = *Clark*: *Trainsted* (another Gentleman of Newmarket) = *Goodman*: *Breakbond* = *Major Moon*: *Passal* = *Wiltshire*: *Maldrin* = *Birt*: *Whiffler* = *Haines*: *Bowser* = *Griffin*: *Jocalin* = *Mrs. Baker*: *Quickthrift* = *Mrs. Corey*: *Clevly* = *Mrs. Corbit*:—*Scene London*—this is a very poor C. by the Hon. E. Howard—it has neither plot, nor incident—nor has the dialogue any thing in it to make up for the deficiency in other respects.

Henry the 3d of France—(the dedication is dated Aug. 30 1678)—this T. is printed without the names of the performers—it is founded on history, but the chief business of it is love—the Duke of Guise—Grillon—and the King of Navarre, fall in love with Gabriel—the King of France deserts Chateaufneuf, and falls in love with Gabriel—in the 3d act the Duke of Guise is killed—in the 5th act, the forces of the League attack the King—he is in danger—but is rescued by the King of Navarre—the King resigns Gabriel to Navarre—he is stabbed by James Clement—Clement is killed—the King dies, and is succeeded by the King of Navarre, who becomes Henry the 4th of France—this T. is in rhyme—it was written by Shipman—the first 4 acts of it are bad—the last is tolerable.

Fool turned Critick—this is an indifferent C. by D'Urfey—my copy wants the D. P.—the whole edition is perhaps in that state—Tim is the Fool turned

Critick—D'Urfey wrote this part as a satire on play-house criticks, and pretended town wits.

English Lawyer by Ravenscroft—this C. is taken from the celebrated Latin play of Ignoramus, written by Ruggle of Clare Hall Cambridge, and acted before James the 1st on his visit to that University in March 1614–15—the Hall of Trinity College was fitted up for the purpose, so as to contain 2000 spectators—the effect this C. had on the King was thus described—

“ *Spectando et ridendo rex tantum non cacatus.*”

He was so much delighted with it, that before the month was out, he wished to see it again, and endeavoured to prevail on the Members of the University to come to London and act it there—this of course they would not do—so the King was obliged to go to Cambridge a second time, when Ignoramus was acted again on the 13th of May, with some additions and corrections—at one of these exhibitions, the King called out—Treason—Treason—and said he believed the author and actors had laid a scheme to make him laugh himself to death—on the 2d representation there was a new Prologue—a scholar entered as a Postboy, and said Ignoramus could not be acted as no one of the Lawyers would lend him a gown—the King is said to have been deceived by this passage, and imagining that a prohibition to prevent the performance had actually been received, he grew very angry, and peremptorily commanded the actors to proceed. (*Hawkins and Dr. Peckard*)

The Comedy is a very good one—Theodore, a

merchant of Bourdeaux, orders his son Antonio to embark for England—Antonio is much distressed, as he is in love with Rosabella—she is supposed to be the niece of Torcol, who has promised her to Ignoramus, the English Lawyer—Antonio makes his father believe that he is set out on his voyage—he puts himself under the direction of his arch servant Trico, and by his advice engages Cupes in his service—Trico and Cupes frighten Ignoramus—Cupes personates Torcol—Dulman, Ignoramus' clerk, gives him the money and the private token agreed on between Ignoramus and Torcol—Dulman carries off Polla, the wife of Cupes, as Rosabella—Cupes re-enters dressed like Dulman—he gives Torcol the money and the token—in return Torcol gives him Rosabella—Cupes carries her to his house—but Polla takes her for a strumpet, and turns her out of doors—Antonio and Rosabella meet by accident—Antonio has had a mole painted on his cheek to make him pass for his twin-brother Antonine, who was in England—his father is deceived, and receives Rosabella as Antonine's wife—Ignoramus and Torcol see Rosabella with Antonio and Theodore—Cupes has Ignoramus and Torcol carried off by force—Cupes and Trico pretend that Ignoramus is possessed by the Devil—they dress themselves like Monks, and proceed to exorcise him—after a good scene he runs off—Theodore's wife returns from England—Antonio's trick is discovered—and Rosabella turns out to be the person whom his father wished him to marry—Cupes, Trico, and Ignoramus are excellent characters—a good deal of the fun consists in the balderdash Latin spoken by Ignoramus—Ravenscroft has trans-

lated this very well on the whole, but one joke could not be translated—when Ignoramus catches his clerk, who had run away, he says, “you thought I could “not *gignere* te iterum—get you again.”

In 1787 Hawkins published a new edition of the Latin play, and in his preface he gives an entertaining account of the King’s reception at Cambridge, &c.

The Latin play has been sometimes acted by the King’s Scholars at Westminster.

Hawkins calls Ravenscroft’s play a bad translation—but Ravenscroft never meant to give a literal translation of Ignoramus—his object was to adapt it to the English stage, with such alterations as he thought proper—and this he has done very judiciously—his play is printed without the names of the performers.

Titus Andronicus, or the Rape of Lavinia, altered from Shakspeare by Ravenscroft, was not published till 1687, but it is clear that it was acted in the latter part of this year—there are no performers’ names to the D. P.—Ravenscroft has added and omitted a good deal, but his play does not differ very materially from the original—on the whole he has improved Titus Andronicus—he has altered some things for the better, and he has certainly transposed several passages very judiciously—his additions are in general bad—Steevens quotes some of the worst of them, and adds—“that *justice* and *cookery* may “go hand in hand, Aaron is at once *racked* and “*roasted* on the stage”—Titus cooks a part of the dead bodies of Chiron and Demetrius, but as his cookery does not extend to Aaron, Steevens’ attempt at pleasantry is ill-placed—Aaron is racked, and then burnt—what is there unnatural or ludicrous in this?

Titus Andronicus was printed in the first folio edition of Shakspeare's plays, but it is now generally allowed that it was not written by him—the doubt is whether he wrote any part of it, or not—Dr. Percy says—“there is reason to conclude that this play “was rather improved by Shakspeare than originally “writ by him”—Theobald considers it as incontestible that he gave it the addition of his own masterly touches—Dr. Johnson does not find these touches very discernible—and Steevens treats the play with contempt—Gifford in his preface to Massinger observes—“the players who were usually the proprietors of the plays, exerted the privilege of interlarding such pieces as were once in vogue, from time to time, with new matter—who will say that Shakspeare's claim to many dramas which formerly passed under his name, and probably with no intent, on the part of the publishers to deceive, had not this or a similar foundation?”—Gifford's judicious observation is applicable to Titus Andronicus—there are some parts of Aaron's character, which it would not have done Shakspeare any discredit to have written—and the comic part of the Clown bears a strong resemblance to similar parts written by him—it is strange that Steevens, among other reasons for not believing this play to be Shakspeare's, should allege, that it presents no struggles to introduce the vein of humour so constantly interwoven with the business of his serious dramas.

Chalmers is of the same opinion as Gifford—he says—“Of the company which usually acted at the “Globe theatre, Shakspeare was no doubt the reviser “of the plays, which were offered for representation,

“ and the person certainly who made additions and
 “ curtailments : to this cause we must attribute the
 “ circumstance of so many despicable dramas being
 “ attributed to him, which he never wrote, but which
 “ may have been altered by additions or curtailments,
 “ during the time in which he had the whole of the dra-
 “ mas, acted at the Globe, compleatly in his power.”

Malone supposes Titus Andronicus to have been acted in 1587 or 1589—it was not printed till 1594—it seems probable that Shakspeare’s company revived it in the interim, and that Shakspeare revised it with additions.

Green’s Groat’s worth of Wit (published in 1592) contains the earliest mention of Shakspeare as a writer for the theatre—Greene there addresses (according to Malone’s opinion) Marlow, Lodge, and Peele—he terms Shakspeare “ an upstart crow, beautified with our feathers”—these words are supposed to allude to the use Shakspeare had made of some plays by Greene, Marlow, Lodge, or Peele, when he altered them for the Globe—see Collier’s Old Plays, vol. 8 p. 169.

In the 1st Act of Titus Andronicus as originally written Demetrius says—

“ The self-same gods that arm’d the queen of
 “ Troy,
 “ With opportunity of sharp revenge
 “ Upon the Thracian tyrant in his tent ” &c.

Theobald observes—“ I read against the authority
 “ of all the copies—in *her* tent—*i. e.* in the tent
 “ where she and the other captive women were kept
 “—this we learn from the Hecuba of Euripides”—

to this Steevens replies—"Theobald should first
 " have proved to us that our author understood Greek,
 " or else that this play of Euripides had been trans-
 " lated—in the mean time, because neither of these
 " particulars are verified, we may as well suppose he
 " took it from the old story-book of the Trojan war,
 " or the old translation of Ovid—see *Metam.* xiii."
 —Theobald was certainly right—it could never come
 into the mind of any man, who had only read Ovid's
 account, that Polymnestor's eyes were put out in a
tent at all.

Steevens sometimes takes a delight in contradicting
 Theobald—after affecting to doubt whether the author
 of *Titus Andronicus* could read Euripides in Greek,
 he observes in his last note but one on the same
 scene—"I am convinced that the play before us was
 " the work of one who was conversant with the
 " Greek Tragedies in the original language : we have
 " here a plain allusion to the *Ajax* of Sophocles, of
 " which no translation was extant in the time of
 " Shakspeare."

Ravenscroft in his address to the reader says—"I
 " have been told by some anciently conversant with
 " the stage, that *Titus Andronicus* was not originally
 " Shakspeare's, but brought by a private author to
 " be acted, and he only gave some master-touches to
 " one or two of the principal characters * * * *
 " the success answered my labour, for tho' it first ap-
 " peared upon the stage *at the beginning of the pre-*
 " *tended Popish Plot*, when neither wit nor honesty
 " had any encouragement * * * * yet it bore up
 " against the faction, and is confirm'd a stock-play—
 " in the hurry of those distracted times the Prologue

“ and Epilogue were lost, but to let the buyer have
 “ his penny-worths, I furnish you with others, which
 “ were written by me to other persons’ labours.”

Langbaine quotes a part of the Prologue to *Titus Andronicus*, and offers to send Ravenscroft the whole, if he should desire it—Langbaine had doubtless bought the Prologue at the door of the theatre, where Prologues and Epilogues (as Malone says) were usually sold on the first day of a new play.

Trick for Trick, or the Debauched Hypocrite.
 Monsieur Thomas = Hart : Sir Wilding Frolick =
 Mohun : Valentine = Griffin : Frank = Clark : Hylas
 = Goodman : Sir Peregrine = Powell : Launce =
 Haines : Cellida = Mrs. Bowtell : Sabina = Mrs. Cor-
 bet : Lucilla = Mrs. Merchant : Mrs. Dorothy = Mrs.
 Knepp :—this C. is taken from Fletcher ; but D’Urfey
 has reduced the blank verse to prose, and made very
 considerable alterations—his play is rather scarce.

Monsieur Thomas was published in 1639—Thomas, or *Monsieur Thomas*, returns from his travels as wild as he was before he set out, but to vex his father, Sebastian, he affects to be grown serious—Sebastian is offended, and threatens to marry again—Mary is in love with *Monsieur Thomas*, but has heard such an account of his pranks abroad, that she refuses to see him—when they meet, he pretends to be penitent—she finds out the trick—*Monsieur Thomas* makes his twin sister, Dorothea, dress him in her clothes—she privately puts Mary on her guard—*Monsieur Thomas*, as Dorothea, gets into Mary’s chamber, and finds her, as he supposes, asleep—he brings a candle to look at her, and sees a black woman in the bed—*Monsieur Thomas*, in his disguise, knocks down his

father, and marries Hylas—Hylas claims Dorothea for his wife—at the conclusion he really marries her—Monsieur Thomas marries Mary—Sebastian is quite delighted at his son's behaviour—there is a serious underplot—Valentine, an elderly gentleman, returns from travel with Francis, to whom he has shown great kindness—he had brought up Cellide, and meant to marry her on his return—Francis and Cellide fall mutually in love—Francis conceals his passion, but suffers it to prey on his mind—Cellide, in the 3d act, acknowledges her regard for him, but they both determine not to act with ingratitude towards Valentine—Francis runs away—Cellide goes into a nunnery—Francis turns out to be Valentine's son, and marries Cellide with his father's approbation—Fletcher seems to have written this C. without the assistance of Beaumont—it is a very good play.

The name of Mrs. Knipp, or Knep, does not occur after this year—little was known of her before the publication of Pepys' Memoirs, in which she makes a conspicuous figure—a note by the Editor (vol. 1. p. 391) is so bad that it deserves to be quoted—"Of " Mrs. Knipp's history, nothing seems known; except " that she was a married Actress belonging to the " King's house, and continued on the stage till 1677, " when her name appears among the performers in " the 'Wily False One'"—There is not the slightest reason for supposing that Mrs. Knipp was a married woman—it is curious that the Editor of Pepys' Memoirs should not have discovered, that formerly every woman, whether married or single, was called Mistress—there is no such play as the Wily False One—Madam Fickle, or the Witty False One was printed

in 1677—it had been acted by the Duke's Company—Mrs. Napper's name stands to the part of Sylvia—she was doubtless a different actress from Mrs. Knipp.

Malone, in the 1st Vol. of Dryden's prose works, has published a curious paper, the original of which is still extant—the superscription is lost, but he supposes it was addressed to the Lord Chamberlain in 1678.

“ Whereas upon Mr. Dryden's binding himself to
 “ write three plays a year, he was admitted and con-
 “ tinued a Sharer in the King's Playhouse, for divers
 “ years, and received for his share and a quarter
 “ £300 or £400 communibus annis ; but tho' he re-
 “ ceived the money, we received not the plays, not
 “ one in a year. After which the house being burnt,
 “ the Company in building another contracted great
 “ debts, so that the Shares fell much short of what
 “ they were formerly : thereupon Mr. Dryden com-
 “ plaining of his want of profit, the Company was
 “ so kind to him, that they not only did not press him
 “ for the plays, which he so engaged to write for
 “ them, and for which he was paid beforehand, but
 “ they did also at his earnest request, give him a third
 “ day for his last new play, called All for Love ; and
 “ at the receipt of the money, he acknowledged it as
 “ a gift. Yet notwithstanding this kind proceeding,
 “ Mr. Dryden has now jointly with Mr. Lee (who
 “ was in pension with us to the last day of our play-
 “ ing, and shall continue) written a play called Œdi-
 “ pus and given it to the Duke's Company, contrary
 “ to his said agreement, his promise, and all gratitude,
 “ to the great prejudice and almost undoing of the

“ company, they being the only poets remaining to us
 “ —Mr. Crowne, being under the like agreement to
 “ the Duke’s House, writ a play called the Destruc-
 “ tion of Jerusalem, and being forced, by their refusal
 “ of it, to bring it to us, the said Company compelled
 “ us after the studying of it and a vast expence in
 “ scenes and clothes, to buy off their claim, by paying
 “ all the pension he had received from them; amount-
 “ ing to £112 paid by the King’s Company, besides
 “ near £40 paid by Mr. Crowne out of his own
 “ pocket.

“ If notwithstanding * * * this play be judged
 “ away from us, we must submit—(signed)—Charles
 “ Killigrew—Charles Hart—Rich. Burt—Cardell
 “ Goodman—Mic. Mohun.”

Malone quotes an indenture tripartite dated Dec. 31 1666, from which it appears that the profits of the T. R. were, by agreement between the Actors and Thomas Killigrew, divided into 12 shares and 3 quarters of a share—and that Thomas Killigrew was to have 2 full shares and 3 quarters.

Malone says—“ From the emoluments which
 “ Dryden is said in the above statement to have re-
 “ ceived by his share and a quarter, the total profits
 “ of the T. R. antecedent to its being burnt down
 “ should seem to have been about £4000 per Ann. :
 “ so that Wright who in his *Historia Histrionica*
 “ asserts that every whole sharer in Killigrew’s com-
 “ pany, for *many* years received £1000 a year, was
 “ undoubtedly mistaken.”

Wright was perhaps mistaken—but his words are—
 “ *several* years next after the Restoration ”—whereas
 Malone himself supposes Dryden not to have entered

into his contract with the Players till the latter part of 1667, at which time the profits were diminished—see Pepys.

Malone says that Lord Orrery, Shadwell, Ravenscroft &c. were all attached to the Duke's house—some of them gratuitously, and some of them probably by contract—the Poets of the T. R. were Wycherley, D'Urfey &c.

This remark is not made with Malone's usual accuracy—Lord Orrery's *Black Prince* was acted at T. R.—Shadwell's *Miser* at T. R.—Ravenscroft's *Edgar and Alfreda*—Scaramouch a *Philosopher—English Lawyer*, and *Titus Andronicus* were all acted at T. R.—Wycherley's *Gentleman Dancing Master*—D'Urfey's *Fond Husband* and *Madam Fickle* were acted at D. G.

Dryden's 6 plays acted by the Duke's Company were, the *Tempest*, *Sir Martin Marrall*, *Limberham*, *Œdipus*, *Troilus and Cressida* and *Spanish Fryar*—but two of these plays being written in conjunction with other poets, he probably thought they had as good a right as himself to determine at what theatre they should come out—about the time that *Limberham*, *Œdipus*, and *Troilus and Cressida* were produced, Dryden's contract with the King's Company seems to have ceased; and when the *Spanish Fryar* was exhibited, it was certainly at an end. (*Malone.*)

D. G. 1678.

Destruction of Troy. Grecians—Achilles = Betterton: Ulysses = Smith: Agamemnon = Medbourne: Diomedes = Gillow: Patroclus = Bowman: Menelaus = Norris: Ajax = Underhill:—Trojans—Hector = Harris: Paris = Crosby: Troilus = J. Williams: Priamus = Sandford: Polyxena = Mrs. Barry: Cassandra = Mrs. Lee: Andromache = Mrs. Betterton: Helena = Mrs. Price:—this T. was written by Banks—it is a poor play both as to plot and language—some of the speeches set burlesque at defiance—Cassandra says—

—————“ I lay last night
“ Piercing the Parian stones with my loud cries.”

Hector says—if Achilles stood on the other side of Styx, or Acheron—

“ I'de swim the brimstone-lake to meet him there.”

Troilus lies dead on the stage, with Polyxena lamenting over him—Achilles to appease her says—

“ Now all ye Gods assist me from the skies,
“ Draw all your dropping clouds into my eyes;
“ Neptune lend me the sea to bathe in here:
“ For whole great rivers will not wash me clear—
“ Here by thy side for ever I'll remain
“ Close, till I've hatch'd thee into life again.”

He lies down by Troilus.

Banks says in the Prologue—

“ Yet we're in hopes you will be kind to hear
“ The lives of those whose successors you are :

“ For when Troy fell, its remnant here did plant,
 “ And built this place, and call'd it Troy-novant.”

This play was licensed Jan. 29 1678-9—as Medbourne played in it, it must have been acted in Nov. 1678 at the latest.

Sir Patient Fancy—Sir Patient Fancy (an old rich Alderman)=Leigh : Sir Credulous Easy (a foolish Devonshire Knight)=Nokes : Wittmore = Betterton : Lodwick Knowell (in love with Isabella)=Smith : Leander Fancy (nephew to Sir Patient—in love with Lucretia)=Crosby : Curry = Richards : Lady Fancy =Mrs. Corrar : Lady Knowell (an affected learned woman—mother to Lodwick and Lucretia)=Mrs. Gwyn : Isabella (daughter to Sir Patient)—in love with Lodwick)=Mrs. Betterton : Lucretia (designed to marry Sir Credulous—but in love with Leander) =Mrs. Price : Maundy (Lady Fancy's woman)=Mrs. Gibbs :—the outlines of Sir Patient's character, so far as he fancies himself a great invalid, are taken from Moliere's *Malade Imaginaire*—Lady Fancy is his second wife—she pretends to be very fond of her husband, but has an intrigue with Wittmore—in the 3d act, Isabella agrees to admit Lodwick at night, on his promise to conduct himself with propriety—Lady Fancy has an assignation with Wittmore—in the dark Maundy brings Lodwick to Lady Fancy's chamber instead of Wittmore—Lodwick is at first surprised at the freedom of Lady Fancy's behaviour, supposing her to be Isabella—he finds out who she really is, and has not the grace to resist the temptation which chance has thrown in his way—Wittmore meets Isabella in the garden, and treats her with familiarity,

supposing her to be Lady Fancy—she gets from him—Lady Fancy and Lodwick are discovered in the dark—Isabella enters, mistaking the room for her own—on the approach of Sir Patient, Lodwick gets into the bed—Isabella hides herself behind the curtain—Sir Patient enters with lights—Lodwick and Isabella are discovered—Isabella is enraged at finding Lodwick in Lady Fancy's chamber—Lady Fancy is confounded at finding her gallant not to be Wittmore—at the close of the 4th act Lady Fancy and Wittmore are discovered together—Maundy tells them Sir Patient is coming up—Wittmore runs behind the bed—Sir Patient sees Wittmore's hat and sword on the table—Lady Fancy invents an excuse—Sir Patient lies down on the bed—Wittmore on coming forward throws down a chair—Sir Patient flings open the curtain—Wittmore gets under the bed—in his next attempt to escape, he pulls down the things on the dressing table—Sir Patient leaps up—Lady Fancy sits on Wittmore's back, as he lies on his hands and knees—she covers him with her gown, and pretends to faint—Sir Patient comes to her assistance—she takes him about the neck, and raises herself up—Wittmore gets out—in the 5th act there is a consultation of physicians—one of them is Sir Credulous in disguise—Leander persuades Sir Patient to pretend to be dead—he discovers his wife's intrigue with Wittmore—she only laughs at him, as she has gotten possession of £8000 of his money—Lodwick and Leander marry Isabella and Lucretia—a great portion of the 5th act is taken from Moliere—as also the part of Fanny—a forward girl 7 years old—this is on the whole a very good C.—but the character of Sir Cre-

dulous Easy is a caricature—Mrs. Behn is more than usually indecent, she takes care to inform the audience of what is supposed to have passed behind the scenes without giving them the trouble of guessing—the day was divided in 1678 very differently from what it is at present—Lodwick, in describing how a married woman of quality ought to live, says—“from 8 till 12 you ought to employ in dressing, till 2 at dinner, till 5 in visits, till 7 at the play, till 9 in the park, at ten at supper with your lover”—Sir Patient Fancy was licensed Jan. 28 1678.

Friendship in Fashion—(licensed May 31 1678)—
 Goodvile = Betterton : Malagene = Leigh : Truman = Smith : Sir Noble Clumsey = Underhill : Valentine = Harris : Caper = Jevon : Saunter = Bowman : Mrs. Goodvile = Mrs. Barry : Lady Squeamish = Mrs. Gwyn : Victoria = Mrs. Gibbs : Camilla = Mrs. Price : Lettice = Mrs. Seymour:—Goodvile and Truman are fashionable friends—Goodvile had not been married a full year—in the course of that time he had seduced Victoria—he wishes to promote a match between her and Truman—Truman was in love with Victoria, but on discovering what had passed between her and Goodvile, he gives up all thoughts of marriage, and determines to meet the overtures which Mrs. Goodvile had made him—Goodvile makes love to Camilla—she tells Valentine, that she had made an appointment with Goodvile, but did not mean to keep it—Lady Squeamish overhears the conversation—in the 4th act the scene lies in Goodvile’s garden at night—Truman and Mrs. Goodvile retire together—Goodvile, in the dark, mistakes Lady Squeamish for Camilla—she mistakes him for Valentine—when they

discover one another, Lady Squeamish's behaviour is exquisite—Goodvile learns from Malagene what had passed between his wife and Truman—Mrs. Goodvile and Truman find out that they are discovered—Truman threatens to cut Malagene's throat, unless he will deny all that he had said to Goodvile—he does so—and Goodvile is not quite certain whether he is a cuckold, or not—Mrs. Goodvile makes her exit in a pretended rage—Sir Noble marries Victoria—Valentine marries Camilla—he had had an intimacy with Lady Squeamish, but had broken it off, before the play begins—from that time she became his enemy—this is a very good C. by Otway—Langbaine says it was acted with general applause.

Squire Oldsapp, or the Night-Adventurers—(licensed June 28 1678)—Squire Oldsapp = Nokes : Welford = Betterton : Henry Raymond = Smith : Pimpo = Underhill : Sir Frederick Banter = Leigh : Col. Buff = Sandford : Lovell = Crosby : Madam Tricklove = Mrs. Curren : Sophia (niece to Christina) = Mrs. Barrer : Christina (wife to Henry) = Mrs. Price : Cornet (woman to Tricklove) = Mrs. Norrice : Lucinda (woman to Christina) = Mrs. Seymour :—Oldsapp is a debauched old fool, who keeps Tricklove—Welford and Tricklove are on terms of intimacy—Oldsapp suspects this—but at the conclusion, he declares Tricklove to be the most constant woman in Christendom—Welford marries Sophia—this is on the whole a good C.—it was written by D'Urfey—there is so much stage business in the 3d and 4th acts of this play, that it must appear to more advantage in representation than perusal.

Brutus of Alba, or the Enchanted Lovers—(licen-

sed July 15 1678)—there are no performers' names to the D. P.—this is a poor T., professedly founded on the 4th Æneid—it was originally written with the names of Æneas and Dido—these characters Tate afterwards changed to Brutus and a Queen of Syracuse—he has embellished his play with three Ghosts—a Sorceress and her four attendants, who are a sort of Witches.

Geoffrey of Monmouth gives an account of the descent of the Welch Princes from Brutus the Trojan—and Matthew of Westminster quotes a letter from Edward the 1st to Pope Boniface, in which he boasts that after the destruction of Troy, Brutus and other Trojans came to an Island called Albion, at that time inhabited by giants—that they killed those giants, called the country Britain, and built London. (*Hayley.*)

On this ridiculous story this Tragedy is partly built.

The storm, which drives Brutus and the Queen to the cave, is raised by the enchantment of the Sorceress, Ragusa—they had previously drunk from a bowl, in which a Philter from Ragusa had been infused—these circumstances seem to have occasioned the 2d title—Tate says little, or nothing, of Alba—Brutus, according to Geoffrey of Monmouth, was the great grandson of Æneas. (*Malone.*)

Counterfeits—(licensed Aug. 29 1678)—Peralta = Smith : Don Gomez = Leigh : Vitelli = Betterton : Fabio (servant to Peralta) = Underhill : Antonio (brother to Elvira) = Harris : Carlos = Medbourne : Don Luis = Gillow : Dormilon = Percival : Boy = Young Mumford : Elvira = Mrs. Lee : Clara (her woman) = Mrs. Barrer : Violante = Mrs. Price : Flora (her

woman) = Mrs. Gibbs:—Peralta, during his residence at Valentia, had assumed the name of Vitelli—he had seduced Elvira and deserted her—Vitelli is come from Mexico for the purpose of marrying Violante, the daughter of Don Gomez—Don Gomez and Vitelli's father are particular friends—Peralta and Vitelli, on their road to Madrid, slept at the same inn—their portmanteaus were exchanged by mistake—Peralta, on opening Vitelli's portmanteau, determines to pass himself on Don Gomez as Vitelli—his attempt is successful—and when Vitelli explains to Don Gomez in what manner he has lost his credentials, he is treated as an impostor—Elvira had come to Madrid disguised as a Knight of Malta—with Clara disguised as a man—Don Luis, the uncle of Peralta, does not know him personally, as not having seen him since he was a boy—in the course of the play much confusion occurs—in the last scene, Peralta acknowledges the deceit of which he had been guilty, and agrees to marry Elvira—this is a pretty good C.—the plot is better than the language—Langbaine says —“ this play is by some “ ascribed to Leanard, but I believe it too good for “ his writing: it is founded on a translated Spanish “ novel called the *Trapanner trapann'd*”—Cibber, in *She wou'd and she wou'd not*, has founded his play on the same novel—or else he has borrowed considerably from this Comedy—Don Gomez—Vitelli—Fabio—Clara and Flora, bear a strong resemblance to Don Manuel—Don Philip—Trappanti—Flora and Viletta—and Hypolita, tho' a woman, does several things the same as Peralta.

Timon of Athens, or the *Man-Hater*, altered from Shakspeare by Shadwell. *Timon* = Betterton : Ape-

mantus = Harris : Alcibiades = Smith : Demetrius (Flavius) = Medbourne : Nicias = Standford : Phæax = Underhill : Ælius = Leigh : Poet = Jevon : Evandra = Mrs. Betterton : Melissa = Mrs. Shadwell : Chloe = Mrs. Gibbs : Thais and Phrinias (Timandra and Phrynia) = Mrs. Seymour and Mrs. Le Grand : —In the original play the characters of Timon and Apemantus are strongly drawn, and there is something very pleasing in that of Flavius—the rest of that Tragedy has not much to recommend to it—Alcibiades has little or nothing to do with the main plot—he is not represented according to history—and the interest falls off sadly in the last act—Shadwell's alteration is bad enough, but not contemptible—he introduces two ladies—the one, with whom Timon was on the point of marriage, deserts him in his adversity—the other, whom he had himself deserted, sticks to him to the last—this love business is far from an improvement—Shadwell has likewise spoilt the character of Flavius, and made him desert his master—he has judiciously given some of the characters Grecian names instead of the original Roman ones—considerable additions are made to the part of Apemantus, but on the whole it is altered for the worse—in the 2d act, he is called a snarling Stoick—he was rather a Cynick than a Stoick, and as such he is represented in both the plays—Plutarch tells us that one evening when Timon and Apemantus were supping by themselves, Apemantus said, “ what a good supper ! ” and Timon replied, “ it would be, if you were away . ”

Act 1st begins with a soliloquy by Demetrius, and a scene between him and the Poet—when Timon

enters a good deal of the original is retained—the act concludes with a scene between Timon and Evandra, in which he professes a regard for her on account of former favours, but says he is so much in love with Melissa that he cannot live happily without her.

Act 2d begins with Melissa and her maid Cloe—then comes a love scene between her and Timon—when the scene changes to Timon's house, the Poet enters with Apemantus—Shadwell here, as well as in the 1st act, introduces some proper observations on bad poetry, applicable to his own times—then comes the Banquet—the Masque is quite different from Shakspeare's—the act concludes with another scene between Timon and Evandra.

Act 3d begins with Timon and Demetrius—Timon sends to his friends to borrow money, which they refuse—the original is a good deal shortened—Melissa, having heard of Timon's distress, orders her servants not to admit him, or any body from him—Alcibiades enters, and she professes the strongest attachment to him, as he does to her—Timon, in the next scene, is attacked by his creditors, and slighted by his friends, who pass by him with only speaking some few words—Melissa does the same—Evandra enters, and consoles him—then comes the Banquet of warm water, or as Shadwell calls it of toads and snakes.

Act 4th begins with Timon's soliloquy, and then follows the scene between Alcibiades and the Senate materially altered—Alcibiades says—

“ I thought the images of Mercury had only been
 “ The favourites of the rabble, and the rites

“ Of Proserpine : these things are mockery to
 “ men
 “ Of sense—what folly ’tis to worship statues,
 “ when
 “ You’d kick the rogues that made them !”

All this is true enough, but it is grossly out of character, and what no man would have dared to say publicly at Athens—when Timon re-enters his soliloquy is badly altered—there is a scene between him and Evandra—she retires to his cave on the approach of Apemantus—the scene between Timon and Apemantus is shortened—that with the thieves is omitted, with all the remainder of Flavius’ part—the Poet and Painter enter—Timon and Evandra return—afterwards Melissa comes in, who, having heard that Timon had found abundance of gold, endeavours to be reconciled to him—he scouts her, and professes his attachment to Evandra.

Act 5th. Timon and Evandra enter—then comes the scene with the Athenian Senators, and afterwards that with Alcibiades and the Courtezans—the Senators enter on the walls, and surrender themselves to Alcibiades—this scene is considerably altered—Timon and Evandra enter from the cave—he dies, and she stabs herself—Alcibiades enters—Melissa courts him, and is rejected—then comes a short scene between Alcibiades and Apemantus—the Senators enter with halters about their necks—Alcibiades makes a harangue to them, and concludes the play with lamenting the death of Timon and Evandra.

In the dedication Shadwell says he has made the history of Timon *into a play*—some Frenchified de-

finition of a play seems to have prevailed at this time, and for many years after, (see Papal Tyranny C. G. Feb. 15 1745) according to which Shakspeare's pieces were non-descripts, and required to be licked into shape to entitle them to the appellation of plays.

In the Epilogue Shadwell properly says—

“ With English judges this may bear the test,
 “ Who will, for Shakspeare's part, forgive the
 “ rest.”

It should seem from the Epilogue to the Jew of Venice that this alteration was not successful—

“ How was the scene forlorn, and how despis'd,
 “ When Timon, without Music, moraliz'd?
 “ Shakspeare's sublime in vain entic'd the throng,
 “ Without the charm of Purcel's Syren Song.”

It was afterwards revived, and continued on the acting list for many years—Downes indeed says it pleased the Court and City originally.

In Shakspeare's play, Timon, in his last speech but one, says he is going to cut down a tree, but that his friends in Athens may come and hang themselves upon it first, if they choose—Steevens supposes that Shakspeare was indebted for this thought to Chaucer, or to Painter's Palace of Pleasure—he no doubt took it from Plutarch—as Steevens refers us for Timon's Epitaph to the life of Antony, it is very strange that he should not have seen that the story of the tree immediately preceded the Epitaph—there is a good dialogue in Lucian on the subject of Timon.

See D. L. Dec. 4 1771 for Cumberland's and Love's alteration of Timon.

Limberham, or the Kind Keeper—this play is generally said not to have been printed till 1680—Malone says it was published in 1678, but that he could not find any entry of it in the stationers' register—Langbaine considers this as Dryden's best Comedy, and adds that it so much exposed the keeping part of the town, that the play was stopt, when it had but thrice appeared on the stage—he then quotes the following lines—

“ Dryden, good man, thought Keepers to reclaim,
 “ Writ a kind Satire, call'd it Limberham.
 “ This all the herd of Keepers strait alarms,
 “ From Charing Cross to Bow was up in arms;
 “ They damn'd the play all at one fatal blow,
 “ And broke the Glass that did their picture
 “ show.”

Dryden in his dedication to Lord Vaughan says—
 “ I cannot easily excuse the printing of a play at so
 “ unseasonable a time, when the Great Plot of the
 “ Nation, like one of Pharoah's lean kine, has de-
 “ voured its younger brethren of the stage * * * *
 “ your Lordship has never seen this C. because it
 “ was written and acted in your absence, at your
 “ government of Jamaica * * * the crime for which
 “ it suffered was that, which is objected to the Sa-
 “ tires of Juvenal and the Epigrams of Catullus, that
 “ it expressed too much of the vice which it decryed
 “ —your Lordship knows what answer was returned
 “ by Catullus to his accusers—

‘ *Castum esse decet pium Poetam*
 ‘ *Ipsum. Versiculos nihil necesse est :*
 ‘ *Qui tum denique habent salem ac leporem,*
 ‘ *Cum sint molliculi et parum pudici?*

“ But I dare not make this apology for myself, and
“ therefore I have taken care, that those things which
“ offended on the stage should either be altered, or
“ omitted in the press—I will be bold enough to say
“ that this Comedy is of the first rank of those that
“ I have written, and that Posterity will be of my
“ opinion”—this is certainly a very good C., but more
indecent than the generality of plays, even at this
time—Father Aldo (as he is called) is a debauched
old gentleman, and a kind patron to the women of
the town—his son has been abroad several years—on
his return he assumes the name of Woodall—his
father does not know him, but takes a vast fancy to
him from the congeniality of their dispositions—he
puts himself so much in Woodall’s power, that when
he discovers him to be his son, he cannot for shame
give him a jobation—Woodall has an intrigue with
Mrs. Tricky and Mrs. Brainsick—the first is dis-
covered, the other is not—Limberham is a dupe to Mrs.
Tricky—on his unexpected return, in the 2d act, she
conceals Woodall in a chest—in the 3d act, Mrs.
Tricky and Woodall are seated on the bed in his
chamber—Mrs. Brainsick, who is under the bed,
pinches and pricks Woodall—on Mrs. Saintly’s ap-
proach, Mrs. Tricky gets into the bed—Mrs. Saintly
pretends to be taken ill and throws herself on the bed
—Mrs. Tricky and Mrs. Brainsick come out of their
hiding places, not fearing Mrs. Saintly, whose con-
versation they have overheard—in the 5th act, Mrs.
Brainsick gives her husband the slip—she goes into
Mrs. Tricky’s room, and puts on one of her gowns
—Brainsick gets a glimpse of her back, and fancies
her to be Mrs. Tricky—he stands at the door, with

his sword drawn, while Woodall is shut up with his wife—and will not suffer Limberham to enter—Limmerham finds Woodall in Mrs. Tricksy's closet—she, having in the course of the play, coaxed him out of a settlement of £400 a year, is quite easy as to the result—he, to make up the quarrel, agrees to marry her—the scene lies at a boarding house in London, which is kept by Mrs. Saintly—Woodall has an assignation with her, but having other business on his hands, he sends his man Gervase as his proxy—at the conclusion Woodall marries Mrs. Pleasance, the supposed daughter of Mrs. Saintly, but in reality an heiress with £1200 a year.

This play was published without the names of the performers—but Limberham was no doubt acted by Nokes, and Aldo by Leigh—Woodall was probably acted by Smith—as it is said of him “Before George
“ a proper fellow ! and a Swinger he should be by
“ his make”—this play is also published with the Epilogue but without the Prologue—the reason of which, perhaps, was, that one would serve for another occasion, and that the other would not, as being spoken by Limberham—that is by Nokes, who acted Limberham—Nokes is represented by Tom Brown as keeping a nicknackatory in the shades below, as he had before done on earth—Curll says he was a toyman in Cornhill—a circumstance which seems to be alluded to in this Epilogue—

“ Well, I ne'er acted part in all my life,
 “ But still I was fobb'd off with such a wife :
 “ I find the trick ; these poets take no pity
 “ Of one that is a member of the city.

“ We cheat you lawfully, and in our trades,
“ You cheat us basely with your common jades.”

Derrick says the character of Limberham was applied by the generality of people to the Duke of Lauderdale, and that this was the true reason of the play's being discontinued—Dryden denies that it was meant for any particular person, but this proves nothing—the Duke was so powerful, that Dryden would not dare to avow any such intention on his part, or allow the justice of the application when made by others—The Countess of Dysert, a woman of great beauty, but of far greater parts, had such power over the Duke of Lauderdale, that he delivered himself up to all her humours and passions—she made him fall out with all his friends one after another; she took upon her to determine every thing, she sold all places, and was wanting in no methods that could bring her money—about 1672 she was married to the Duke of Lauderdale (*Burnet*) which tends to confirm what Derrick says—the Duke was very unpopular, but his ready compliance with every thing that he thought would please the King, and his bold offering at the most desperate counsels, gained him such an interest in the King, that no attempt against him, nor complaint of him, could ever shake it—when, about this time, the charges of mal-administration were brought against him, and proved past denial, May of the privy purse, who was in the habit of talking familiarly with the King, asked him what he now thought of his Lauderdale—the King's answer was (as May himself told Burnet) that they had objected many damned things that he had done against

them, but there was nothing objected that was against his service.

Andrew Marvell in his *State Poems*, has 13 strong lines on the Duke of Lauderdale—the last 2 of which are—

“ Of all the miscreants e'er went to hell,
“ This Villain Rampant bears away the bell.”

Tunbridge Wells, or a Day's Courtship—this C. is attributed to Rawlins—it is printed without the names of the performers—and is an indifferent play—the first 4 acts are mere conversation.

Matthew Medbourne was committed to Newgate Nov. 26 1678 on account of the Popish plot—he died there on the 19th of March following—(*B. D.*)—Langbaine says that he had too forward and indiscreet a zeal for his religion, but that his good parts deserved a better fate—Medbourne seems to have been a respectable second or third rate actor.

T. R. 1679.

Sertorius—(licensed March 10 1678-9)—this T. is printed without the names of the performers to the D. P.—Bancroft does not differ materially from history, except as to the death of Perpenna—Terentia, the wife of Sertorius, and Fulvia, the wife of Perpenna, are fictitious characters, and introduced for the sake of the love scenes—this is on the whole

a poor play—the great fault of it is this—it is impossible to read Plutarch's life of Sertorius without feeling an interest in his favour—but this interest is not excited in the play—besides Sertorius is made to say several things not suited to his real character—the language of this T. is frequently unnatural—several improper expressions occur—*Paradise* is mentioned 3 times—in the last scene, Bebricius says of Sertorius—“Forgive me, *Oh thou Manes.*”

Plutarch tells us, that Perpenna promised to show Pompey the letters of some Romans of high rank, who had invited Sertorius to come into Italy, and excite a change of affairs there—Pompey burnt all these letters, without reading them himself, or suffering any other person to do so—he likewise put Perpenna to death without loss of time, that he might not divulge the names of the persons who had corresponded with Sertorius—Bp. Hurd, in one of his sermons, observes, that nothing is mentioned so much to the honour of Pompey as his conduct on this occasion.

The Editor of the B. D. says—“Bancroft was by profession a surgeon, and happening to have a good deal of practice among the young wits and frequenters of the theatres * * * he acquired a passion for the muses.”

Ambitious Statesman, or the Loyal Favourite—this T. is printed without the names of the performers to the D. P.—the Ambitious Statesman is the Constable of France—his son, the Duke of Vendosme, is the King's Favourite, and very loyal—the Constable is utterly void of any good principle, and

stops at nothing to gratify his ambition—Vendosme is a man of great honour and integrity—Vendosme and Louize de Guise were mutually in love and contracted—during his absence in Germany, the Constable had forged letters in his son's name, in which he requested Louize to release him from his vows—she was highly offended—and, in consequence of these letters, was prevailed on to marry the Dauphin privately—La Guard, Louize's confidant, had betrayed her secrets to the Constable—in the 4th act Vendosme and Louize come to an explanation—she is convinced of his innocence, and falls into his arms—the Constable brings in the Dauphin, and shows them to him—the Dauphin wounds Louize—she falls—Vendosme and the Dauphin fight—the latter is disarmed—the King enters—the Dauphin accuses Vendosme of having abused his bed—Vendosme is carried off by the guards—in the 5th act Louize gains admission into the prison where Vendosme is confined—she dies—Vendosme is put to the rack—his troops come to his assistance—he enjoins them to preserve their loyalty—the King enters—La Guard confesses her own and the Constable's guilt—the Dauphin is convinced that he had suspected his wife unjustly—the Constable is led off as a prisoner—the King says to Vendosme—

————— “ Noble youth

“ Hast thou had such great wrongs, yet give my
“ son

“ His life, and me my crown?

Vendosme. “ Princes are sacred, * * * no sa-
“ crilege is

“ Greater, than when a rebel with his sword
 “ Dares cut the hand of Heaven from Kings’
 “ commissions.

* * * * *

“ I lifted up my arm against the Dauphin,
 “ It ought to have dy’d, and rotted in the air.
Dauphin. “ I fully pardon you.
Vendosme. “ Then I dye joyfully.”

Vendosme requests to be buried with Louize, which the Dauphin agrees to—the plot of this T. may have some slight foundation in history, but it seems to have been invented by Crowne.

The Epilogue was written by the author and spoken by Haines, who acted La Marre—he is hanged in the play, and wishes to be hanged in earnest—

“ For I’ve three plagues no flesh and blood can
 “ bear,

“ I am a Poet, Married, and a Player.

* * * * *

“ But till of late a Player was a toy,
 “ That either sex lik’d well enough to enjoy ;
 “ Happy the Spark that cou’d a night carouse
 “ With a whole Sharer once of either house.
 “ Nay Women once in our acquaintance crept ;
 “ You hardly will believe me—I was kept.”

William Wintershall died in July—he is mentioned by name in the Rehearsal, and in the Key he is said to have been a very judicious actor and the best instructor of others—Downes says he was a good performer in Tragedy and Comedy, and that in Cokes,

in Bartholemew Fair, Nokes came short of him—
Dennis speaks highly of his Master Slender.

D. G. 1679.

Œdipus—Œdipus = Betterton : Adrastus = Smith :
Creon = Sandford : Tiresias = Harris : Ghost of
Laius = Williams : Phorbias = Gillow : Jocasta = Mrs.
Betterton : Eurydice = Mrs. Lee : Manto = Mrs.
Evans :—Malone could not find any notice of this
play in the Stationers' Register—it was published in
1679—the time at which it came out might be nearly
ascertained by the time in which the Act for burying
in woollen was passed—the Prologue concludes thus—

“ Record it, in memorial of the fact,
“ The first play buried since the Woollen Act.”

Œdipus Tyrannus was the most celebrated play of
all antiquity, it was the master-piece, not only of
the 7 plays of Sophocles which still remain, but also
of the greater number that are lost—the other Tra-
gedies written on the same subject are miserably
inferiour to it—Seneca has some few good lines, but
his play on the whole is a very bad one, both as to
the management of the plot, and as to the language
—Dryden says that Corneille fills up a great part of
his piece with the Episode of Theseus and Dirce,
and that he totally fails in the character of Œdipus.

Of the English play Dryden is said to have formed

the general scheme, and to have written the 1st and 3d acts—the remainder was Lee's—there are some good speeches in it, but on the whole it is a poor production.

Act 1st. Eurydice is absurdly said to be the daughter of Laius—whereas he never had but one child—Creon is made a very different character from what he is represented in the Greek Tragedies.

Act 3d—the scene lies in the Grove of the Furies—Tiresias and the Priests perform certain rites—the Ghost of Laius rises—he says that *Œdipus* had killed him, and committed incest with *Jocasta*—this is borrowed from *Seneca*—a tolerable scene ensues between *Œdipus* and *Jocasta*.

Act 4th—the two shepherds of *Sophocles* are foolishly transformed into persons of some rank—all that they say in *Sophocles* is natural to the last degree—in this play the scene is very bad in comparison with what it might have been made with the greatest ease.

Act 5th—*Œdipus* enters after having pulled out his eyes—a wretched and disgusting scene ensues between him and *Jocasta*—

Joc. “ O my lov'd lord—for you are still my
“ husband.

Œdipus. “ Swear I am,
“ And I'll believe thee, steal into thy arms,
“ Renew endearments, think 'em no pollutions.”

The Ghost of *Laius* ascends, and calls on *Œdipus* and *Jocasta*—*Dryden* and *Lee* have no where shown their want of judgment so much as in this scene—whereas in *Sophocles*, as soon as *Jocasta* finds out

that Œdipus is her son, she leaves the stage without acquainting him with the circumstance, and puts an end to her life—after Œdipus and Jocasta have gone off severally, Creon kills Eurydice—Adrastus kills Creon—and is killed by Creon’s soldiers—Jocasta kills herself and her children—Œdipus is destroyed by throwing himself purposely from a window—here we have a gross perversion of the original story—of the 33 Greek Tragedies which still remain, one relates to Œdipus in his banishment—two to the contention between his sons—Eteocles and Polynices—and a fourth to his daughters—Antigone and Ismene—the love Episode between Adrastus and Eurydice is bad—people are not very amorous in the time of a plague—Eurydice, in the 1st act, after describing the dreadful state in which Thebes was, asks very properly—“if these be hours of courtship?”—the moral which Dryden and Lee deduce from the story of Laius is—

————— “How sacred ought

“Kings’ lives be held, when but the death of one
“Demands an empire’s blood for expiation.”

Dryden in the preface says—“Sophocles is admirable every where, and therefore we have followed him as close as possibly we could”—this is so far from being true, that one is astonished they could write so bad a play with the Œdipus Tyrannus before them.

Lord Lansdown, in his preface to Heroick Love, censures the audiences for suffering the noble and sublime thoughts and expressions of Dryden to pass

unnoticed ; and for applauding the rants and fustian of Lee.

His Lordship is so far right, as Lee has some things only fit for Tom Thumb—thus in the 2d act

————— “ Fate has torn
 “ The lock of Time off, and his head is now
 “ The ghastly ball of round eternity !
 * * * * * “ The tapers of the Gods,
 “ The Sun and Moon, run down like waxen
 “ globes,
 “ And shooting stars end all in purple jellies.”

Tiresias says—“ Each trembling Ghost shall rise,
 “ And leave their grisly king without a waiter.”

At the close of the 4th act, Œdipus wishes for everlasting night—

“ May there not be a glimpse, one starry spark,
 “ But Gods meet Gods, and jumble in the dark.”

He had just before said—

“ O that, as oft I have at Athens seen
 “ The stage arise, and the big clouds descend.”

There was no stage at Athens till about 700 years after the death of Œdipus.

Addison facetiously finishes the 1st act of the Drummer with the tag of the 2d act of this play.

But tho' Lee is worse than Dryden, yet Dryden at times is bad enough—in the 1st act he says—

“ The Sun's sick too ; shortly he'll be an earth.”

————— again ————— “ This Creon shook for fear,
 “ The blood of Laius curdled in his veins.”

Creon had not a drop of the blood of Laius—he was only brother to the wife of Laius—Laius was lineally descended from Cadmus—Creon was descended from one of those who sprang from the Dragon's teeth.

In act 3d—*Manto*. “ O what laments are those ?

Tir. “ The groans of Ghosts that cleave the earth
“ with pain ;

“ And heave it up : they pant and stick half way.”

Œdipus says—“ Did I kill Laius ?

“ Then I walk'd sleeping in some frightful dream,

“ My soul then stole my body out by night ;

“ And brought me back to bed e're morning wake.”

In the Epilogue the Authors intimate that they had rather consulted the taste of the town, than their own judgment.

“ Their treat is what your palates relish most,

“ Charm ! Song ! and Show ! a Murder and a

“ Ghost.”

Downes says this play was admirably well acted, especially in the parts of Œdipus and Jocasta—it took prodigiously being acted 10 days together.

Œdipus by Voltaire came out in 1718—some parts of this T. are very well written, but on the whole it is very far from a good play—Voltaire has omitted the character of Creon, and turned Tiresias into the High Priest—this is a manifest absurdity, as Tiresias had the gift of prophecy, but the High Priest had not—the two Shepherds of Sophocles are, with much impropriety, turned—one of them into the counsellor of Laius, and the other into the counsellor of Polybus

—Œdipus in some few words explains to Jocasta that the Oracle is fulfilled in all its parts, and then makes his final exit—this is judiciously managed—Jocasta stabs herself—Philoctetes occupies a considerable portion of this play—his character is a most vile botch.

If any person in future should be inclined to dramatize the story of Œdipus, his best plan would be, to adhere pretty closely to Sophocles, and to write his play in 3 acts.

True Widow—from two of Lump's speeches in the 1st act, it seems highly probable that this C. came out on the 21st of March 1678—the dedication is dated Feb. 16 1678-9—the play is printed without the names of the performers—it is on the whole a good C., but it did not meet with the success which it deserved—the True Widow is Lady Cheatly, who comes up to town with her daughters—Isabella and Gartrude—she pretends to have a large fortune—several persons desire her to take their monies—she gives them securities written in fading ink—her Steward, who has assisted her in cheating, threatens to disclose her practices, unless she will marry him—she feels herself obliged to do so, but takes care to have the ceremony performed by Prigg, in the disguise of a parson—she endeavours to have the Steward sent off to the Indies—he returns in the last scene with some of her creditors—she gets the Steward arrested—and, with the assistance of her friends, drives the creditors off the stage—this play is deficient in plot and incident—but Shadwell has introduced a variety of humours—Lady Busy is a very good character—she is a great matchmaker, and little better

than a procuress—Shadwell piques himself on the scene in the 2d act in which she would persuade Isabella to go into keeping with a Lord—Lump is another very good character—he is methodical to the last degree, and a pretender to sanctity—Young Maggot affects to be a wit and a poet—his uncle, Old Maggot, is a great enemy to wit, and a lover of business, for business' sake—at the conclusion he marries the widow—Prigg never talks, or thinks of any thing, but dogs, horses, and gaming—Bellamour is in love with Isabella—she rejects his offer of a settlement without marriage—and acknowledges her want of fortune, before she will accept his honourable proposals—her sister Gartrude is very foolish and wanton—Young Maggot is taken in to marry her—the scene in the 4th act lies in the playhouse, behind the curtain—part of a play is acted, or rehearsed—two mock devils descend, and fly away with Lump—Prigg and Young Maggot are carried up in their chairs, and hang in the air—when they are let down, they sink through a trap.

Troilus and Cressida, or Truth found too late—(entered on the stationers' books April 14 1679)—this is Shakspeare's play altered by Dryden—Greeks—Agamemnon = Gillow: Achilles = David Williams: Ulysses = Harris: Ajax = Bright: Nestor = Norris: Diomedes = Crosby: Patroclus = Bowman: Menelaus = Richards: Thersites = Underhill:—Trojans—Hector = Smith: Troilus = Betterton: Æneas = Joseph Williams: Priam and Calchas = Percival: Pandarus = Leigh: Cressida = Mrs. Mary Lee: Andromache = Mrs. Betterton:—the Prologue was spoken by Betterton as the Ghost of Shakspeare.

Act 1st begins with the Grecian Camp—this scene is chiefly from Shakspeare, but greatly shortened—then follow the original 1st and 2d scenes without any material alteration.

Act 2d—Priam &c. are discovered—this scene is altered from Shakspeare—when Andromache enters, the whole is Dryden's till Hector sends Æneas with the challenge—in the ensuing scenes between Pandarus and Cressida—and Pandarus and Troilus—about 20 lines are Shakspeare's, and the rest Dryden's—when Ulysses and Nestor enter—the first part is from Shakspeare—the remainder of the act is chiefly Dryden's.

Act 3d is slightly and judiciously altered from Shakspeare, till the concluding scene between Troilus and Hector—which Langbaine calls a masterpiece, and on which Dryden evidently valued himself not a little—he says the hint was suggested by Betterton; the contrivance and working were his own, in imitation of the quarrel between Agamemnon and Menelaus in the Iphigenia in Aulis of Euripides—perhaps this scene would have been better, if the Antithesis between Brother and Friend had not been so much dwelt on.

Act 4th—Pandarus and Cressida enter, and then Troilus—the conclusion of the scene is Dryden's—when the Grecians come on he only makes slight alterations—Shakspeare represents Cressida as false to Troilus—this Dryden alters, to please the Ladies rather than the Critics—Calchas recommends Cressida to pretend love to Diomed—this she does—and Troilus in consequence supposes her false—this scene is in part from Shakspeare—but the conclusion of the

act between Pandarus and Troilus—with the quarrel between Troilus and Diomed, is entirely Dryden's.

Act 5th contains very little of Shakspeare—Andromache prevails on Hector not to fight that day, but Troilus enters, and carries him off to the battle—there is a good deal of fighting—Troilus strikes down Diomed—Cressida interposes in his favour—this makes Troilus jealous—Cressida, to convince him of her truth, stabs herself—Troilus kills Diomed, and is killed by Achilles.

The original play is inferiour to most of Shakspeare's Tragedies—the characters (Hector excepted) are well drawn, particularly the Comic ones; and there are several fine speeches, but the language is often inflated and obscure—mention is absurdly made of Aristotle, Milo, and the Olympian wrestling—and the Catastrophe is lame to the last degree—Tyrwhitt observes that there are more hard, bombastical phrases in the serious scenes of this play than can be picked out of any other 6 plays of Shakspeare.

This Tragedy could not have been made fit for representation without material changes, and Dryden's alteration is on the whole a good one; but not near so good as a man of his abilities might have made it—if he had been inclined to exert his energies, instead of omitting the character of Cassandra, he might have improved it in imitation of Æschylus and Euripides—he has retained the best parts of the original play, and left out the worst, but there are some lines by Diomed, Act 4. Scene 1st, which should not on any account have been omitted; and there are others in the part of Ulysses, that might have been retained to advantage.

Dryden's additions in general do him credit, but sometimes they are poor enough—he has considerably improved the character of Hector, but he ought to have made him fight with Achilles on the stage, instead of relating his death in the *very* tame way that he does—he makes Troilus kill Diomed, contrary to what every schoolboy knows to be fact—he would have done better to have omitted all mention of Polyxena—but his great fault is—that he has followed Shakspeare in Hector's challenge, and the fight between him and Ajax; instead of reforming that part of the play in conformity with Homer—the ridiculous challenge, in the 1st act of Shakspeare, and the 2d of Dryden, is (as Steevens observes) more suited to the Heroes of Romance than to Hector.

Dryden 3 times uses the word *Knight*—Shakspeare also uses it—Steevens remarks that the word, as often as it occurs, is sure to bring with it the idea of Chivalry, and revives the memory of Amadis and his fantastic followers, rather than of the Greeks and Trojans—he wishes eques and armiger could have been translated by any other words than Knight and Squire.

For the story of this play see Douce's Illustrations of Shakspeare—he observes—“What Dryden has said of Lollius is entirely destitute of proof * * * such part of the play as relates to the loves of Troilus and Cressida was most probably taken from Chaucer, as no other work, accessible to Shakspeare, could have supplied him with what was necessary”—even the name of Cressida is not once mentioned by the Ancients.

Feigned Courtezans, or a Night's Intrigue. Gal-

liard = Betterton : Petro = Leigh : Sir Signal Buffoon = Nokes : Tickletext (his tutor) = Underhill : Sir Harry Fillamour = Smith : Julio = Crosby : Octavio = Gillow : Morisini = Norris : Cornelia = Mrs. Barry : Marcella = Mrs. Curren : Laura Lucretia = Mrs. Lee :—the scene lies at Rome—Marcella and Cornelia are nieces to Morisini and sisters to Julio—Marcella is contracted to Octavio, but in love with Sir Harry Fillamour—Marcella and Cornelia elope from their uncle—they feign themselves to be Courtezans, and assume the names of Euphemia and Silvianetta—Julio and Laura are contracted, but do not know one another personally—Laura falls in love with Galliard—she occupies the next house to that in which Marcella and Cornelia are—and wishes to be mistaken for Silvianetta—Julio had been in England, but returns at the beginning of the play—Sir Harry Fillamour is struck with the likeness between Marcella and Euphemia, but still thinks them to be different women—he visits Marcella as Euphemia, and endeavours to persuade her to be virtuous—she laughs at him—Galliard visits Cornelia as Silvianetta—but on her saying that she is virtuous and of quality, he is much disappointed and leaves her—at the conclusion Galliard, Sir Harry, and Julio marry Cornelia, Marcella, and Laura—Petro, Sir Signal, and Tickletext are very good characters—Petro is the supposed pimp to Euphemia and Silvianetta—but in reality their confidential servant—he assumes various disguises—gets money of Sir Signal and Tickletext—and pretends to each of them that he will procure Silvianetta for him—this is a very good C., and Mrs. Behn's best play next to the 1st part of

the Rover—the incidents are so numerous that it is impossible to give a concise account of them—In the Prologue, Mrs. Currer complains that the Popish plot &c—

“ Do so employ the busy fearful town,
 “ Our honest calling here is useless grown.

* * * * *

“ To what a wretched pass will poor plays come,
 “ This must be damn'd, the plot is laid in Rome;
 “ 'Tis hard——yet——

“ Not one among you all I'll undertake
 “ E're thought that we should suffer for Reli-
 “ gion's sake.

* * * * *

“ For my own principles faith let me tell ye,
 “ I'm still of the religion of my Cully.

* * * * *

“ Who says this age a Reformation wants,
 “ When Betty Currer's lovers all turn saints.

* * * * *

“ Who could have thought such hellish times to
 “ have seen,

“ When I should be neglected at Eighteen?”

—Feigned Courtezans was revived at L. I. F. Aug. 8 1716.

Young King, or the Mistake—this play was written by Mrs. Behn—it is printed without the names of the performers—Orsames, the Young King, had been kept from his infancy in a castle on a lake, and had never seen any person but his old tutor—this was done, as the Oracle had foretold great mischiefs, if he should be allowed to reign—the Queen Mother de-

signing her daughter, Cleomena, for her successor, gives her a masculine education—Thersander, Prince of Scythia, had joined the Dacians under the assumed name of Clemanthis—he falls in love with the Princess, and the Princess with him—the Scythians are at war with the Dacians—in the 3d act, a battle takes place—the Scythians gain the victory by means of Thersander—some of the Dacian chiefs determine to challenge Thersander to single combat—it is agreed that their combatant should be chosen by lot—the lot falls on Thersander, who had again joined the Dacians, as Cle^{an}this—Thersander gives Amintas the dress which he wears as Cleanthis, and directs him how to manage the combat—Amintas is nearly killed by some assassins—when he is found lying on the ground, he is only able to pronounce the name of Thersander—Cleomena concludes that Clemanthis has been killed by Thersander—she assumes the dress of Clemanthis and fights Thersander—she is wounded by him, and her person is discovered—at the end of the 4th act, she goes to the Scythian camp in disguise, and stabs Thersander—he recovers and an explanation takes place—in the 3d act, Orsames is seated on a throne asleep, and dressed in royal robes—he is treated as a king for a short time—a sleeping potion is then administered to him, and he is made to believe, that all which had passed was a dream—at the conclusion of the play he is restored to his crown—Amintas is cured of his wounds by a *Druid*—Langbaine says that this T. C. was founded on the romance of Cleopatra—the plot is contemptible, but Mrs. Behn has introduced so much bustle and incident that her play is never dull—the scene lies in

Dacia—in the edition of 1698 the scene is said to lie in **Daca**—this obvious typographical mistake is repeated in both the editions of the B. D.—the thing is of no importance in itself, but it shows what little attention has been paid by the editors of that work to the correction of mistakes.

The **Young King** was not published till 1683, but it must have come out in the latter end of 1679, as the **Epilogue** is said to have been spoken at the Duke of York's *second* exile into Flanders—the Duke of York set off for Holland and Brussels March 3 1679—in the latter end of August 1679 the King was so ill that the Duke was sent for—he arrived at Windsor Sept. 2, and having prevailed on the King to allow him to reside in Scotland, he returned to Brussels to fetch the Duchess and his family. (*Rapin.*)

T. R. 1680.

Female Prelate, being the History of the Life and Death of Pope Joan—**Joanna Anglica** was a noble lady born at Mentz—she had great beauty and learning—she was the mistress of the Duke of Saxony for two years—after which time he slighted her, and she vowed revenge—she assumed the habit of a man—became a Benedictine Monk—and the Confessor and Secretary to the Duke—at the opening of the play she is the Cardinal of Rhemes—the young Duke of Saxony is very desirous of revenging his father's

murder—he accuses the Cardinal of Rhemes before the Conclave of having poisoned his father—the Cardinal acknowledges the fact, but says it was committed in consequence of the Duke's being an arch-heretic—the Conclave consider this as so meritorious an action, that they elevate the Cardinal of Rhemes to the Popedom—Pope Joan (as she is called) takes the name of John the 8th—Lorenzo is Pope Joan's Paramour—Amiran, who is a woman, is her page, and privy to their amours—the Duke of Saxony and Angeline, to whom he is just married, are confined in separate prisons—Pope Joan falls in love with the Duke—and Lorenzo with Angeline—Pope Joan and Lorenzo agree to assist each other in obtaining their wishes—Lorenzo pretends a friendship for the Duke, and promises to bring his wife to him at night—he cautions him to be silent for fear of a discovery—Pope Joan passes the night with the Duke—the Duchess is brought to Lorenzo's apartment, instead of her husband's—on Pope Joan's second visit to the Duke, some heretics set the prison on fire, in the hope of making their escape—Pope Joan gets out of the Duke's chamber with difficulty, but not without being discovered by the Duke—Pope Joan and Lorenzo agree, that it is necessary for their safety, that the Duke should be poisoned—Amiran is employed for that purpose—she is touched with remorse, and sets the Duke at liberty—Angeline dies—the Duke kills Lorenzo—and publicly declares Pope Joan to be a woman—he is condemned to the stake for his supposed blasphemies—in the last scene, one of the Cardinals announces to his brethren that Pope Joan has miscarried in the street—he sen-

tences her body to be thrown into the Tyber—and adds, that he has formed a scheme to prevent the possibility of a woman ever being Pope again—the Devils may cheat if they can—but—

“Rome’s mitred head henceforth shall be a Man.”

It has been jocosely said, that since the time of Pope Joan, in order to prevent a similar mistake, the Pope elect sits, with merely his robes on, upon a chair with a hole in it—it is the duty of the youngest Cardinal to peep under this chair, and if he finds the Pope duly qualified for his office, he exclaims—“*Mas est—Gloria sit celo.*”

The Epilogue to Cæsar Borgia says, that the author could not have given more offence, if he had done so and so—

“Nay conjur’d up Pope Joan to please the age,
“And had her breeches search’d upon the stage.”

The Female Prelate was printed without the names of the performers to the D. P.—it was written by Settle—it is very far from a bad T.—the plot and incidents are good—but the invectives against the see of Rome, put into the mouth of the Duke of Saxony, are such as no man would have ventured to utter in the 9th Century.

As to the story on which this play is founded, Gibbon says, that a Woman was supposed to have been elevated to the Pontificate in 857—till the Reformation the tale was repeated and believed without offence, and Joan’s female statue long occupied her place among the Popes in the Cathedral of Sienna—She has been annihilated by two learned Protestants,

Blondel and Bayle, but some of their brethren were scandalized by this equitable and generous criticism.

Fatal Love, or Forc'd Inconstancy—there are no performers' names to the D. P.—this is a poor T. by Settle—it is founded on the romance of Clitophon and Leucippe—the story, in the Greek, is very interesting and entertaining—Settle has completely spoiled it.

The Love-sick King, a Tragical History, with the Life and Death of Cartesmunda, the fair Nun of Winchester, written by Anth. Brewer, Gent.—the author is said to have lived in the reign of James the 1st, but this play was not printed till 1655—Canutus, the King of Denmark, takes Winchester—he falls desperately in love with Cartesmunda—she breaks her vow of chastity—he is so enamoured of her, that he neglects all military operations—one of the Danish officers kills Cartesmunda—Alured, the brother of the late English King, recovers the North of England from the Danes so far as York—there is an important underplot—Thornton, a pedlar, comes to Newcastle on Tyne—he writes on a tile that he entered that place—with hope, a halfpenny, and a lamb-skin—in the course of the play he grows very rich—when Alured comes to Newcastle, Thornton arms 700 colliers, with Grim, the superintendent of the coal pits, at their head—Grim and his colliers take Canutus prisoner—he requests Alured that he may supply him with coals—and that the Newcastle colliers may take place of the colliers of Croydon—Grim's requests are granted—the colliers of Croydon seem only to have made charcoal—Langbaine says that this play was revived by the King's Com-

pany in 1680, as the Perjured Nun—the tragic scenes of it are not bad—the comic ones are very good.

D. G. 1680.

Cæsar Borgia—Cæsar Borgia = Betterton: Machiavel (Secretary of Florence) = Smith: Duke of Gandia = Williams: Orsino = Gillow: Ascanio Sforza (a buffoon Cardinal) = Leigh: Bellamira (daughter to Orsino) = Mrs. Lee: Adorna (her confidant) = Mrs. Price:—Cæsar Borgia and the Duke of Gandia are the sons of Pope Alexander the 6th—they are both in love with Bellamira—she is in love with Gandia, but compelled by her father to marry Borgia—Machiavel is an artful villain—he is in the confidence both of Borgia and Gandia—Adorna is in love with Gandia—Machiavel makes her the instrument of his schemes by promising to induce Gandia to marry her—in the 3d act Borgia and Gandia fight—each of them is slightly wounded, and Gandia is disarmed—he had sworn, if he should be vanquished, to absent himself for ever from Bellamira—Machiavel prevails on Adorna to give him Gandia's letters to Bellamira, which were in her custody—he makes use of them to excite Borgia's jealousy—he obtains from Adorna the key of Bellamira's chamber, and poisons her with a pair of gloves—Borgia pretends to go to Sinigallia—he threatens Bellamira to destroy her father and all her family, if she should prove false to him—Machiavel tells Bellamira, that the Duke of Gandia will,

with her permission, explain to her the only way to save the lives of her relations—Bellamira reluctantly consents to see him—Machiavel gives Gandia the key of her chamber—Borgia surprises Gandia and Bellamira together—Gandia is tortured to death—a curtain is drawn—Orsino &c. appear as murdered—Bellamira is strangled—she dies protesting her innocence—Borgia at a banquet strictly charges his butler that none should taste the wine in the golden flask, except such as he should particularly direct—the butler, supposing that he had received this order on account of the excellence of the wine, gives a part of it to Ascanio Sforza, and to Borgia himself—as he had previously done to the Pope—they are all poisoned—but the Pope does not appear on the stage—Machiavel is taken into custody by the Cardinals—this is on the whole a good play, with little bombast—it is founded on history—there are two lives of Alexander the 6th, but as they were not written in 1680, Lee has probably consulted the Italian writers—Mosheim in his Ecclesiastical History says—“ Alexander the 6th had “ 4 sons by a concubine—among whom was the infamous Cæsar Borgia—he had also a daughter named “ Lucretia—the Pope’s tenderness for them was “ excessive beyond all expression, his only aim was “ to load them with riches and honours, and in the “ execution of this purpose he trampled with contempt upon every obstacle, which justice, reason “ and religion laid in his way—he was even regardless “ of decency, and hardened against the very feeling of “ shame—thus he went on till 1503, when the poison, “ which he and his son Cæsar had mingled for others, “ cut short, by a happy mistake, his own days.”

Orphan, or the Unhappy Marriage. Castalio = Betterton : Chamont = Smith : Polydore = Joseph Williams : Acasto = Gillow : Chaplain = Percival : Page = the little Girl : Monimia = Mrs. Barry : Serina = Mrs. Boteler : Florella = Mrs. Osborn :—Downes by mistake says that Mrs. Mountfort acted Serina—she probably played the part afterwards—Curl tells us that Mrs. Bracegirdle acted the Page to the admiration of all spectators before she was 6 years old.

Langbaine says that Otway founded this T. on a novel called English Adventures—see the history of Brandon p. 17—Cooke, in his Memoirs of Foote, vol. 3 p. 1, gives a long extract from the novel—the extract begins with telling us, that the father of Charles Brandon, who was afterwards the Duke of Suffolk, and married to the sister of Henry the 8th, had *two* sons and an adopted daughter—then follows a story which is nearly the same as the plot of the Orphan—but in the Life of Lady Jane Grey (printed in 1822) it is expressly said that Charles Brandon, afterwards Duke of Suffolk, was *an only son*—Novels are not unfrequently written with such a mixture of truth and fiction, that without some investigation, it is impossible to separate them.

In Jan. 1680 the King prorogued the Parliament—two days after, he declared in Council that he had ordered the Duke of York to return to Court—the Duke accordingly arrived from Scotland in Feb (*Rapin*)—the Orphan was probably brought out soon after, as Otway says in the Prologue—

“ Now happiness again begins to dawn,
 “ Since back with joy and triumph he is come,
 “ That always drove fears hence, ne’re brought
 “ ’em home.

* * * * *
 “ Receive him ! oh receive him as his friends ;

* * * * *
 “ Shake off your fears, and clap your hands for
 “ joy.”

Before the meeting of Parliament in Oct., the Duke was forced to return to Scotland.

Conspiracy, or the Change of Government—there are no performers' names to the D. P.—this is a poor T. by Whitaker—it is written in rhyme, and came out in Lent—Kioseem, the Sultan's mother, plots the destruction of her son—he is murdered—in the 5th act, his Ghost appears, leading Death by the hand—he passes the stage, beckoning to the conspirators severally.

The latter part of the Prologue (which was written by Ravenscroft, and printed with Titus Andronicus) is very loyal—in the former part the writer of it says—

“ Leave coming here, when you do not intend
 “ To see the play, but pick up a She friend.
 “ Leave sharpening for yourselves, and pay your
 “ Guiney,
 “ For procuration there—to Honest Jenny.”

Honest Jenny was in all probability Jenny Cromwell, who, with Betty Buly, is mentioned in the last line of the Epilogue to Gloriana—Granger, who gives some account of the most celebrated Procuresses in the time of Charles the 2d, does not mention Jenny Cromwell, but he tells us, that Betty Buly, or Beaulie, was a woman of figure in her line, and lived in Durham Yard in the Strand.—In Squire Oldsapp, Henry

says—" I warrant you mistook my house for your
 " Ordinary in Durham Yard."

Mother Mosely, who is mentioned by Granger, is also mentioned in Squire Oldsapp—Pimpo says—
 " I have made up more wanton matches than ever
 " Mosely did"—She is alluded to in the Siege of Constantinople, and mentioned in the Epilogue to the Mall—in Tunbridge Wells, Owmuch says—" You
 " will find her no theatre visor-mask, nor one of
 " Mosely's persons of quality"—in Tom Essence, Loveall observes—" Mosely's damsels were nuns to
 " her."

Mother Gifford is mentioned in She wou'd if she cou'd—in Shadwell's Miser, Theodore says—" Were
 " I a poet, I would invoke Cresswell or Gifford before
 " any muse in Christendom."

Mother Bennet—Granger says—" The dedication
 " of the Plain Dealer, which is an admirable piece
 " of raillery on women of this character, is addressed
 " to Madam B——, *i. e.* Bennet"—Wycherley however calls her My Lady B.—the dedication is of considerable length—Dryden, in Sir Martin Marrall mentions Mothers Temple, Bennet, and Gifford—the Ballers, whom Pepys describes, (May 30 1668) exhibited themselves at Lady Bennet's—In the Epilogue to the Mock Empress of Morocco 1674, there is a song in which Mothers Cromwell, Gifford, Temple and Buly are mentioned—of the last it is said—

" A health, a health to Betty Buly,
 " Tho' she began the trade but newly."

The preference is given to Mother Mosely.

Mother Cresswell is mentioned in the Prologue to *Venice Preserved*, and in the Epilogue to the *Atheist*—She desired by Will to have a Sermon preached at her Funeral, for which the Preacher was to receive £10, but upon this express condition, that he was to say nothing but what was *well* of her—with some difficulty a Preacher was found—he concluded his Sermon with saying—“ She was born *well*, she lived “ *well* and she died *well* ; for she was born with the “ name of Cresswell, she lived in Clerkenwell, and “ she died in Bridewell.” (*Granger.*)

Among Tom Brown’s letters from the Dead to the Living, there is a very good one from Madam Cresswell of pious memory to her sister in iniquity Moll Quarles of known integrity.

Granger adds—“ The daughters of iniquity were “ much more numerous than the mothers—they were “ dispersed through every quarter of the town, but “ Moor-fields, Whetstone’s Park, Lukener’s Lane, “ and Dog and Bitch Yard, were their capital “ seraglios.”

Loyal General. Theocrin = Betterton : King of Greece = Harris : Escalus = Jevan : Abardanes = Jo. Williams : Pisander = Bowman : Arviola = Mrs. Lee : Queen = Mrs. Curren : Edraste = Mrs. Price :—this T. was written by Tate—it is a poor play with some good lines in it—the plot was perhaps borrowed from some romance—we seldom or never meet with a King of Greece, except in a romance, or on the stage—Dryden wrote the Prologue, which is a very good one.

Woman Captain by Shadwell—this is a very good Comedy—there are no Performers names, but Mrs.

Barry acted the Woman Captain and spoke the Epilogue—Leigh no doubt acted Gripe, as in the Prologue he says—

“ I'll hang, if I don't make you laugh to day.”—

Sir Humphrey Scattergood is a prodigal—Gripe is an usurer, who denies himself necessaries, and is very jealous of his wife—Sir Humphrey and his companions go to Gripe's house and kick up a riot—Mrs. Gripe desires Sir Humphrey to extinguish the candles—she puts a loose gown over Richard, Gripe's man—Gripe leads him into the chamber for his wife—she makes her escape—Gripe gets a warrant to search Sir Humphrey's house for Mrs. Gripe—Sir Humphrey &c. beat off the Constable and Watch—they take Gripe and Richard prisoners—Mrs. Gripe dresses herself in her brother's accoutrements, and pretends to be a young officer—she forces Gripe and Richard to enlist—she tells them to shoulder their muskets, and canes them for doing it awkwardly—at the conclusion she obliges Gripe to give her a separate maintenance—in the course of the play three kept mistresses fall in love with Mrs. Gripe—Sir Humphrey is ruined by his extravagance, and reduced to marry Phillis, whom he had kept—there are few better breeches parts than Mrs. Gripe—the Woman Captain was revived at D. L. March 21 1710—at L. I. F. June 29 1716—and at Hay. Oct. 10 1744—as the Prodigal.

The History and Fall of Caius Marius—Caius Marius = Betterton: Marius Junior = Smith: Metellus = Gillow: Sylla = Williams: Granius = Percival: Cinna = Jevon: Sulpitius = Underhill: Lavinia =

Mrs. Barry : Nurse = Mr. Nokes :—Otway acknowledges in the Prologue that about half of this play is taken from *Romeo and Juliet*—Marius Junior is in love with Lavinia, and beloved by her—her father, Metellus, who is of the other party, insists on her marrying of Sylla—the greater part of the Nurse's character is retained, and Sulpitius is a bad *Mercurio*.

Act 1st.—The description of Queen Mab is altered for the worse.

Act 2d.—Metellus expresses his wish to Lavinia that she should marry, as Lady Capulet does to Juliet—Sulpitius conjures for Marius Junior, as *Mercurio* does for *Romeo*—then follows the Garden scene.

Act 3d. The nurse comes with a message to Marius Junior, and is quizzed by Sulpitius—Lavinia speaks Juliet's soliloquy in the 3d act; and then follows the scene between her and the Nurse from Shakspeare's 2d Act.

Act 4th. In the parting scene between Marius Junior and Lavinia, there are about 20 lines from Shakspeare—the Priest of Hymen gives Lavinia a sleeping potion, which she takes after speaking Juliet's soliloquy.

Act 5th. The Nurse finds Lavinia seemingly dead—Marius Junior hears of her death, and buys the poison of the Apothecary—at the monument he kills the Priest, not knowing who he is—he drinks the poison, but before he dies, Lavinia awakes—which is certainly an improvement—the remainder of the Tragedy is Otway's—some part of it is good and some bad—in the scenes taken from Shakspeare

there are alterations and additions made, but on the whole they are not materially changed—this play seems to have been acted not unfrequently till the revival of *Romeo and Juliet* at Hay. Sep. 11 1744—For the history of Caius Marius see Plutarch—Otway neither follows history exactly, nor deviates grossly from it—in the 5th act, Marius and Cinna get possession of Rome—after the death of Young Marius, his father enters with his guards driving in Metellus—he orders them to kill Metellus, but treats Lavinia with kindness—she kills herself—Marius has a soliloquy—news are brought that Sylla is advancing towards Rome—Marius is led off—Sulpitius enters mortally wounded, and concludes the play partly in the words of Mercutio—Sylla and Lavinia do not exchange a syllable.

Mrs. Lenox, in her *Shakspeare Illustrated*, gives us a correct translation of the Italian novel from which Shakspeare took the plot of his *Romeo and Juliet*—she tells us that Shakspeare had only seen a bad translation, according to which Romeo dies before Juliet wakes—whereas in the original Juliet wakes before Romeo dies—Malone thinks that Shakspeare took his plot from the poem of *Romeus and Juliet*—in that poem Romeus dies before Juliet wakes—Shakspeare dramatized the story nearly as he found it—but with the addition of the character of Mercutio.

Mrs. Barry in the Epilogue to *Caius Marius* says—

“ And now for you who here come wrapt in
 “ cloaks,
 “ Only for love of Underhill and Nurse Nokes.”

And again—"the other day I was a Captain too." This alludes to the preceding play.

Virtuous Wife, or Good Luck at Last. Beauford = Smith: Beverly = Harris: Sir Lubberly Widgeon = Leigh: Sir Frolick Whimsey = Jevan: Crotchet = Bowman: Lady Beardley = Mr. Nokes: Olivia = Mrs. Barrer: Jenny Wheedle = Mrs. Currer: Lidia = Mrs. Seymour:—Isabella, a part of some little importance, is omitted in the D. P.—Underhill's name stands to Amble, a very trifling part—he doubtless acted Brainworm—Jenny Wheedle was originally called Matilda—many of her speeches are still given to Matilda, tho' the name had been changed—at p. 48 a speech is given to Wheedle, which evidently belongs to Olivia—D'Urfey was particularly careless as to the printing of his plays—Beverly had been 6 months married to Olivia—he neglects her, and keeps Jenny Wheedle—Olivia is much inclined to be revenged on him, but (as she says) her virtue will not let her do it the right way—in the 4th act, she disguises herself as a man—Jenny Wheedle falls in love with her, and promises her the money and jewels which she had received from Beverly—Mrs. Cowley seems to have borrowed these circumstances, and to have made use of them in her Bold Stroke for a Husband—in the last act, Beverly recovers his jewels—discards Jenny Wheedle, and is reconciled to his wife—Beauford is always engaging in intrigues, but never prospers in any—at the conclusion, Lidia, Beverly's sister, with a good fortune, offers to marry him—this gives the 2d title to the play.

Revenge, or a Match in Newgate. Trickwell (a

cheat) = Jevorn : Dashit (a vintner) = Leigh : Wellman = Smith : Friendly (in love with Diana) = Williams : Shatter = Bowman : Glisten (a goldsmith) = Bright : Jack (the Barber's boy) = Mumford : (Mountfort) Corina = Mrs. Barry : Mrs. Dashit = Mrs. Leigh : Mrs. Dunwell (a procuress) = Mrs. Norrice : Marinda = Mrs. Butler : Diana = Mrs. Price : —to Sir John Empty, a part of some importance, there is no performer's name—this C. consists of two plots—in the serious part, Wellman had seduced Corina—on being honourably in love with Marinda, he becomes inattentive to Corina, but does not drop her acquaintance—he introduces Friendly to her—Friendly had made great protestations of his hatred to immodest women—but he is so struck with the beauty of Corina, that he falls violently in love with her—she is very fond of Wellman, but on finding he is going to be married, she is so much enraged, that she promises to grant Friendly all that he wishes, on condition that he will kill Wellman—Wellman and Friendly form a scheme for the gratification of the latter—they pretend to have fought a duel, and that Wellman is killed—Corina, instead of keeping her promise to Friendly, causes him to be taken up for the murder of Wellman—he is tried and condemned—this is owing to Wellman, who, to punish Friendly for deserting Diana, keeps himself concealed—the last scene lies in Newgate—Wellman, who had previously discovered himself to Marinda and Diana, now discovers himself to Friendly—Diana forgives Friendly—he and Wellman are married to Diana and Marinda—Corina, by the contrivance of Wellman, is married

to Sir John Empty—the under-plot is comic—the play begins with Dashit in a rage—Trickwell had just robbed him of his plate—in the 2d act, Trickwell meets the barber's boy—he borrows his apron &c—he pretends to shave Dashit—but leaves him in the suds, and makes off with a bag of money, which was on the table—Dashit buys a silver punchbowl of Glisten—Trickwell, in the disguise of a pedlar, sees the bowl sent to Dashit's by Glisten's man—he enters to Mrs. Dashit dressed as an apprentice, and with a jole of salmon—he tells Mrs. Dashit that his master, Mr. Glisten, had sent the salmon, and desired to have the bowl again to engrave Dashit's arms upon it—Mrs. Dashit gives him the bowl—Trickwell by another strategem gets back the salmon—at the end of the 4th act, Dashit sees Trickwell in the street, and lays hold of him—Trickwell leaves his cloak in Dashit's hands, and runs off—Dashit is put into Newgate for stealing the cloak—in the last scene Trickwell comes on disguised as a Parson—he picks the pockets of several persons, and particularly of Mrs. Dashit—from whom he recovers the writings of his estate—Langbaine says, “ this play is ascribed “ to Mrs. Behn, but is indeed Marston's Dutch Cour-
“ tezan revived.”

The Revenge is a good C.—it has been several times altered, but never for the better—it was reduced to 3 acts, and brought out at L. I. F. Oct. 24 1715 as Woman's Revenge—Woman's Revenge was turned into an Opera, and brought out at Hay. about 1729, as Love and Revenge—Woman's Revenge, or a Match in Newgate, was revived at D. L. Oct. 29 1739—on April 25 it was cut down to one act, and

called the Vintner in the Suds—on April 9. 1746, it was acted at D. L. as the Vintner Tricked—on Dec. 22. 1789, it was acted at D. L. as Trick upon Trick.

Theodosius, or the Force of Love. Varanes = Betterton : Theodosius = Williams : Marcian = Smith : Leontine = Leitherfull : Atticus = Bowman : Lucius = Wiltshire : Athanais = Mrs. Barry : Pulcheria = Mrs. Betterton :—this T. was successful—it is very unequally written, but with all its faults it is preferable to the more correct and cold productions of modern authors—Massinger's Emperour of the East is on the same subject—in Theodosius Lee has very happily blended history with fiction—the character of Varanes renders it more interesting than Massinger's play—the death of Athanais is perhaps no more than a fair poetical license—but Lee in making Pulcheria in love with Marcian has been guilty of the grossest perversion of truth—Massinger has written Pulcheria's character in a very superiour manner—see Gibbon ch. 32.

The Younger Theodosius was a weak Prince, he used to wear a very dirty garment of a Bishop, who was dead—as if Piety was like the Itch, and might be caught by putting on a Monk's old clothes. (*Jortin.*)

Lee in the second act has introduced a line and half which are truly comic, but they must not be quoted.

Loving Enemies. Circumstantio = Underhill : Marcello = Smith : Lorenzo = Betterton : Antonio (in love with Lucinda, but pretending to be in love with the widow) = J. Williams : Paulo (a brisk old gentleman,

in love with the widow)=Leigh: Albricio (servant to Lorenzo)=Richards: Julia (sister to Lorenzo)=Mrs. Mary Lee: Camilla (sister to Marcello)=Mrs. Barry: Lucinda (Paulo's daughter, in love with Antonio)=Mrs. Shadwell: Paulina (a rich widow)=Mrs. Leigh: Nuarcha (an amorous old maid)=Mrs. Norris:—this C. was written by Maidwell—it has not a great deal to recommend it, except the character of Circumstantio, which is a very good one—he is described in the D. P. as a formal valet de chambre, very troublesome with his impertinent rhetorick—the serious scenes are dull—Lorenzo and Marcello are hereditary enemies—each of them falls in love with the other's sister, but without knowing that she is so—this circumstance, after a good deal of confusion, produces a happy catastrophe.

The Prologue begins thus—

“ Who dares be witty now, and with just rage
 “ Disturb the vice and follies of the age?
 “ With knaves and fools Satyr's a dang'rous fault,
 “ They will not let you rub their sores with salt.
 “ Else Rose Streets ambuscade shall break your
 “ head,
 “ And life in verse shall lay the Poet dead.
 “ Since therefore such unequal judges sit,
 “ Who for suspicion punish men of wit,
 “ 'Twill be self preservation to be dull,
 “ It cracks the credit, but preserves the skull.”

In 1679 an Essay on Satire was shown about in Manuscript—Dryden was suspected to be the author; and the Duchess of Portsmouth and Lord Rochester were supposed to have hired some ruffians to revenge

their quarrel on Dryden—in a newspaper dated Dec. 23 1679 it was said—“ On the 18th instant in the evening Mr. Dryden, the great Poet, was set upon in Rose Street Covent Garden by three persons, who called him rogue and son of a whore, knocked him down and dangerously wounded him; but upon his crying out murder, they made their escape: it is conceived that they had their pay before hand and designed not to rob him; but to execute on him some *feminine*, if not *popish* vengeance.” (*Derrick.*)

It was said of Dryden that he

“ Was prais'd and beaten for another's rhymes.”

Otway, in the Epilogue to *Venice Preserved*, says that he fears “ not a Rose-Alley cudgel ambuscade ”—alluding to what had happened to Dryden.

T. R. 1681.

Tamerlane the Great—this is an indifferent T.—Saunders says that he took the design of it from a novel called *Tamerlane and Asteria*—the play is printed without the names of the performers—Dryden wrote the Epilogue—

“ Ladies the beardless author of this day,

“ Commends to you the fortune of his play.

“ A woman’s wit has often grac’d the stage
 “ But he’s the first boy-poet of our age.
 “ Thus Cowley blossom’d soon, yet flourish’d
 “ long.”

The concluding lines are good, but must not be quoted.

Thyestes—there are no performers’ names to the D. P.—Atreus and Thyestes, the sons of Pelops, agreed to reign at Argos alternate years—Thyestes, with the assistance of his brother’s wife, with whom he had committed adultery, carried away the golden ram, on which the fate of the kingdom depended—Atreus pretends to be reconciled to Thyestes—kills his three sons, and serves them up as a banquet to Thyestes—having partly roasted, and partly boiled them—he gives Thyestes wine mixed with their blood—when Thyestes has eaten and drunk sufficiently, he desires to see his children—Atreus exhibits their heads and hands—and insults over Thyestes.

Such is the argument of the Thyestes of Seneca, on which Crown has founded this T.—a stranger subject was surely never chosen for a modern play ; Crown has however managed the story much better than could have been expected, and vastly better than Seneca—he makes Antigone, the daughter of Atreus, in love with Philisthenes, the son of Thyestes—he likewise makes Aerope, the wife of Atreus, innocent—Thyestes having ravished her—Atreus pretends to be reconciled to Thyestes and Aerope—he gets Thyestes into his power by sending Philisthenes and Peneus to him—the latter had been the tutor of Atreus and Thyestes—the business of the

banquet is considerably softened—the dead body of Philisthenes is exhibited—Antigone kills herself—Aerope stabs Thyestes—she dies—on the whole this is neither a good play, nor a bad one—Crown has translated some passages from Seneca very well—but he should not have retained Megæra and the Ghost of Tantalus—especially as they answer no particular purpose—the circumstance of the golden ram is so completely fabulous, that it should have been omitted, instead of which Crown brings the ram on the stage—he introduces a very indecent song, and has some queer lines—Peneus says—

“ Vengeance belongs to Gods, and they devour
 “ Their luscious morsels of revenge alone.”

Atreus replies—

“ I'll find their banquet out, and have my share.”

Crown inserts a rare quantity of abuse on Priests—probably by way of clap-traps—the Epilogue is in the same strain—he tells us that he meant what he had been saying as a cut on the Papists.

————— “ Pagan and Popish Priests
 “ Are but two names for the same bloody beasts.”

The scene is said to lie in the Court of Atreus—which is incorrect, as it lies in several other places besides.

Richard the 2d was revived, as altered from Shakspeare by Tate—it was acted under the name of the Sicilian Usurper—the D. P. were changed to Oswald—Alcidore—Cleon, &c.—Tate in his dedication

boasts, that he has heightened the character of Richard the 2d, and endeavoured to palliate his miscarriages, and in particular, that when he seizes Gaunt's property, he has made him promise to restore it with interest—that he has also softened the reproaches of Gaunt, and the invectives of the nobles—he adds—
 “ the arbitrary courtiers of the reign here written,
 “ scarcely did more violence to the subjects of those
 “ times, than I have done to *truth*, in disguising their
 “ foul practices—every scene is full of respect to
 “ Majesty, and the dignity of Courts, not one altered
 “ page, but what breathes loyalty.”

“ After this account it will be asked, why the play
 “ should be suppressed, first in its own name, and
 “ then in disguise?—all I can answer to this is, that
 “ it was *silenced on the third day*—I confess I ex-
 “ pected that it would have found protection from
 “ whence it received prohibition; and so question-
 “ less it would, could I have obtained my petition to
 “ have it perused, and dealt with according as the
 “ contents deserved, but a positive doom of sup-
 “ pression, *without examination*, was all that I could
 “ procure—for the two days in which it was acted,
 “ the change of the scene, names of persons, &c was
 “ a great disadvantage—I called my persons Sicilians,
 “ but might as well have made them inhabitants of
 “ the World in the Moon.”

One cannot pity Tate for his disappointment, as he had meanly disfigured Shakspeare's play, for the sake of conciliating the persons in power; but one must execrate the persons who could prohibit a play without reading it.

Act 1st—slight changes only are made in the first

scene—the second is materially altered, as the Duke of York is introduced—the scene at the Lists is much the same as in Shakspeare till the King goes out—the remainder of the original act is then omitted, and Bolingbroke is made to express a wish of obtaining the crown.

Act 2d.—the first two scenes are considerably altered—York speaks the lines about Bolingbroke's affectation of popularity—when Bolingbroke enters the scene is shortened, and somewhat altered—then comes some low Comedy—the Rabble enter—Bolingbroke talks them over to join his party.

Act 3d.—Tate has divided Shakspeare's scene before Berkley Castle into two—he begins this act with a part of it—then comes the scene in the Garden with the Queen &c—the King re-enters, and the scene proceeds as in Shakspeare, till the Queen enters, and then of course all is new—Bolingbroke and his party enter before a Castle—the King and his friends appear on the walls, and afterwards descend—this scene is shortened, but not materially altered.

Act 4th begins with more than 4 pages by Tate, the greater part of which is a conversation between the King and Queen—the Parliament scene is considerably shortened.

Act 5th begins with Aumerle and the Dutchess of York—he describes the entrance of Richard the 2d and Bolingbroke into London, as York does in the original play—then follows the discovery of the conspiracy against Bolingbroke, as in Shakspeare—some alterations and additions are made in the scene between Richard and the Queen—that between Bolingbroke and the Duke and Dutchess of York is

shortened—some additions are made to the prison scene, and the groom is omitted—the concluding scene is slightly altered.

Tate's additions are insipid, but the far greater part of the play is Shakspeare's—the most material alteration is in the character of York, who is made rather a comic than a serious part—in the 2d act he says “ he can scarce carry his own fat” &c—he is meant by Tate as a pattern of loyalty—in the 2d act Bolingbroke commits him to the custody of his guards, for persisting in his attachment to the King—when the King enters at the end of the 3d act, he runs over to his side—when the Parliament makes Bolingbroke King, York says—

“ Well, my allegiance follows still the crown,

“ True to the King I shall be—

“ The King's sacred.”

The Epilogue is not a bad one—Mrs. Cook concludes it with—

“ And for a last wish—what I'm sure you'll call

“ The curse of curses—Marriage take ye all.”

It appears from the dedication, that Tate had altered King Lear before he altered Richard the 2d.

To give a minute account of the alterations made in any one of Shakspeare's plays, would not be difficult—such an account however could hardly fail of being tedious—to give a concise, and at the same time a clear account, is by no means easy—

Brevis esse laboro,

Obscurus fio.

It is much to be regretted, that Politics should ever find their way into a theatre, but as the Stage about this time became the Echo to the Court, the history of the former cannot be rightly understood without considerable reference to the Politics of the latter.

In 1680 Lord Shaftesbury, attended by several persons of consequence, had denounced the Duke of York in the Court of King's Bench, as a Popish Recusant—the Exclusion bill was brought into the House of Commons, and passed—Col. Titus in his speech declared “that to accept of expedients for securing the Protestant religion, after the Duke of York should mount the throne, was as strange, as if there was a lion in the lobby, and they should vote, that they would rather secure themselves by letting him in and chaining him, than by keeping him out”—(*Granger*)—in March 1681 the King dissolved the Parliament at Oxford—in July Lord Shaftesbury was sent to the Tower—some few days before his indictment appeared the poem of Absalom and Achitophel; Dryden meaning under these names to represent Monmouth and Shaftesbury—this poem was read with such avidity, that the first edition was sold in about a month—a second was issued out before the end of Dec.—two, if not three, other editions were published in 1682—on Nov. 24 1681 a bill of Indictment was presented against Lord Shaftesbury to the Grand Jury, consisting of 21 of the principal citizens of London, who, not thinking the accusation sufficiently proved, returned a Verdict of Ignoramus—Hence we have in several Prologues and Epilogues a cut at Ignoramus Juries—as

in those to the Roundheads—Duke of Guise—London Cuckolds—Romulus and Hersilia—Dame Dobson—and Royalist.

The Earl of Shaftesbury on his acquittal was taken from the Old Bailey with shouts of applause, which lasted for an hour: his adherents, to perpetuate their triumph on this occasion, engraved a Medal—this gave rise to another poem by Dryden, entitled the Medal or a Satire against Sedition—this poem was published in March 1681–2—the King is said to have suggested the subject—in Nov. 1682 Lord Shaftesbury thought it prudent to retire to Holland, where he died on Jan. 28th 1682–3.

Dryden, in the 2d edition of Absalom and Achitophel, said of him—

“ Yet fame deserved no enemy can grudge ;
 “ The Statesman we abhor, but praise the Judge.
 “ In Israel’s Courts ne’er sat an Abethdin,
 “ With more discerning eyes, with hands more
 “ clean ;
 “ Unbribed, unsought, the wretched to redress,
 “ Swift of dispatch, and easy of access.”

(*Malone.*)

When the King one day, either in jest, or out of pique, said to Lord Shaftesbury, “ Thou art the “ greatest rogue in my kingdom”—he answered bowing “ Of a subject, Sir, I believe I am”—and when the Duke of York rated him in passionate terms for one of his speeches in Parliament, he returned answer, “ I am glad your Royal Highness has not also called me a Coward and a Papist.”
 (*Mrs. Macauley.*)

In 1682 the Sheriffs and Lord Mayor were forced

on the City by the influence of the Crown—Mrs. Macauley gives a particular account of the contest which took place on this occasion—Rapin mentions it slightly—in 1682 the King began his attack on the Charters, which in 1683 was completely successful—the Whig Sheriffs and the Charters are attacked in several Prologues and Epilogues—see particularly Dryden's Prologue on the Union—in the Prologue to *Romulus and Hersilia* the Whig Sheriffs are called Sham Sheriffs.

In 1682, and for some years after, there was a sort of amicable contest between the Church and Stage—each of them striving which should exalt the Royal Prerogative the most—Rapin says, that “the Pulpits
 “now resounded with the doctrine of passive obe-
 “dience and non-resistance: the Clergy seemed to
 “take pains to give up to the King all the liberties
 “and privileges of the subject, and to make him as
 “absolute as an Eastern Monarch—on July 21st
 “1683 the famous Oxford decree was passed”—but tho' the palm of loyalty must be yielded to the superior merits of the Church, yet it would be doing the Stage great injustice, not to acknowledge that it contended stoutly for the victory—many zealous passages have been already quoted, but they were only occasional effusions of loyalty, nothing was done on the stage systematically till the latter end of 1681.

Sir Barnaby Whig, or No Wit like a Woman's.
 Townly = Goodman : Wilding = Clark : Porpuss (a
 blunt sea Captain) = Griffin : Sir Walter Wiseacre

(in love with Livia) = Jermaine : Sir Barnaby Whig = Powell : Benedick (in love with Winifrid) = Perin : Livia (wife to Porpuss) = Mrs. Cook : Gratiana = Mrs. Corbet : Millicent (wife to Sir Walter) = Mrs. Moyle : Winifrid (a young Welsh Jilt) = Mrs. Percival :—this is a pretty good C. by D'Urfey—it is professedly a party play, but the merit of it consists chiefly in the characters of Townly and Livia—the Prologue says of the author—

“ That he shall know both parties now he glories ;
 “ By hisses th' Whigs, and by their claps the
 “ Tories.”

Sir Barnaby Whig is described in the D. P. as a fanatick rascal, and one of Oliver's Knights—in the 1st act, he is with difficulty prevailed on to drink the King's health—in the 3d, he is much alarmed at being told that 20,000 men are in arms, who will not leave a rebel in the land—in the 4th, he enters dressed as an Officer, and sings a song against the Roundheads—in the 5th he agrees first to turn Roman Catholic,* and then to turn Mahometan—at last he is committed to Newgate—in the 4th act, Sir Barnaby Whig is called Rabbi Achitophel—the play therefore could not have come out till about December—Mrs. Percival, who acted Winifrid, was the daughter of Percival of the Duke's Company—she was afterwards married, first to Mountfort, and then to Verbruggen.

John Lacy died Sep. 17th—Langbaine says—“ He
 “ was a Comedian whose abilities were sufficiently
 “ known to all that frequented the T. R., where for
 “ many years he performed all parts that he under-

* Milton says Roman Catholic is one of the Pope's Bulls—it is particular universal, and catholic schismatic.

“ took to a miracle, insomuch that I am apt to believe,
 “ that as *this* age never had, so the *next* never will
 “ have, his *Equal*, at least not his *Superiour*—He
 “ was so well approved by Charles the 2d, that he
 “ caused his picture to be drawn in 3 several figures
 “ in the same table, viz. that of Teague in the Com-
 “ mittee—Scruple in the Cheats—and Galliard in
 “ Variety—which piece is still in being in Windsor
 “ Castle—Nor did his talent wholly lie in acting, he
 “ knew both how to judge and write plays, and if his
 “ Comedies are somewhat allied to French Farce, it
 “ is out of choice, rather than want of ability to write
 “ true Comedy—we have three plays extant under
 “ his name.”

The Dumb Lady—see T. R. 1669.

Old Troop—see T. R. 1665.

Sir Hercules Buffoon—see T. R. 1684.

Besides these three plays, a fourth is attributed to him—Sauny the Scot—see T. R. 1698—Langbaine does not mention this play, but it was printed in 1698, with Lacy’s name as the author of it.

In the Lives of the Dramatic Poets 1698, Lacy is said to have been originally a dancing master—of a rare shape of body, and good complexion.

Langbaine tells us, that Lacy in Falstaff never failed of universal applause—he also particularly notices his performance of Jonny Thump in the Changes—Downes says of Lacy—

“ For his just acting, all gave him due praise,
 “ His part in the Cheats, Jony Thump, Teg and
 “ Bayes,
 “ In these four excellling; the Court gave him
 “ the Bays.”

Teague in Howard’s works is spelt Teg.

Lacy's characters.

In Vere Street about 1662 *Scruple in the Cheats.

T. R. 1663 *Teague in Committee.

1664. Capt. Otter in Silent Woman—Ananias in Alchemist.

1665. Sir Politick Would-be in Fox—*Monsieur Raggou in Old Troop.

1666. Sir Roger in Scornful Lady.

1667. *Sauny the Scot—*Country Gentleman in Change of Crowns—Johnny Thump in Changes.

1669. *Drench in Dumb Lady.

1671. *Bayes.

1672. *Alderman Gripe in Love in a Wood.

1675. *Intrigo in Love in the Dark.

He probably acted *Frenchlove in English Moun-
sieur—*Pinguister in All Mistaken—*Tartuffe—
*French Valet in Mock Duellist—*English Lawyer
—Bobadill.

* *Originally.*

D. G. 1681.

Henry 6th part 1st with the Murder of Humphrey
Duke of Gloucester—Duke of Gloucester = Batter-
ton: Cardinal Beaufort = Harris: Duke of Suffolk =
Smith: Henry the 6th = Joseph Williams: (it was
Joseph who was the good actor) Duke of York = D.
Williams: Queen Margaret = Lady Slingsby: Duchess
of Gloucester = Mrs. Batterton:—this play is chiefly

made up of the first three acts of Shakspeare's Henry the 6th—part 2d—it ends with a narration of Suffolk's death, and with the breaking out of Cade's rebellion—Crown has enlarged the parts of the Queen, Suffolk, and the Cardinal—he sometimes uses Shakspeare's own words, and sometimes alters them, making large additions of his own—Dr. Johnson says of the scene in which Cardinal Beaufort dies, that the beauties of it rise out of nature and truth, the superficial reader cannot miss them; the profound can imagine nothing beyond them—yet even in this scene Crown has made insipid additions—it is preceded by about 30 or 40 lines—Gloucester's Ghost appears to the Cardinal—and he falls into a swoon—In the Prologue Crown professes to have mended a good old play—adding—

“ To day we bring old gather'd herbs 'tis true,
 “ But such as in sweet Shakspeare's garden grew.
 “ And all his plants immortal you esteem,
 “ Your mouths are never out of taste with him.”

And in the Epilogue—

“ Not that a Barb that's come of Shakspeare's
 “ breed,
 “ Can e're want mettle, courage, shape, or speed.”

He concludes the Prologue with saying that he had sprinkled—“ A little vinegar against the Pope.”

He should have said—*not a little*.

Langbaine tells us that this play was opposed by the Popish Faction, who by their power at Court got it suppress: however it was well received by the rest of the audience—Crowne (in the dedication of the

English Friar) says “this play pleased the best men
 “of England, but displeased the worst: for e’re it
 “lived long, it was stifled by command”—the next
 editor of the B. D. should consult the dedication of
 this play, of Caligula, and of the English Friar, as
 Crowne gives an account of his family, which has
 been strangely overlooked—The Editor of the B. D.
 says—“Crowne was the son of an independent mi-
 “nister in that part of America called Nova Scotia”
 —Crowne in the dedication of this play says—“My
 “father, and by consequence myself, his heir, was
 “stript long since (by the advice of some ill great
 “men, who sacrifice both private and publick interest
 “to their own) of the moiety of a province so con-
 “siderable, the French crown thought it worth con-
 “tending for many years.”

In the dedication of the English Friar 1690 he says
 —“I had much bread from the princely bounty of
 “King Charles, and claims to more from his justice,
 “for a great province of vast value given in his reign
 “to the French; half of which was my father’s
 “rightful property, and mine as his heir—this fixt
 “me in a dependance on that court, for I could have
 “my compensation no where else”—In the dedica-
 tion of Caligula 1698 he says—“The favour, or rather
 “authority, which a mighty neighbouring kingdom
 “had in our court some years ago, got my inheritance,
 “which, tho’ it lay in the desarts of America,
 “would have enabled me (if I could have kept it) to
 “have lived at my ease in England.”

Crowne sometimes spells his name with an e at the
 end, and sometimes without it.

Henry 6th part 2d, or the Misery of Civil War.

Earl of Warwick = Batterton : Henry 6th = Joseph Williams : Duke of York = David Williams : Edward Plantagenet = Smith : George Plantagenet = Bowman : Richard Plantagenet = Gillow : Old Lord Clifford = Percival : Young Clifford = Wiltshire : Queen Margaret = Mrs. Lee : Lady Grey = Mrs. Batterton : Lady Eleanor Butler = Mrs. Currer :—In this play a good deal is taken verbatim, or with slight alteration, from Shakspeare, but much less is borrowed than in the former part—Crowne in the Prologue says—

“ The Divine Shakspeare did not lay one stone.”

Which is as impudent a lie as ever was broached—Steevens observes, that surely Shakspeare’s works could have been but little read at a period, when Crown could venture such an assertion.

Act 1st—Jack Cade opens the play with the scenes in Shakspeare’s 2d part not very materially altered—Young Clifford kills him instead of Iden—but not on the stage—the Duke of York claims the Crown—he is supported by Warwick, and opposed by Clifford.

Act 2d begins with the battle of St. Albans—not materially altered—Edward Plantagenet says—

————— “ I fought with more dispatch,
 “ ’Cause had the battle lasted, ’twould have spoil’d
 “ An Assignation that I have to night.”

Warwick sees Lady Grey weeping over her husband’s dead body, and falls in love with her—Edward enters pulling in Lady Eleanor Butler—he makes violent love to her, but is obliged to leave her just as she is about to capitulate—the King and the Duke of

York make the same agreement about the Crown, as they do in the 1st scene of Shakspeare's 3d part.

Act the 3d begins with the scene at Sandal Castle badly altered—Lady Eleanor Butler enters, to Edward, in a riding dress—Edward protests he will not lose a second opportunity—then follow two scenes by Crown—in one of them—“ The scene is drawn, and “ there appears Houses and Towns burning, Men and “ Women hang'd upon Trees, and Children on the “ tops of Pikes.”

Act 4th—Clifford begins with saying to King Henry —“ Damn your unlucky planets ”—and a little after —“ Oh! Damn all this—come let us to the battle.”

After he has received his mortal wound—Edward, Warwick &c. jeer him, (as in Shakspeare) and conclude he must be dead as he does not swear—Crown makes him recover for a moment just to say—“ Dam- “ nation on you all ”—Lady Grey is discovered— Warwick renews his love, and is again rejected—She is married to King Edward, and as soon as the ceremony is over, Lady Eleanor Butler enters, and reproaches the King for deserting her—Warwick takes Edward prisoner.

Act 5th—King Henry is restored—Edward makes his escape—then comes the battle at Barnet—Lady Eleanor Butler enters in boy's clothes, and is killed by King Edward, who did not know who she was—he next kills Warwick—Queen Margaret and her Son are brought in prisoners, as in Shakspeare—the scene changes to the Tower—the Ghost of Richard the 2d and a good Spirit appear to Henry the 6th—Richard Plantagenet kills him—and King Edward concludes the play.

Both these alterations of Shakspeare are very bad, but still they have enough of the original to make them better than the generality of Tragedies written about this time.

Crown's 2d part is said to have been published in 1680, and his 1st part in 1681, but they were probably written in their natural order, as the 2d part begins precisely where the 1st leaves off—Mrs. Lee seems to have become Lady Slingsby in the interval between the publication of the two plays.

Crown as usual is very loyal—

“ A Monarch's right is an unshaken rock.”

again— “ If Kings may lose their rights for want of
“ virtue

“ Then Kings are subjects.”——again—

“ The Crown of England is the gift of heaven,

“ Therefore to heaven only can be forfeited.”

And lastly—— “ The greatest Tyrant

“ Is to be chose before the least rebellion.”

Crown understood his trade, and knew what would please his Royal Patron as well as any body—but little did he think, when he said so much against the Papists, that Charles the 2d had reconciled himself to the Church of Rome.

In 1661 some few additions were made to the Liturgy, one of them was the Prayer for the Parliament, in which a new Epithet was added to the King's title, that gave great offence to serious men, and occasioned much raillery among the jokers—those who were in the habit of taking liberties with the

King often asked him, what all people must think when they heard him prayed for as their most religious King—in fact he seemed to have no sense of religion—both at prayers and sacrament, he as it were took pains to satisfy people that he did not attend to what he was about. (*Burnet.*)

King Lear as altered by Tate from Shakspeare. King Lear = Betterton : Edgar = Smith : Kent = Wiltshire : Bastard = Jo. Williams : Gloster = Gillow : Albany = Bowman : Cornwell = Norris : Gentleman Usher = Jevon : Cordelia = Mrs. Barry : Goneril = Mrs. Shadwell : Regan = Lady Slingsby :—for the comparison between this alteration and Colman's, see C. G. Feb. 20 1768—Downes tells us that King Lear, as written by Shakspeare, had been acted at L. I. F.

There is an old play on the story of King Lear, to which Shakspeare is considerably indebted for the conduct of his piece—the principal points in which the two plays differ are, that in the old play there are no characters similar to Gloster, Edgar, Edmund and the Fool—Perillus (Kent) attends on Lear in his misfortunes, without having been previously banished—Lear does not grow mad—Ragan hires a fellow to murder Lear and Perillus, but they prevail on him to spare their lives—they make their escape to France, where they are kindly received by Cordella, and the King her husband—he invades Britain, and restores Lear to the throne—the play ends happily—Shakspeare totally omits Mumford, who is a French Nobleman, a man of spirit, and rather a Comic character—Steevens says that Shakspeare has borrowed the episode of Gloster and his sons from Sidney's Arcadia.

“ The true chronicle history of King Leir and his “ Three Daughters ” was printed in 1605, and reprinted in 1779—it is said in the titlepage to have been acted sundry times, but it is not said at what place—why may not this be the King Lear, which the Editor of the B. D. says (perhaps on the authority of Henslowe’s account books) was acted at the Rose Theatre April 6 1593?—and which he conceives to be no longer in existence.

Rover part 2d. Willmore = Smith: Beaumont = Williams: Blunt = Underhill: Fetherfool = Nokes: Don Carlo = Norris: Shift = Wiltshire: Hunt = Richards: La Nuche = Mrs. Barry: Ariadne = Mrs. Corror: Petronella = Mrs. Norris:—Wiltshire originally belonged to the King’s Company—in all probability he came to D. G. with Killegrew’s consent, which according to the terms of the Patents was necessary.

This is a good C., but too farcical, and on the whole considerably inferiour to the first part—the character of the Rover however is supported with great spirit—the success of the 1st part induced Mrs. Behn to write the 2d part—she had again recourse to Killegrew, but she now could pillage only those scenes about the monsters, the mountebank &c., which in the first instance she had properly rejected—one good scene still remained—this she has inserted towards the close of the 4th act—it is the scene between Fetherfool and Carlo—Mrs. Behn has added, to what she borrowed from Killegrew, the characters of La Nuche, Ariadne, and Beaumont—and so far as these characters are concerned, this C. is unexceptionable—La Nuche is a Spanish Courtezan—she is in love

with Willmore, but protests she will not bate a ducat of the price which she has set upon herself—at last her love gets the better of her pride—Beaumont is contracted to Ariadne, but in love with La Nuche—Ariadne falls in love with Willmore—in the course of the play, a good deal of intrigue takes place—Beaumont discovers that Ariadne had an assignation with Willmore—and Ariadne, disguised as a boy, sees Beaumont with La Nuche—at the conclusion they talk of being married—La Nuche and Willmore agree to live together—in the 3d act, Mrs. Behn has introduced a stage trick, which tho' contemptible in a regular play, might produce a good effect in a Pantomime—Hunt, disguised as a Giant, desires to pay his addresses to the Giantess—he tries to get in at the door, but cannot—Willmore, as the Mountebank, says he will have the door broken down—Hunt replies that he can go in at twice—Hunt, being all doublet, leaps off from another man who is all breeches—and goes out—the Breeches follow stalking.

Lucius Junius Brutus, the Father of his Country. Brutus = Betterton: Titus and Tiberius (his sons) = Smith and Williams: Collatinus = Wiltshire: Valerius = Gillow: Vindicius = Nokes: Fabritius = Jevon: Teraminta (the daughter of Tarquin) = Mrs. Barrey: Lucretia = Mrs. Betterton: Sempronia (the wife of Brutus) = Lady Slingsby:—Langbaine commends this play highly—he tells us that the plot is partly taken from history, and partly from a romance called Clelia—in the 1st act Titus marries Teraminta—at the conclusion, Valerius stabs Titus at his own request—Teraminta kills herself—Vindicius, (who discovers the conspiracy) and Fabritius, are comic characters

—some parts of this T. are well written, but the subject is badly calculated for the stage—the love scenes are a sad botch, and probably founded on the romance—Brutus, in reproaching Titus for his marriage, uses an expression so peculiarly indecent, that one would hardly have supposed, it could have been spoken on the stage, even at this time—in the Epilogue, Mrs. Barry swears, with a good deal of humour, by a non-entity, but the lines must not be quoted—this T. was prohibited on the 3d night,* and what else could be expected for a play in which so much is said about liberty? Lee saw his error when it was too late, and made amends in the Duke of Guise for what he had done in this Tragedy—It can scarcely be supposed that he meant to say any thing personally disrespectful of Charles the 2d, but it was very unguarded in him to make Teraminta observe, that when business of state required attention, it was unbecoming a man—

“ To lie at home and languish for a Woman!

“ No, Titus, he that makes himself thus vile

“ Let him not dare pretend to aught that’s

“ princely.”

Burnet says the King held as it were a Court in the lodgings of his Mistresses, and all his Ministers made applications to him there: only the Earls of Clarendon and Southampton would never so much as make a visit to them.

Soldier’s Fortune. Capt. Beaugard = Betterton:
Sir David Duncce = Nokes: Sir Jolly Jumble = Leigh:

* This appears both from Cibber, and the preface to the Patriot, or Italian Conspiracy.

Courtine = Smith: Fourbin = Jevon: Bloody-Bones = Richards: Lady Dunce = Mrs. Barry: Sylvia = Mrs. Price:—Beaugard and Courtine are officers who had served abroad, and are returned home—Lady Dunce wishes to renew her acquaintance with Beaugard—she determines to make her husband assist in his own cuckoldom—she had procured Beaugard's picture from Sir Jolly—she gives it to Sir David, and desires him to secure her from Beaugard's solicitations—Sir David tells Beaugard what his wife had done—Beaugard at first thinks her a jilt, as Sir David had forgotten to give Beaugard the ring, which Lady Dunce had sent with the picture—when Sir David gives him the ring, he understands Lady Dunce's meaning—her ladyship next sends Sir David to Beaugard with a letter, which had really been written by herself to Beaugard, but which she says was thrown into her chair—she insists on having it returned without being opened—Fourbin is Beaugard's servant—he disguises himself, and gives Sir David an invitation to supper as from the Lord Mayor—Sir David sets off—but having forgotten his medal and chain, he returns home for them—he finds Beaugard and Lady Dunce together—Beaugard runs off—Lady Dunce pretends that Beaugard had attempted to ravish her—Sir David hires Fourbin and Bloody-Bones to murder Beaugard—Sir Jolly and Lady Dunce place Beaugard on a table, as if he were dead—when Sir David enters, they tell him that two ruffians had brought in Beaugard, and said that they had killed him by Sir David's order—Sir David is frightened—he desires Lady Dunce to put Beaugard into her bed, and try to recover him—he retires

to his closet—Sir Jolly offers Sir David to have the supposed corpse carried to his house, which is next door—adding, that Lady Dunce must stay there for a day till things are settled—Sir David readily assents—when they are gone, Sir David thinks he can get out of the scrape at Sir Jolly's expense—he sends for a Constable and Watch, and directs them to search Sir Jolly's for the dead body—Lady Dunce and Beau-gard are discovered—Beaugard threatens to prosecute Sir David for having hired persons to murder him—Sir David concludes the play with saying —
 “ If I should be laid in prison,

“ I hope amongst all you, Sirs, I shan't fail,

“ To find one Brother-Cuckold out for bail.”

—Courtine marries Sylvia—Otway's merit as a *Comic* writer has not, of late years, been sufficiently attended to—this is an excellent play, but very indecent, particularly in the character of Sir Jolly Jumble—he almost outdoes his prototype “ Sir Pandarus of “ Troy”—he is very zealous in bringing Lady Dunce and Beaugard together, but refuses to assist Courtine in obtaining Sylvia, as Courtine intends matrimony.

Spanish Fryar, or the Double Discovery. Torrismond = Betterton: Dominic (the Spanish Fryar) = Leigh: Gomez = Nokes: Lorenzo = Smith: Bertran = Williams: Pedro = Underhill: Raymond = Gillow: Alphonso = Wiltshire: Leonora (Queen of Arragon) = Mrs. Barry: Elvira (wife to Gomez) = Mrs. Betterton:—this Tragi-Comedy was written by Dryden—the Comic scenes are excellent, and the Tragic

ones are not bad—Downes says it was admirably acted, and produced vast profit to the Company.

In compiling an account of the stage, it is almost impossible not to make mistakes—it is no small consolation to persons of inferiour abilities to find, that a man of Malone's talents and indefatigable industry could sometimes blunder as grossly as themselves—in his edition of Dryden's prose works vol. 3. p. 53 he says, that the Spanish Fryar was acted by the King's Company, and first printed in 1681—at p. 59 he tells us that Betterton, Leigh, and Mrs. Barry acted in it originally—it is odd, that when he wrote his second note, it should not have occurred to him that it flatly contradicted the first—in vol. 3. p. 240 Malone quotes 4 lines from the prologue to Mr. Anthony, a comedy, as he says, by Southerne—he has evidently confounded Mr. Anthony with Sir Antony Love—in a note to the Viindication of the Duke of Guise vol. 3. p. 79 he says that half a crown was the price of the boxes at that time—in vol. 1. p. 454 he repeats the assertion, and refers us to the Prologue to the Mistakes—he might have referred us to many other Prologues or Epilogues, which mention the price of admission as half a crown—this however was for admission to the pit, not to the boxes—see Squire of Alsatia 1688.

Lancashire Witches and Tegue O Dively the Irish Priest—this C. was written by Shadwell, and printed in 1682—Downes says it came out in 1681—he adds, “ it was a kind of Opera, having several *Machines* “ of flyings for the Witches, and other diverting con- “ trivances in it: all being well performed, it proved

“beyond expectation very beneficial to the poet and “actors”—there are no performers’ names to the D. P.—but it appears from the Epilogue that Leigh acted Tegue—Sir Edward Harfort wishes his son to marry Theodosia, the daughter of Sir Jeffery Shacklehead—and his daughter, Isabella, to marry Sir Timothy Shacklehead—Young Harfort is a lout, who loves nothing but ale and country sports—Sir Timothy is a pert fellow, bred at Oxford and the Inns of Court—the two ladies are in love with Bellfort and Doubty, to whom they are privately married in the 5th act—Lady Shacklehead gives Doubty the plainest hints that she wishes to be intimate with him—he pretends not to understand her.—Tegue is a good character—in the dark he takes hold of Lady Shacklehead’s hand, which she gives him at first, supposing him to be Doubty—she finds her mistake, and takes away her hand—one of the Witches puts her hand into Tegue’s, and he retires with her to his chamber—this is on the whole a good C.—the success of it was doubtless much owing to the tricks played by the Witches—whereas the great fault of it is, that Shadwell represents the actions of the Witches as real; tho’ he says himself in the preface, that, like Surly in the Alchemist, he is somewhat costive of belief—and all the sensible characters in the play are the same.

The character of Smerk the Chaplain excited a clamour against Shadwell—the Master of the Revels at first struck out about a dozen lines and licensed the rest, but he afterwards expunged the greater part of it—Langbaine likewise was a good deal offended at it—but without sufficient reason—Dryden, Crowne,

&c were at this time in the habit of venting much unqualified and unmannerly abuse on the Clergy in general—whereas Shadwell only attempts to expose two unworthy characters—and in the 1st scene Sir Edward Harfort (who evidently speaks the author's own sentiments) makes some excellent remarks—he reprimands Smerk for wanting to pry into the secrets of his family instead of attending to the duties of his profession.

(*Scire volunt secreta domus, atque inde timeri.*)

Smerk. “ Consider, Sir, the dignity of my Function.

Sir Ed. “ Your Father is my Taylor, you are my

“ Servant,

“ And do you think a Cassock and a girdle

“ Can alter you so much, as to enable

“ You (who before were but a Coxcomb,

“ Sir)

“ To teach me?

Smerk. “ My Orders give me authority to speak,

“ A power Legantine I have from Heaven.

Sir Ed. “ *Show your Credentials.*

“ The indiscretion of such paltry fellows

“ Are scandals to the Church and cause

“ they preach for;

“ With furious zeal you press for discipline,

“ With fire and blood maintain your *great*

“ *Diana,*

“ Foam at the mouth when a Dissenter's

“ nam'd,

“ And damn them if they do not love a

“ Surplice.

Smerk. “ Had I the power, I’d make them wear
“ pitch surplises.

Sir Ed. “ Such firebrands as you but hurt the cause.
“ The learnedst and the wisest of your tribe
“ Strive by good life and meekness to o’er-
“ come them.”

City Heiress, or Sir Timothy Treat-all—Sir Timothy = Nokes: Tom Wilding = Betterton: Sir Anthony Meriwill = Leigh: Sir Charles Meriwill (his nephew—in love with Lady Galliard) = Williams: Foppington = Jevon: Dresswell = Bowman: Lady Galliard (a city widow—in love with Wilding) = Mrs. Barry: Diana (kept by Wilding) = Mrs. Corror: Charlot (the City Heiress) = Mrs. Butler: Closet (Lady Galliard’s woman) = Mrs. Leigh: Mrs. Clacket = Mrs. Norris:—this is a very good C. by Mrs. Behn—Wilding is nearly discarded by his uncle, Sir Timothy, for his extravagance and debauchery—in the 3d act he introduces Diana to Sir Timothy as the City Heiress—Sir Timothy endeavours to supplant Wilding in her favour—Charlot is in love with Wilding, and desirous of ascertaining how far he is attached to Lady Galliard—she comes to Sir Timothy’s—Mrs. Clacket introduces her as her niece from Scotland—at the conclusion, Sir Timothy, Wilding, and Sir Charles marry Diana, Charlot, and Lady Galliard—in this play Mrs. Behn is more indecent than usual—a good deal passes between Wilding and Lady Galliard on the stage—the audience are not put to the trouble of guessing what passes behind the scenes—in the 4th act, Sir Anthony and Sir Charles enter in Lady Galliard’s apartment at night

—the latter is drunk—Sir Anthony excites his nephew to push his addresses with vigour—he pulls out Mrs. Closet, and leaves Sir Charles alone with Lady Galliard—Sir Charles nearly undresses himself, and at last extorts a promise of marriage from Lady Galliard—Wilding forms a plan for robbing his uncle, and getting possession of a deed, by which Sir Timothy had settled his estate on his nephew, but which he still retained in his own hands—Wilding introduces himself to Sir Timothy as a foreign nobleman—in the night, he and his associates bind Sir Timothy and his family—Mrs. Sensure enters from Sir Timothy's room half undressed, and with Sir Timothy's coat on her shoulders, instead of her own gown—Wilding, in his assumed character, is discovered as bound—he had previously secured the writings—the robbery is taken from Middleton's *Mad World my Masters*—in this instance Mrs. Behn has not improved what she has borrowed—she had so much matter on her hands, that she was obliged to omit a material part of the robbery—the characters of Sir Anthony and Sir Charles are founded on those of Durazzo and Caldoro in Massinger's *Guardian*.

This play is quite political—in the dedication, Mrs. Behn prides herself that her play is true Tory! Loyal all over!—she says Whigism is become a jest—Sir Timothy is described in the D. P. as a seditious old Knight, that keeps open house for Commonwealthsmen and true blue Protestants—Sir Anthony, Sir Charles, and Wilding are mentioned as Tories—in the course of the play there are several cuts on Ignoramus Juries—in the 3d act, Sir Timothy is forced by Sir Charles &c. to drink the King's health,

and confusion to his enemies—Wilding, when disguised, instead of passing himself on his uncle for an English Nobleman, (as the young man does in Middleton's play) pretends that he is an Ambassador from Poland, and that the Polanders design to elect Sir Timothy for their next king—this is meant as a sneer at Lord Shaftesbury—in the 4th act Sir Charles says—“Damn the City”—Sir Anthony adds—“*All the Whigs, Charles, all the Whigs*”—this C. was not printed till 1682, but in all probability it came out in 1681, as Sir Timothy says, that the City has been charged with reviving the sins of 41 in 81, with additions and amendments.

Princess of Cleve. Duke Nemours = Betterton : Prince of Cleve = Williams : Vidam of Chartres = Gillow : St. Andre = Leigh : Poltrot = Nokes : Bellamore = *** : Jacques = *** : Princess of Cleve = Mrs. Barry : Marguerite = Lady Slingsby : Tournon = Mrs. Leigh : Elianor (wife to St. Andre) = Mrs. Betterton : Celia (wife to Poltrot) = *** : Irene = *** : La March = *** :—this play was not printed till 1689—this accounts for the deficiency in the names of the performers—Langbaine says this Play is founded on a Novel of the same name—the Princess of Cleve acknowledges to her husband that she loves him, but that she loves another better—she does not mention the name, but the Prince discovers him to be Nemours—the Prince dies—Nemours makes love to the Princess—but she determines never to see him again—this part of the plot is serious, and somewhat dull—the comic part is very good—St. Andre walks in his sleep—Poltrot takes that opportunity to visit Elianor—he finds a man in bed with her—he retreats to the

room of his own wife—and there he finds another gallant—Nemours is a spirited character—this play contains the famous invective against women—

“ What is this thing called Woman? She is worse
 “ Than all ingredients ramm’d into a Curse :
 “ Were she a Witch, a Bawd, a noseless Whore,
 “ I cou’d forgive her, so she were no more :
 “ But She’s far worse ; and will in time forestall
 “ The Devil, and be damning of us all.”

Act 1st—*Nemours*. “ Tell me now the business of
 “ the Court.

Vidam. “ Hold it, Nemours, for ever at defiance,
 “ Since he that was the life, the soul of pleasure,
 “ Count Rosidore, is dead.

Nemours. “ Then we may say
 “ Wit *was*, and Satire is a Carcase now.
 “ I thought his last debauch wou’d be his death.

* * * * *

“ He was the Spirit of Wit—and had such an art
 “ in gilding his failures, that it was hard not to love
 “ his faults : He never spoke a witty thing twice, tho’
 “ to different persons ; his imperfections were catch-
 “ ing, and his Genius was so luxuriant, that he was
 “ forced to tame it with a hesitation in his speech to
 “ keep it in view—But, oh, how awkward, how
 “ insipid, how poor and how wretchedly dull is the
 “ imitation of those, who have all the affectation of
 “ his verse and none of his wit”——What is here
 said of Count Rosidore was doubtless meant of the
 Earl of Rochester—Downes says that Lee wrote this
 play for D. G., and before the Union of the Two

Companies—Lord Rochester died in July 1680—the Two Companies were united in Nov. 1682—the Princess of Cleve must have come out in the interval—probably after Nov. 1681, as Dryden in the Prologue has an allusion to his poem on Absalom and Achitophel—In Dryden's works there are a Prologue and Epilogue written for this play, and so written, that they could not be spoken to any other—in the play as printed there is a quite different Prologue and Epilogue—the former of which could not have been written till 1689, as it contains a warm compliment on King William—Dryden's Prologue is a very good one.

Lee went mad, and was confined in Bedlam Nov. 11 1684, where he continued 4 years—(B. D.)—the Massacre of Paris and the Princess of Cleve are the only plays of his, that were published after he was discharged from his confinement, and both of them were certainly written before his illness.

Dryden in one of his letters says—"I remember poor Nat. Lee, who was then upon the verge of madness, yet made a sober and a witty answer to a bad poet, who told him, 'it was an easy matter to write like a madman'"—"No," said he, "'it is very difficult to write like a madman, but it is very easy to write like a fool.'"

Lee professedly dedicated the Princess of Cleve to the Earl of Dorset, who was Lord Chamberlain, for the sake of "introducing the Massacre of Paris to his favour, and approving it to be played in its first figure"—Lee had before said, "this play, when it was acted, had in one of the characters a resemblance to Marguerite in the Massacre of Paris:

“ what was borrowed in the action is left out in the
 “ print, and quite obliterated in the minds of men ”
 —he adds—“ this Farce, Comedy, Tragedy, or mere
 “ Play, was a revenge for the refusal of the other :
 “ for when they expected the most polished Hero in
 “ Nemours, I gave 'em a Ruffian reeking from Whet-
 “ stone's Park—the 4th and 5th Act of the Chances,
 “ Marriage a la Mode, the Libertine, and Epsom
 “ Wells, are but copies of his villainy, he lays about
 “ him like the Gladiator* in the Park ; they may
 “ walk by and take no notice.”

Whetstone's Park was on the Holborn side of
 L. I. F.—it is mentioned in several old plays, and
 seems to have been much frequented by women of
 the town—the Country Wit, in Crowne's play 1675,
 says “ After I had gone a little way in a great broad
 “ street, I turned into a tavern hard by a place they
 “ call a park ; and just as our park is all trees, that
 “ park is all houses—I asked, if they had any deer
 “ in it, and they told me, not half so many as they
 “ used to have ; but that if I had a mind to a doe,
 “ they would put a doe to me.”

In Sir Hercules Buffoon much is said about this
 Park—a Judge seriously accepts an offer of two brace
 of fat deer every season out of Whetstone's Park in
 the County of Middlesex—when he finds out the trick
 which has been put on him, he calls it a Park of
 B—y houses.

* The Gladiator is mentioned in the Fool's Preferment—In Sir
 Harry Wildair, it is said “ as impudent as the naked statue was
 “ in the Park.”

T. R. 1682.

Loyal Brother, or the Persian Prince. The Sophy = Goodman : Ismael = Major Moon : Tachmas (brother to the Sophy) = Clark : Arbanes (a disaffected general) = Griffin : Osman (a captain to Tachmas) = Saunders : Sunamire (sister to Arbanes) = Mrs. Gwyn : Semanthe = Mrs. Cooke : Begona (mother to the Sophy and Tachmas) = Mrs. Cory :—The Sophy and Tachmas are in love with Semanthe—she is in love with Tachmas—the Sophy finds Tachmas in Semanthe's apartment—he takes all Tachmas' offices from him—and threatens to put him to death—in the last scene, Tachmas is discovered in prison—Sunamire orders Osman to mix poison, meaning it for Tachmas and Semanthe—Osman returns with four bowls—he gives the two that are poisoned to Arbanes and Sunamire—and the two that are not poisoned to Tachmas and Semanthe—the Sophy resigns Semanthe to his brother, and sentences Ismael to death—the catastrophe is brought about in a most bungling manner—that Sunamire should entrust the management of the poison to one of Tachmas' officers, merely because he had put on a Slave's habit, is grossly improbable—besides why *four* bowls?—or why do Arbanes and Sunamire drink at all?—even supposing Osman to have been strictly faithful to his employers, still as two of the bowls are poisoned, Arbanes and Sunamire would naturally have refrained from drinking, for fear of an accident—Southerne seems conscious of the improbability of which he has been guilty, by

making the Sophy tell Osman that he will hear an explanation of the affair another time—the dramatic merits of this Tragedy are but slender—the political ones are considerable—Tachmas, the Loyal Brother, is of course meant for the Duke of York—he is unjustly arrested as a Traitor to the state—his Soldiers want to rescue him, but he will not suffer it—

————— “ I must not thus

“ By disobedience to my King’s command,

“ Rashly forego my virtue ; if he think fit

“ To take my life, or make it yet more wretched ;

“ My loyalty ties up my forward sword,

“ And teaches silently to suffer all.”

Ismael, an unprincipled Statesman, who is first in the Sophy’s confidence, and then excites the city to rebellion, is meant for the Earl of Shaftesbury—

He says—“ I look upon the Prince (Tachmas)

“ As a black cloud that rises on my glory :

“ I know it, and I hate him * * *

“ The Court has been my sphere,

“ Where with the music of my tongue in council

“ I’ve charm’d opinion after me, been thought

“ The voice of fate” &c.

Again—————“ I’ve long

“ March’d hand in hand with mischief, spent my

“ days

“ In courts; forsworn my conscience; study’d all

“ The knotty arts and rules of policy—

“ Now I’ll grow popular—and into the city.”

When Ismael is about to be led off to death, he says—

“ I go; but first I make this hearty wish :
 “ May lame ambition (for the public good,
 “ Halting upon the crutches of the crowd)
 “ Still fall.
 “ May treason ever need the people’s swords,
 “ And may they valiantly compound for words;
 “ And last, may all disturbers of the state
 “ Grow blindly popular, and meet my fate.”

Nothing could be more absurd than to make Ismael himself utter such sentiments—but Lord Shaftesbury was to be abused at all hazards—even his amours are plainly hinted at, (see the last page of the 1st act) but the lines will hardly bear quotation—Dryden in the Medal says of him—

“ His open lewdness he could ne’er disguise.”

The Epilogue is a very good one—it was written by Dryden, and spoken by a woman.

“ In one poor isle, why should two factions be?
 “ Small difference in your vices I can see :
 “ In drink and drabs both sides too well agree. }

* * * * *

“ Of this damn’d grievance every Whig complains;
 “ They grunt like hogs, till they have got their
 “ grains.”

It begins thus—

“ A Virgin poet was serv’d up to day,
 “ Who, till this hour, ne’er cackled for a play.
 “ He’s neither yet a Whig nor Tory-boy;”—

Then come 2 lines which must not be quoted.

- “ Were I to play my callow author’s game,
 “ The king’s house would instruct me by the
 “ name.
 “ There’s loyalty to one ; I wish no more :
 “ A commonwealth sounds like a common whore
 “ Let husband or gallant be what they will”—

In the next line Dryden pays the Tories so extraordinary a compliment, that it is truly mortifying not to be able to quote it.

The history of the stage from 1660 to 1700 might be made vastly more entertaining without the slightest difficulty; but to quote all the passages which ought to be quoted, in order to show the *real* state of the stage at that period, would be a service of danger—we live in a refined age, when it is not always safe to cite even *grave* authors in their own words.

Ingratitude of a Commonwealth, or the Fall of Caius Martius Coriolanus—this is Shakspeare’s Coriolanus altered by Tate—in the dedication he says—
 “ upon a close view of this story, there appeared in
 “ some passages no small resemblance with the busy
 “ faction of our own time ; and I confess, I chose
 “ rather to set the parallel nearer to sight, than to
 “ throw it off at farther distance.”

There are no performers’ names to the D. P.

Act 1st begins as in Shakspeare, and proceeds with slight variations, till a Messenger enters, and tells Caius Martius, that he is appointed substitute to Cominius in the room of Lartius—after the scene between the Ladies—Caius Martius enters before the walls of Corioles, for so Tate calls Corioli.

Act 2d. Tate omits the whole till Coriolanus enters—he addresses his Mother with “Oh *Madam*.”

Act 3d. Tate very properly closes this act with the parting between Coriolanus and his friends—Young Martius is introduced, and a page and half added—there is likewise a new scene between Volumnia and Valeria—that between Volumnia and the Tribunes (in the next act) is omitted.

Act 4th begins with Coriolanus, not at Antium, but at Corioles—he makes a short speech, and the scene changes to the house of Aufidius—when the servants go out, Aufidius re-enters with Nigridius, a villain discharged by Coriolanus, and received by Aufidius—Nigridius speaks in part what belongs to the Lieutenant—the discontent of Aufidius is made very injudiciously to break out too soon—when the Tribunes enter at Rome, the two scenes are consolidated and shortened—Coriolanus is discovered sitting in state—Menenius addresses some few lines to him, by Tate—Volumnia, Virgilia &c enter—Valeria does not enter, yet what is said of her in the original is retained.

Act 5th is chiefly Tate’s—Volumnia, Valeria &c enter at Rome—Volumnia, hearing that Nigridius has formed a plot against the life of Coriolanus, determines to set off for Corioles with Virgilia and young Martius—Aufidius and Nigridius enter—then follows the scene with Coriolanus and the Volscians, partly from Shakspeare—Coriolanus fights with Aufidius and his party—they are both mortally wounded—Aufidius threatens to ravish Virgilia before her husband’s face—she is brought in wounded—Aufidius

dies—and then Virgilia—Nigridius boasts that he has racked young Martius—Coriolanus asks—

“ Well, Cerberus, how then didst thou dispose
“ him?

“ Didst eat him?”

Nigridius replies, that he threw him still alive, but with all his limbs broken, into the arms of Volumnia—she enters mad with young Martius—she kills Nigridius and runs off—the boy dies—Coriolanus concludes the play with a dying speech.

Tate's alteration is on the whole a very bad one, he omits a good deal of the original to make room for the new 5th act—his own additions are insipid, and he makes numberless unnecessary changes in the dialogue, but the first 4 acts of his play do not differ very materially from Shakspeare—he has been guilty of a manifest absurdity in turning Valeria into a talkative fantastical Lady—the new scenes which he gives her are not bad in themselves, but they are unsuitable, not only to the real character, but to the time in which she lived—the part of Valeria, as written by Tate, bears some resemblance to that of Sempronia in Catiline—Volumnia's speeches, when she is mad, are contemptible to the last degree.

In justice to Tate, it should be observed, that he has made one considerable improvement—Shakspeare has been guilty of a mistake in repeatedly saying that Caius Marcius was *alone*, when he forced his way into Corioli—Tate uniformly represents him as not being quite alone on this occasion—Plutarch says he had a very few friends with him—Livy and Dionysius

Halicarnassensis afford still less ground for the supposition that he was alone—Coriolanus was a man of extraordinary courage, but it is absurd to make him an absolute Almanzor—The Prologue says of Tate—

“ Yet he presumes he may be safe to day,

“ Since Shakspeare gave foundation to the play.”

It then tells us what Tate has done—

“ He only ventures to *make gold from ore,*

“ *And turn to money, what lay dead before.*”

Heir of Morocco, or the Death of Gayland. Albuzeiden (King of Algiers)=Griffin: Altomar (his admiral)=Goodman: Gayland (Emperour of Morocco)=Clark: Artemira (the King's daughter)=Mrs. Cox:—this is a sort of second part of the Empress of Morocco—the Heir of Morocco is Altomar, who is not conscious that he is so—Gayland is spoken of in both the plays as an Usurper—it does not appear how he got possession of the crown of Morocco—Altomar and Artemira are mutually in love—the King, on finding that Altomar had been concealed in his daughter's chamber, suspects them of having been too intimate—he spares Altomar's life, but sends him to prison—Gayland attempts to kill Altomar—but is killed himself—the King condemns Altomar to suffer the death of a traitor—Altomar is put to the rack, and cruelly tortured—a messenger tells the King that Altomar is the true Heir to the Empire of Morocco—Altomar dies of his wounds—Artemira and the King kill themselves—this is a poor T. by

Settle—the language is frequently unnatural—Alto-mar is said to die in tortures like poor Prometheus—

“ For stealing fire from Artemira’s eyes.”

Malone says that the Heir of Morocco was acted on the 11th of March 1681–2, and that it was then entitled the Emperor of Morocco—it was revived at D. L. Jan. 19 1709.

It is clear from Settle’s dedication of the Empress of Morocco, (see D. G. 1673) and from Pepys’ Diary, that both the Empress and Heir of Morocco have some foundation on real facts—Pepys says Aug. 20 1662—“ I perceive there is yet good hopes of “ peace with Guyland, which is of great concernment “ to Tangier”—and Aug. 21 1663—“ Mr. Creed told “ me, how my Lord Teviott hath received another “ attaque from Guyland at Tangier, with 10,000 men, “ and at last, as it is said, is come, after a personal “ treaty with him, to a good understanding and peace “ with him.”

Unhappy Favourite, or the Earl of Essex—Essex = Clarke: Southampton = Gryffin: Burleigh = Major Mohun: Rawleigh = Disney: Queen Elizabeth = Mrs. Quyn: (Gwyn) Countess of Rutland = Mrs. Cook: Countess of Nottingham = Mrs. Corbet:—Essex arrives from Ireland without the Queen’s leave—she admits him to her presence, but does not speak to him—Burleigh in the Queen’s name demands from Essex his staff of office—he refuses to give it, and appeals to the Queen—he vindicates his conduct, and receives a blow from her—Essex is arrested—the Queen gives him a ring, and promises that when-

soever he shall return it, she will grant him whatever he shall ask—Rutland tells the Queen that she is married to Essex, and pleads for her husband's life—Essex, after he is condemned, sends the ring to the Queen by the Countess of Nottingham—the Countess denies to the Queen that she had received the ring—Essex is beheaded—and Nottingham's treachery is detected—this is a poor T. by Banks ; but Jones and Brooke, in their plays on the same subject, are much indebted to it—the first line—

“ Help me to rail prodigious minded Burleigh ”

—is deservedly parodied in Tom Thumb—

“ Teach me to scold prodigious minded Grizzle.”

Fielding has imitated other passages—Banks' play was successful—it is not clear whether it was printed in 1682 or 1685—but it was undoubtedly acted in, or before, 1682—Langbaine says it is founded on a novel called the Secret History of Queen Elizabeth and the Earl of Essex—Rapin observes—“ the Queen's irresolution, with regard to the execution of the Earl of Essex, has furnished abundant matter for romances and plays, in which Elizabeth is represented as fluctuating between love and anger—she was however of an age, when the emotions of love should not be very violent: but without stopping at these trifles, it is sufficient to say, that the Earl died as a good Christian,” &c.

Injured Princess, or the Fatal Wager—there are no performers' names to the characters—this is only an alteration of Cymbeline by D'Urfey, with material changes both as to the language and plot—the

names of some of the D. P. are changed—thus we have Ursaces for Posthumus—Shatillion (a Frenchman) for Jachimo, and Eugenia for Imogen—Pisanio is still the friend of Ursaces, but he is turned into a Lord, and made the father of Clarina, the Princess' confidant—Bellarius is as before—but the part of Guiderius is given to Arviragus, and the other young prince is called Palladour—Cloten's part is much as in the original, except as to the dialogue.

Act 1st begins with the parting of Ursaces and Eugenia—only some few lines are from Shakspeare—after Ursaces has made his exit, D'Urfey adds about 5 pages—the 2d scene lies in France—Ursaces enters, and the Wager between him and Shatillion takes place—this is mostly from Shakspeare.

Act 2d—in the 1st scene there are only some few lines from Shakspeare—the 2d scene is between Shatillion and Eugenia—about half of it is from Shakspeare—the Queen gives Pisanio the supposed poison—Eugenia is discovered in bed, and Shatillion gets out of the chest—this scene is not materially altered—Cloten enters with the musicians—and Eugenia speaks some few lines from Shakspeare about the loss of her bracelet.

Act 3d—Shatillion produces the bracelet, and Ursaces is convinced of his wife's infidelity—this scene is chiefly from Shakspeare—Bellarius &c. enter from the cave—this scene is in part from Shakspeare—Pisanio enters with Eugenia in man's clothes—he believes her false to Ursaces, but spares her life—he gives her the phial which he had received from the Queen—this scene is almost all of it D'Urfey's.

Act 4th—the Queen is enraged at Eugenia's escape

and orders Cloten's friend, Jachimo, to punish Clarina for concealing it—Eugenia enters at the cave—about a third of this scene is from Shakspeare—scene 3d—Pisanio enters—and then Cloten—in Ursaces' clothes—Jachimo drags in Clarina—Pisanio fights with Jachimo—Clarina runs off—Pisanio kills Jachimo, but is wounded by Jachimo, and has his eyes put out by Cloten—then follows the next scene at the cave—chiefly from Shakspeare—Eugenia is left on the stage as dead—she recovers soon after the entrance of Lucius—the scene is said to shut upon Cloten's dead body—but it had never been brought in—Arviragus expressly says he had left it “in yonder thicket”—D'Urfey closes the act with a new scene between Bellarius, Arviragus, and Palladour.

Act 5th begins with a soliloquy by Ursaces—the battle ensues, and Ursaces saves Cymbeline's life—Shatillion enters disguised as a Briton—he is killed by Ursaces, and acknowledges Eugenia's innocence—Ursaces and Eugenia are reconciled—Cymbeline discovers his sons—most of this act is D'Urfey's.

This is a vile alteration of Cymbeline—but still enough of the original is retained to prevent the play from being a very bad one—part of the soliloquy, with which the last act begins, is so egregiously unsuitable to the time of Cymbeline, that it deserves to be quoted—Ursaces says, that if every woman that forfeits honour should be deprived of life—

- “ The full fed city-dame would sin in fear ;
 “ The divine's daughter slight the amorous cringe
 “ Of her tall lover ; the close salacious *Puritan*
 “ Forget th' appointment with her canting bro-
 “ ther.”

In the 3d act Ursaces gives his servant a letter, and says—

“Fly, Sirrah, with this to the *packet-boat*.”

In justice to D’Urfey it must be added that some of his additions are not despicable—in the Epilogue D’Urfey calls his play a Comedy, and says it was written 9 years ago—for a cast of this play see L. I. F. Jan. 7 1720—and C. G. March 20 1738.

Malone tells us that in the 4to edition of *Much ado about Nothing*, Kempe and Cowley are said to enter instead of Dogberry and Verges—the 2d act of this play begins thus—“Enter behind Cymbeline, Queen, a Purse, Pisanio, Doctor and Guards, a Viol, Mrs. Holten, Sue.”—Mrs. Holten was perhaps Mrs. Holden, one of the 8 original actresses of the Duke’s Company, of whom Downes relates the ludicrous story.

Downes, as was before observed, does not give so good an account of the theatrical transactions of the King’s Company as could be wished—he gives us indeed the cast of 15 of the principal old stock plays, which were acted at the T. R. between 1663 and 1682, but as he does not arrange them under any particular

year, it was impossible to insert them in their proper places.

1. Humorous Lieutenant—see 1663.
2. Rule a Wife and have a Wife—see 1663—this has always been considered as an excellent Comedy—there are very few plays indeed, in which two distinct plots are so happily united.
3. Fox—see T. R. Jan. 14 1665.
4. Silent Woman—see T. R. June 1 1664.
5. Alchemist—see T. R. Aug. 3 1664.
6. Maid's Tragedy—for the cast see T. R. Dec. 7. 1666—this T. is one of Beaumont and Fletcher's best plays—it was at this time very popular, but the plot is unfortunately so indecent, that no alteration could make it palatable to a modern audience—Aspatia, who gives the title to the play, is the daughter of Calianax—she was betrothed to Amintor, but had been deserted by him—at the opening of the play, Amintor by the King's command had just married Evadne—on the wedding night, she tells him that he must not touch her, as she is the King's mistress; and that she only married him for her own convenience—he is much offended at being treated in this manner, but is too loyal to resent it—Melantius, the brother of Evadne, and the particular friend of Amintor, is not so scrupulous—he first brings his sister to a just sense of her conduct, and then instigates her to kill the King—in the last scene, Aspatia, in the disguise of a man, and pretending to be her own brother, with difficulty provokes Amintor to fight—she purposely suffers herself to be killed—Amintor is sincerely penitent for the injuries he has done to her—Evadne and Amintor kill themselves—In the cha-

racter of Amintor, Fletcher has carried loyalty to its utmost extent—in the 2d act he vows vengeance against Evadne's paramour—but when he finds him to be the King, he says—

“ Oh, thou hast nam'd a word that wipes away
 “ All thoughts revengeful ! in that sacred name,
 “ *The King*, there lies a terror : what frail man
 “ Dares lift his hand against it ? let the gods
 “ Speak to him when they please : till then, let us
 “ Suffer and wait.”

In the 3d act, the King taunts him in the grossest manner—Amintor replies—

————— “ As you are mere man,
 “ I dare as easily kill you for this deed,
 “ As you dare think to do it : but there is
 “ Divinity about you, that strikes dead
 “ My rising passions : as you are my King,
 “ I fall before you, and present my sword
 “ To cut mine own flesh, if it be your will.”

Melantius threatens to kill the King—Amintor observes—

————— “ A curse will follow that—take heed,
 “ There's not the least limb growing to a King
 “ But carries thunder in it.”

In the 5th act, after Evadne has killed the King—he says—

————— “ Thou hast touch'd a life,
 “ The very name of which had pow'r to chain
 “ Up all my rage.”

Fletcher concludes the play with saying—

“ On lustful Kings,
 “ Unlook’d-for, sudden deaths from Heav’n are
 “ sent ;
 “ But curst is he that is their instrument.”

In the 2d act Evadne laughs at Amintor for supposing a person of her years to be a maid—Cibber says, that this speech sometimes caused a smile at the expense of the private character of the actress who performed the part.

In the 5th act, the King is discovered in bed—Evadne comes into his room, as she had been accustomed to do—she wakes him and then stabs him—this scene seems to have given offence to Charles the 2d, who was perhaps not without apprehensions, that some woman, in a fit of jealousy or revenge, might serve him the same trick.

Waller wrote a new fifth act to please the Court—(*Langbaine*)—but he does not seem to have made any alteration in the other parts of the play—this act is in rhyme—and very inferiour to the original—the plot is altered much for the worse—Evadne goes into voluntary banishment—Amintor and Aspatia are kept alive and married—the King lives and is reconciled to Melantius—Waller concludes with a compliment to the King and the Duke of York, the more elegant, as it is indirect—

“ Of all we offer to the powers above,
 “ The sweetest incense is fraternal love :
 “ Like the rich clouds that rise from melted gums,
 “ It spreads itself, and the whole Isle perfumes.”

7. King and no King. Arbaces = Hart : Bessus

= Shotterel: Mardonius = Mohun: Tigranes = Burt: Gobrias = Wintershall: Lygones = Cartwright: Panthea = Madam Gwyn: Arane = Mrs. Corey:—Arbaces, King of Iberia, had taken Tigranes, King of Armenia, prisoner—he offers him his sister Panthea in marriage—Arbaces himself had not seen Panthea since she was 9 years old—when he does see her, he falls desperately in love with her—she gradually entertains a love for him, greater than that of a sister to a brother—Arbaces turns out to be the son of Gobrias, and consequently no relation to Panthea, who is the lawful queen—the plot is exceptionable, as being founded on incest—but on the whole this is a very good play—Bessus is a laughable character—Pepys does not notice this play—but it must have been revived before Nell Gwyn left the T. R.—it was acted for the last time at C. G. Jan. 14 1788.

8. Rollo, Duke of Normandy. Rollo = Hart: Aubrey = Mohun: Otto = Kynaston: La Torch = Burt: Edith = Mrs. Marshall: Dutchess = Mrs. Corey:—see T. R. 1685.

9. Scornful Lady—see Dec. 27 1666.

10. Elder Brother. Charles = Burt: Eustace = Kynaston: Their Father = Loveday: The Uncle = Gradwel: Charles' Man = Shotterel: Lady = Mrs. Rutter: Lilia Bianca = Mrs. Boutel:—Downes is here shamefully negligent, because he would not give himself the trouble of looking into Fletcher—the Father is Brisac—the Uncle is Miramont—the Lady is Angellina—the Servant is Andrew, and his wife, Lilly—Lilia Bianca is one of the principal characters in the Wild-Goose Chase.

11. Othello—For Downes' cast see Feb. 6 1669—

there is an edition of Othello with the following cast—which seems to have been the cast of 1672—or thereabouts—as the names of Beeston and Mrs. Cox appear in it—Othello = Hart : Iago = Mohun : Cassio = Kynaston : Brabantio = Cartwright : Roderigo = Beeston : Duke = Lydal : Gratiano = Griffin : Ludovico = Harris : Clown = Haines : Desdemona = Mrs. Cox : Æmilia = Mrs. Rutter : Bianca = Mrs. James.

12. Henry 4th part 1st—see T. R. Nov. 2 1667.

13 and 14. Maiden Queen and Mock Astrologer—these were doubtless stock plays, but Downes should not have reckoned them among the old ones.

15. Julius Cæsar. Brutus = Hart : Antony = Kynaston : Cassius = Mohun : Julius Cæsar = Bell : Portia = Mrs. Corbet : Calphurnia = Mrs. Marshall :—as Bell acted in this play, it must have been revived *about* 1671.

Downes next gives us a list of 21 old plays, which were revived between 1663 and 1682.

1. Catiline—see Dec. 19 1668.

2. Merry Wives of Windsor—acted Aug. 15 1667.

3. Opportunity—this is a good C. by Shirley—Borgia is said to have been from home for some few years—Aurelio, a gentleman of Milan, arrives at Urbino, and is accosted by every body as Borgia—the personal likeness between them is supposed to be so great, that even Borgia's father believes him to be his son—Aurelio humours the mistake—the Dutchess of

Urbino, and Cornelia, fall in love with Aurelio—he falls in love with Cornelia, but is yet greatly flattered by the partiality of the Dutchess—she at last dictates to him, as her Secretary, a love letter with a promise of marriage, and directs him to give it to him that loves her best—between his hopes of success, and his fears that the Dutchess is not in earnest, he is much perplexed; and gives the letter to the Duke of Ferrara—thereby losing the golden Opportunity—the Dutchess dissembles her disappointment, and marries the Duke.

The manner, in which some of the articles in the B. D. have been compiled, is truly ludicrous—Langbaine says of this play, “the resemblance of Aurelio “to Borgia is founded on the same with Measure for “Measure”—he should have said the Comedy of Errors—both the editors of the B. D. repeat Langbaine’s palpable blunder.

4. Example—this C. was written by Shirley—Sir Walter Peregrine had gone abroad—on his return, he finds that Lord Fitzavarice had made his wife some valuable presents—he at first supposes that they have been obtained by the loss of her virtue—but at the conclusion every thing is cleared up to his satisfaction, and Lady Peregrine is said to be the “Example” of chaste honour—this part of the play is good—the underplot has little to recommend it—the titlepage of this play does not express of what description it is—Langbaine and both the Editors of the B. D. call it a Tragi-Comedy—which is a plain proof that no one of them had read it.

5. Jovial Crew—see T. R. Jan. 11 1669.

6. Philaster—see T. R. May 30 1668.

7. Cardinal by Shirley—the King of Navarre forces the Dutchess Rosaura to engage herself to the Cardinal's nephew, Columbo—she requests Columbo by letter to release her from her engagement—this he apparently does—she then marries Alvarez, but on the wedding day Columbo and his friends murder Alvarez—the influence of the Cardinal with the King is so great, that Columbo goes unpunished—but Hernando, to revenge his own wrongs and those of Alvarez, kills Columbo—the Dutchess pretends to grow mad, and is consigned by the King to the care of the Cardinal; who, not considering her death simply, as a sufficient satisfaction for the loss of his nephew, determines first to ravish and then to poison her—Hernando comes to her assistance and wounds the Cardinal—the King &c. enter—the Cardinal says (falsely) that he has poisoned her, but that in proof of his repentance, as a dying man, he will furnish her with an antidote—he takes part of it himself, and gives her the rest—she drinks it—the Cardinal then avows that the pretended antidote was really poison, which he did not scruple to take himself as his wounds were mortal—the surgeon assures him they were not—and the Cardinal acknowledges that he has caught himself in his own snare—Miss Lee in her *T. of Almeyda* (see *D. L.* April 20 1796) has professedly borrowed the circumstance of the antidote, but she has not managed it quite so well; as Abdallah is knowingly the cause of his own death, whereas the Cardinal considers himself as dying, and that his taking of the poison is a matter of no importance—the Cardinal is a very good *T.*

8. *Bartholemew Fair*—this is a very good play—

the humour however is not only low, but somewhat obsolete—there is very little plot—all the characters are well supported—particularly Cokes—Rabbi Busy—Wasp—and Ursula the pig-woman.

9. Chances—see Feb. 5 1667.

10. Widow—this C. was written by Jonson, Fletcher, and Middleton—Langbaine says it was revived with a new Prologue and Epilogue, for which he refers us to London Drollery, a book or pamphlet now become scarce—Francisco is in love with Philippa, the young wife of an old Justice, called Brandino—she makes an assignation with him—on his road to her house he is attacked by thieves and wounded—this brings him to serious reflection, and he determines to desist from his attempt on Philippa—the other part of the plot respects the Widow—Ricardo, a decayed young gentleman, and two rich old men, are suitors to her—she suspects that they want to marry her for her money, and affects to have made a deed of gift of her property to Brandino—the old suitors fly off—but Ricardo persists in his addresses—she accepts him—and the deed of gift turns out to be a deed of trust—this is a very good play.

11. Devil is an Ass—Satan and Pug (an inferiour Devil) are two of the D. P.—the latter obtains leave to come on earth, as he is very desirous to do the commonwealth of hell some service—Pug is made an Ass of on every possible occasion—he is at last put into prison for stealing a suit of clothes—Satan orders him to be carried off, as it would be a disgrace to their state to have a devil hanged—this is on the whole a good C.—but there is a great deal about

Projectors &c which is very dull—many parts of the dialogue are well written—Pug's soliloquy, Act 5. Scene 2, is excellent.

12. Argalus and Parthenia was written by Glapthorne—it was printed in 1639, and had been acted at the private house in D. L.—Langbaine tells us that the story is taken from Sydney's Arcadia—the merit of this play consists chiefly in the language, which is very good—the plot is slight, and some of the incidents unnatural—Argalus and Parthenia are mutually in love—Demagoras, a rough soldier, wants to marry Parthenia—on her rejecting of him, he destroys her beauty by a poisonous juice—her charms are restored by the skill of the Queen of Corinth—Argalus fights with Demagoras and kills him—he afterwards fights with Amphialus and is killed—Parthenia dies—Some shepherds and shepherdesses sing, dance, and deliver a considerable part of the dialogue—scene Arcadia.

13. Every Man in his Humour—this C. was revived with a good Epilogue—2 of the lines are—

“ Here's Mr. Matthew, our domestic Wit,
“ Does promise one of the ten plays h'as writ.”

Davies takes it for granted that by Master Matthew is meant Matthew Medbourne, and considers the two lines about him as a proof that this C. was revived at the Duke's Theatre—his argument is plausible, but not conclusive—it is by no means certain that Medbourne was meant by Master Matthew—it is still less certain that he had 10 manuscript plays by him—as an author he is only known as the translator of

one play—the testimony of Downes is express, and cannot be set aside by conjecture—nor could the play have been revived at both houses, as that would have been a violation of an established rule.

14. Every Man out of his Humour was revived in 1675 with a new Prologue and Epilogue, written by Duffet and spoken by Haines—(*Langbaine*)—Hurd says, “Jonson has given us in this drama an unnatural delineation of a group of passions wholly chimerical, and unlike any thing we observe in the commerce of human life”—Gifford attempts to refute what Hurd says—he praises the play exceedingly—but at last he allows that it is, as a whole, very deficient in interest—it is so deficient in interest, that it is somewhat of a labour to wade through it.

15. Carnival—Downes reckons this among the old plays, but it was acted in 1664—it is the first play in which a Carnival had been exhibited on the English stage.

16. Sejanus—this is on the whole a good T.—but some parts of it are cold and void of interest—they are well written, but not dramatic—Gifford observes—“all the D. P. are marked with truth and vigour, but it is in the characters of Tiberius and Sejanus that the poet has put forth his strength—* * the voluntary death of Silius in the senate-house is an incident at once affecting and dramatical: nor is the justification of Cremutius Cordus, in the same scene, to be passed without praise”—Jonson has borrowed a good deal from Tacitus and Juvenal.

17. Merry Devil of Edmonton—the author of this C. is unknown—Jonson, in his Prologue to the Devil

is an Ass, requests the audience to show his play the same countenance, as they had shown to—

“Their dear delight, the Devil of Édmonton.”

Gifford in a note tells us, that “when this was written, the Merry Devil had been several years on the stage, being incidently noticed as a popular piece in 1604”—it is short, and not divided into acts—it has no great merit, but considering the time when it was written, it is far from a bad play—the plot is simple—Sir Arthur Clare had promised his daughter, Millisent, to the son of Sir Richard Mountchensey—he afterwards wishes to marry her to the son of Sir Ralph Jerningham—for this purpose he breaks off the match with Young Mountchensey, and places his daughter in the nunnery at Cheston—Young Mountchensey, with the assistance of his friends, Young Clare and Young Jerningham, gets Millisent from the nunnery and marries her.

The Merry Devil is Peter Fabel, a renowned Scholar of Peterhouse Cambridge—Weber says he lived in the time of Henry the 7th—but Langbaine says Henry the 6th, and refers us to Fuller’s Worthies in Middlesex—the play opens with an Evil Spirit coming to fetch away Fabel according to agreement—Fabel persuades him to sit down in his chair—when he is seated, he cannot get up again—Fabel gives him his liberty on condition of receiving a reprieve for 7 years—in the course of the piece, Fabel assists his friend and pupil, Mountchensey, in stealing away Millisent, but he uses no supernatural means.

The Devil came a second time for Fabel—Fabel

begged leave to live till the taper, then nearly finished, was burnt out: this indulgence being granted to his earnest entreaties, he seized the candle end, and before the Devil was aware, plunged it into a vessel of holy water—here he was secure from the Devil's clutches, who vanished in great dudgeon, without his errand—(*Gifford*)—this second trick is not inserted in the play—for a cast of this C. see the end of 1691.

18. *White Devil, or Vittoria Corombona*—this T. was written by Webster—it was printed in 1612—the Duke of Brachiano is married to Isabella, the sister of the Duke of Florence—but in love with Vittoria, the wife of Camillo—the *White Devil* is Flamineo—he assists Brachiano in debauching his sister Vittoria—he kills Camillo and pretends that he died by accident—Brachiano causes Isabella to be poisoned—Vittoria is tried for adultery, and sentenced to be confined in a house for penitent strumpets—Brachiano gets her from thence and marries her—Flamineo kills his brother Marcello—the Duke of Florence, disguised as a Moor, poisons Brachiano—two of his friends kill Flamineo and Vittoria—this is on the whole a good play—the plot is perhaps taken in part from some of the Italian Historians, as the election and annunciation of Cardinal Monticelso, as Pope Paul the 4th, is introduced in the 4th act—a new edition of this play was printed in 1672—it is said in the titlepage to have been acted at the T. R. by his Majesty's Servants.

19. *Beggars' Bush*. Langbaine had seen this play several times acted with applause—see Royal Mer-

chant or Beggars' Bush D. L. June 12 1705—and Merchant of Bruges D. L. Dec. 14 1815.

20. Traytor—see T. R. 1692.

21. Titus Andronicus—see T. R. 1678.

Downes says—"These being old plays, were acted "but now and then; yet being well performed, were "very satisfactory to the Town."

Downes next enumerates the new plays—viz.—Indian Emperour—Plain Dealer—Tyrannick Love—Aureng-Zebe—Alexander the Great—All for Love—Assignation—Mithradates—Destruction of Jerusalem—Marriage a-la-Mode—Unhappy Favourite—Black Prince—Conquest of Granada—Sophonisba—he gives the cast of these plays and then adds—"all "the foregoing, both old and modern plays, being "the principal in their Stock, and most taking, yet "they acted divers others, which to enumerate in "order, would tire the patience of the reader: as "the Country Wife, Love in a Wood, Amboyna, "Cheats, Selindra, Surprisal, Vestal Virgin, Com- "mittee, Love in a Maze, and Rehearsal, with many "others"—all these plays have been noticed in their proper places except Selindra—Selindra is a Tragi-Comedy in prose by Sir William Killegrew—the plot is romantic, but the play on the whole has considerable merit.

Langbaine mentions some plays as acted by the King's Company, which are not mentioned by Downes.

Coxcomb by Beaumont and Fletcher—Langbaine says this play was revived at the Theatre Royal, (seemingly before the Union) the prologue being spoken by Haines—it is a very good C.—Antonio,

who gives the name to it, is so conceited and foolish, that tho' his friend, Mercury, tells him he is in love with his wife, yet he insists on his not leaving her, and lays plans to facilitate their intimacy—the main plot concerns Ricardo—he is in love with Viola and persuades her to elope with him—when he comes to the place of appointment, he is so drunk that he does not know her—she runs off to avoid him—in her distress she is met by a tinker and his trull—they rob her and bind her to a tree—Valerio releases her, but finding her modest he leaves her to take her chance—she then hires herself as a servant to Mercury's mother—Ricardo on recovering his senses is truly penitent—he at last finds Viola, and they are reconciled—see Fugitive D. L. C. Ap. 20 1792.

Knight of the Burning Pestle. Langbaine says—“ this play was in vogue some years since, it being “ revived by the King's house, with a new Prologue “ spoken by Mrs. Ellen Gwyn ”—the revival must have taken place before 1671—Jasper, the apprentice of a Merchant, is in love with Luce, his master's daughter—she is in love with him—the Merchant turns Jasper out of his house—and designs his daughter for Master Humphrey—Luce tells Humphrey that she has sworn not to marry any one who will not steal her from her father—Humphrey does so—Jasper meets them, and takes her from him—but the Merchant gets her from Jasper—he is told that Jasper is dead, and that he had requested that his body might be brought to Luce—the Merchant consents—Jasper is brought in alive in a coffin—and Luce is carried out in it—Jasper appears to the Merchant as the Ghost of himself—the Merchant is

frightened—and becomes reconciled to Jasper and Luce—a Citizen and his wife sit on the stage and make their remarks—their apprentice, Ralph, is discovered in the first act—“like a grocer in his shop, “with two apprentices, reading Palmerin of England”—he determines to sally forth in search of adventures—he assumes the name of the Knight of the Burning Pestle, and takes the two other apprentices, one for his squire, and the other for his dwarf—nearly the whole of Ralph’s character is a burlesque on Knight-Errantry—Don Quixote is supposed to have been published some few years before this C.—the serious parts of this play are moderate—the comic ones are very good.

Night Walker, or the Little Thief—this is a very good C.—it was probably revived before 1682, as Langbaine says, that he had seen it acted by the King’s Servants with great applause both in the city and country—Justice Algripe, notwithstanding he was contracted to Alathe, marries Maria—Maria is in love with Heartlove, but forced by the Lady, who is her mother, to marry Algripe—on the wedding night she falls into a swoon, and is placed in a coffin—the Little Thief is Alathe, who is disguised as a boy—she assists her brother, Lurcher, in robbing the Lady’s house—Alathe puts on a turban, a false beard and a long cloak—Lurcher takes her on his shoulders—their strange appearance frightens the nurse and coachman—in the dark they carry off the coffin instead of a chest of plate—when they find their mistake, they prepare to bury the coffin—Maria groans—they leave her—and she recovers—the Lady goes to Algripe’s house to demand her

daughter's body, and the repayment of her portion—he refuses to admit her, but admits Lurcher and Alathe who are disguised as hawkers of books—they bind and gag Algripe—and rifle his desk—Lurcher next disguises himself as a Constable—he inveigles the Justice to a vault by a pretended discovery of the persons who had robbed him—he gives him a sleeping potion—when the Justice wakes, two persons, as Furies, threaten to carry him to hell—Alathe, as an Angel, exhorts him to repentance—this trick has so good an effect on Algripe, that he forswears usury, restores to Lurcher the mortgage of his estate, and marries Alathe—Maria is introduced by her nurse to the Lady as a Welsh girl—the Lady and Heartlove are struck with the likeness—at the conclusion Heartlove and Maria are united—Wildbrain the Lady's nephew, and Toby her coachman are good characters, but not much connected with the plot—this C. was revived at D. L. Oct. 18 1705.

Love's Cruelty by Shirley must have been revived by the King's Company, as Mohun played Bellamente both before and after the Restoration—(*Hist. Histrionica*)—Bellamente and Hippolito are friends—the former is going to marry Clariana—Hippolito, who is of an amorous disposition, refuses to see Clariana out of regard for his friend—this refusal excites the curiosity of Clariana, and she makes Hippolito a visit—the marriage takes place—in the 3d act Bellamente's servant tells him, that he had just seen Clariana and Hippolito in such a situation as to preclude all doubt of their criminal intercourse—Bellamente enters the chamber with a pistol—by a stratagem he conceals their guilt from his servant—and at last is pre-

veiled on to spare their lives—Hippolito becomes sincerely penitent, and is on the point of marrying Eubella—this excites Clariana's jealousy—by an artful letter she prevails on Hippolito to visit her—Bellamente surprises them—Clariana kills Hippolito, and he in return kills her—this is on the whole a very good play—it is called a Tragedy as the catastrophe is tragic, but the dialogue does not rise above serious Comedy—the scene lies at Ferrara.

Double Marriage had probably been acted by the King's Company, as it was revived by Betterton soon after the Union.

Bussy D'Ambois had been revived—Hart acted D'Ambois—see preface to Spanish Fryar—and D'Urfey's D'Ambois T. R. 1691.

Variety. this C. is attributed to the Duke of Newcastle—it must have been revived by the King's Company, as Galliard was one of the characters in which Lacy was painted by the order of Charles the 2d—Galliard is a French Dancing Master—there is a sad want of plot in this play, and but little incident till the 5th act—the Duke, by the title which he has given to his C., probably meant to imply that he had represented various humours—Variety and the Country Captain were printed together in one small vol. in 1649—the original price was doubtless not more than 2 shillings—in 1825 they were sold for £2 12s. 6d.—the Country Captain is a better play than Variety.

Court Secret—this T. C. was written by Shirley—it was printed in 1653, and had been intended for representation at Black Friars before the suppression of the stage—after the Restoration it was brought out by the King's Company—Langbaine had seen it

acted—the scene lies at Madrid—the Dutchess Mendoza had been appointed governess to the Prince Carlo in his infancy—Piracquo, a Spanish nobleman, had been forced to leave the kingdom—he turned pirate, and stole Don Carlo, in the hope that by restoring him, he might make his peace with the King—in this he was disappointed, as the Dutchess had substituted her own son, Julio, for Carlo—the Dutchess on her deathbed had confessed to her husband what she had done—this is the Court Secret—Mendoza, knowing that Pedro is acquainted with the Secret, is perpetually afraid that he should make a discovery of it—his distress is for the more part ludicrous—Pedro is a comic character—the rest of the play is serious—the plot is complicated, and not so well cleared up in the 5th act as it might have been.

D. G. 1682.

Venice Preserved, or a Plot Discovered. Jaffier = Betterton: Pierre = Smith: Renault = Wiltshire: Priuli = Boman: Bedamar = Gillow: Duke = D. Williams: Antonio = Leigh: Belvidera = Mrs. Barry: Aquilina = Mrs. Currer:—Otway has founded this T. on the history of the Conspiracy of the Spaniards against the Republick of Venice in the year 1618—he follows the history in all its material points—nearly the whole of the D. P. are real persons—all

that relates to Belvidera is fictitious—Jaffier cuts a more conspicuous figure in the play than in the history—the Marquis of Bedamar is the leading character in the history—Pierre was privately killed on board of his own ship by the order of the Senate—he was originally a pirate—Priuli was the Doge of Venice at the time when the plot was discovered.

Otway wrote this play against the Whigs—he evidently means to insinuate that the persons at this time in opposition to the Court were as unprincipled as the Conspirators in his Tragedy.

Pierre. “ Friends! was not Brutus a gallant
“ man?”

Renault. “ Yes, and Catiline too; his cause
“ was good.

Bedamar. “ And ours as much above it,
“ As Renault thou’rt superiour to Cethegus,
“ Or Pierre to Cassius.”

This attempt to put Brutus and Cassius on a level with Catiline and Cethegus was no doubt very acceptable to the Court—when Elliot enters, Renault says—

“ You are an Englishman; when treason’s hatch-
“ ing,

“ One would have thought, you’d not have been
“ behind hand.”

Davies supposes with the utmost probability that Otway meant to ridicule Antony Earl of Shaftesbury under the buffoon character of Antonio, and to attack him seriously under that of Renault—Antonio is said to be 61—Malone observes that this was undoubtedly

meant for Lord Shaftesbury's age—but that in fact he was not quite 60.

In the Prologue it is said—

“ Here is a traitor too, that's very old,
 “ Turbulent, subtle, mischievous and bold,
 “ Bloody, revengeful, and—to crown his part
 “ Loves fumbling with a wench with all his heart:
 “ 'Till, after having many changes past,
 “ In spite of age (thanks t' heav'n) is hang'd at
 “ last:
 “ Next is a Senator that keeps a whore,
 “ In Venice none a higher office bore,
 “ To lewdness ev'ry night the leacher ran;
 “ Show me, all London, such another man,
 “ Match him at Mother Cresswell's, if you can. }
 “ O Poland! Poland! had it been thy lot
 “ T' have heard in time of this Venetian plot,
 “ Thou surely chosen hadst one king from thence,
 “ And honour'd them as thou hast England since.”

All this was meant of Lord Shaftesbury—the last lines allude to the hopes which he was said by his enemies to have entertained, of being elected King of Poland.

In the dedication to the Duchess of Portsmouth, Otway tells her, by way of a compliment, that she is the King's whore, and had had a bastard by him—the Duchess of Cleveland was very rapacious—but of all the King's mistresses, the one whom the nation had the most reason to curse, was the Duchess of Portsmouth.

Malone says that *Venice Preserved* came out in 1680–1681—the Duke of York was at that time in

a sort of honourable banishment at Edinburgh—Dryden wrote a Prologue in compliment to the Duke, on his first appearance at the theatre, after his return from Scotland—it was spoken before Venice Preserved April 21 1682. (*Malone.*)

Royalist. Sir Charles Kinglove (the Royalist) = Smith: Heartall and Broom (his friends) = Williams and Bowman: Sir Oliver Oldcut (Chairman to the Committee of Sequestrations) = Leigh: Sir Paul Eitherside (a Justice of Peace) = Jevon: Capt. Jonas (a seditious rascal) = Percival: Copyhold and Slouch (tenants to Sir Charles, and afterwards false witnesses) = Underhill and Bright: Camilla (wife to Oldcut) = Mrs. Betterton: Phillipa = Mrs. Petty: Aurelia (married to Sir Paul between the 4th and 5th acts) = Mrs. Twyford:—this is a pretty good C., it was well received on the stage, as being expressly written against the republicans and whigs—the character of the Royalist is well drawn, but the *dramatic* merits of this piece consist chiefly in the scenes which are not political—the play begins with a view of the Royal Oak in Boscobel—Sir Charles pays his homage to it in a very solemn manner, and then proposes a health to Cæsar—Sir Charles, tho' a man of gallantry, had hated and contemned a beautiful and rich young lady, because her father was a regicide—she (Phillipa) follows him in all his troubles in man's clothes—her disguise involves her in ludicrous distress at the end of the 2d act—the scene is a good one, but Mrs. Behn in the Younger Brother has introduced the same incident with much better effect—in the 4th act Phillipa runs across the stage with her breeches in her hand—in the 5th act Sir Charles



says he will give the king £20,000 of Phillipa's money—"Oh did he want as many drops of blood
 "from my heart * * * * *with my own hands I'd*
 "*crush the trembling lump,* until the noble loyal
 "debt was paid"—this is such sad nonsense that even loyalty can hardly excuse it—at the conclusion D'Urfey administers poetical justice—in the 1st act Sir Charles' estate was confiscated, but it is now restored to him by an order from the Protector—here our author's zeal for his hero carries him too far—Cromwell was never fool enough to act as he is here represented—Sir Paul Eitherside for his disloyalty is rewarded with a noble pair of horns—Sir Oliver deserved the same fate, but D'Urfey has thought proper to describe Camilla in the D. P. as virtuous and secretly loyal—however, notwithstanding her virtue, she and Sir Charles are so intent on embracing each other, that Oldcut takes off his girdle, and buckles them both in it—the three tricks which Camilla plays her husband, are borrowed from Boccace day 7 novel 9—in the preface D'Urfey has the meanness to sneer at Lord Shaftesbury for a personal infirmity—he calls him “the
 “new elected *warpt* monarch of Poland”—the Prologue is very loyal—in the Epilogue Underhill says—

“For who are these among you here that have
 “Not in your rambles heard of Tory Cave?
 “That rores in coffee-house, and wastes his
 “wealth,
 “Topping *the Gentleman in Scotland's health.*”

From the last line it is clear, that this play came out before the Duke of York's return to England.

False Count, or a New way to play an old game. Francisco = Nokes: Guiliom (a chimney sweeper) = Leigh: Don Carlos = Smith: Guzman (his servant) = Underhill: Antonio = Wiltshire: Julia = Mrs. Davis: Isabella = Mrs. Corror: Clara = Mrs. Petty: Jacinta = Mrs. Osborn:—this is a laughable Farce in 5 acts by Mrs. Behn—the only fault of it is, that both parts of the plot are very improbable—Julia was in love with Carlos, but forced by her father to marry Francisco, a rich old fellow, originally a shoemaker—Isabella, his daughter, who is proud and vain to the last degree, is taken in to marry Guiliom, supposing him to be a Count—Francisco and his family go to sea in a galley on a party of pleasure—they are taken prisoners by Carlos and his servants disguised as Turks—they are carried to a country house belonging to Antonio—Francisco is made to believe that it is one of the Grand Turk's Seraglios—Francisco, to avoid the bow string, entreats his wife to comply with every thing that Carlos wishes—in the last scene the cheat that has been put on Francisco is discovered; and Guiliom comes on to claim his wife in his original dress of a chimney-sweeper—Antonio marries Clara—revived at L. I. F. Aug. 11 1715.

Virtue Betrayed, or Anna Bullen T. by Banks—Piercy = Betterton: King Harry = Smith: Cardinal Wolsey = Gillow: Northumberland = Wiltshire: Rochford = Jos. Williams: Anna Bullen = Mrs. Barry: Lady Diana Talbot = Mrs. Petty:—Banks has taken strange liberties with the real story—he makes Piercy and Anna Bullen retain their love for each other to the last—when she is beheaded, Piercy dies of a broken

heart—Cavendish, in his life of Wolsey, gives a particular account of the attachment between Piercy and Anna Bullen, and of the manner in which it was broken off—all connexion between them had ceased before the King gave any intimation of his love for Anna Bullen—Cavendish was present, when the Earl of Northumberland gave his son a severe jobation on Anna Bullen's account—Cavendish and Piercy were at that time both living in the Cardinal's house.

This is a poor play, but it was acted with success—the author, for the sake of abusing the City, turns one of the principal scenes into Farce—when the king has accused Anna Bullen of adultery with her brother, Norris, and a musician, he adds—

“ I have more horns than any forest yields;
 “ Than Finsbury, or all the city-musters,
 “ Upon a training, or a Lord Mayor's Day.”

He concludes the play thus—

“ If subjects thus their Monarchs' wills restrain;
 “ 'Tis they are kings, for them we idly reign:
 “ Then I'll first break the yoke: this maxim still
 “ Shall be my guide—*a Prince can do no ill!*
 “ In spite of slaves, his genius let him trust;
 “ For heav'n n'ere made a king, but made him
 “ just.”

The Prologue and Epilogue both reprobate stage politics—the Prologue says—

“ Was't not enough, vain men of either side,
 “ Two Roses once the nation did divide?
 “ But must it be in danger now again
 “ Betwixt our *Scarlet* and *Green-ribbon* men?”

And the Epilogue—

“ Here’s such a rout with Whigging and with
 “ Torying,
 “ That you neglect your dear-loved sin of whoring:
 “ The Visor-mask that ventur’d her half crown,
 “ Finding no hopes but here to be undone ;
 “ Turns godly streight ” &c.

Roundheads, or the Good Old Cause—there are no performers’ names to the D. P.—the plot and dialogue of this C. are in a considerable degree taken from Tatham’s Rump—but Mrs. Behn has greatly improved what she has borrowed—She has added four new characters—viz.—Loveless and Freeman, two Royalists—Ananias Goggle, a Lay Elder—and Lady Desbro—a great deal of poor stuff in the Rump is omitted—the Roundheads is a good C., but a very extraordinary one, as most of the D. P. are persons who made a figure in real life not many years before—the play is supposed to take place a little before the Restoration—Lady Lambert is represented as an imperious woman, who insists on being addressed by the title of Highness, as she flatters herself that her husband will be made King, or Protector—she falls in love with Loveless—he detests her principles but likes her person—Tatham in the Rump is very severe on Lady Lambert, but as he does not impute any gallantries to her, they are probably a fiction on the part of Mrs. Behn—Granger does not notice Lady Lambert—in the 4th act, Loveless and Lady Lambert are discovered on a couch—Mrs. Behn sometimes goes to strange lengths on the stage, but here she has hit on a most extraordinary expedient for cooling the

Gentleman's courage—Lady Lambert uncovers a Crown and Scepter, which were placed on a table behind—and Loveless says—

—— “ ’Tis Sacrilege to dally where these are,
 —— “ for heaven's sake, Madam,
 “ Let us not be prophane in our delights,
 “ So near the sacred relicks of my King.”

Freeman and Lady Desbro are mutually in love—she is virtuous, but promises to marry him, if her husband should die—an event of which she is very desirous, and which is said to take place in the last act—in the 4th act, Freeman and Lady Desbro are together—on the approach of Desbro, Freeman hides himself behind a curtain—Ananias assists him in making his escape.

In the 4th act, Lambert, Fleetwood, Desbro, Hewson, Duckingfield, Wariston and Corbet, are discovered half drunk—they fling cushions at one another, and exeunt dancing—Lady Lambert, on hearing of this, observes that they are at their Oliverian frolics—in Old Troop, Lacy introduces three Roundheads—the Governour of a garrison, Capt. Holdforth, and Capt. Tub-text.

Tub-text. But to the question ; how far may we proceed in drink ?

Governour. As far as the innocent recreation of knocking one another down with Cushions come to ; it is the exercise of our superiour officers.

Holdforth. Ha, ha, ha, I have seen our Grandee (Cromwell) throw a cushion at the man with the great thumb (Hewson) and say, Colonel, wilt thou be a Cobler again.

The amusement of flinging cushions was not however confined to the Puritans, nor to the time of Oliver—Pepys says Feb. 25 1666—“ Then I with
 “ the young ladies and gentlemen, who played on the
 “ guittar, and mighty merry, and anon to supper ;
 “ and then my Lord going away to write, the young
 “ gentlemen to flinging of cushions, and other mad
 “ sports till towards twelve at night.”

In the 5th act, Lady Lambert, Lady Cromwell, Lady Fleetwood, Lady Desbro &c. are assembled in Council—several women petition for a redress of grievances—Loveless enters disguised as a woman—the Council is broken up by the change which takes place in public affairs—Loveless and Freeman protect Lady Lambert and Lady Desbro from the Mob—the play concludes with a great bonfire—the Mob roast Rumps, and drink the King’s health—drinking the King’s health was at the Restoration considered as a matter of great importance*—it often ended in a debauch—Ludlow says that on these occasions Monck always drank to a beastly excess—and Burnet, speaking of Scotland, tells us it was a mad roaring time, full of extravagance—the persons who managed the public business were almost perpetually drunk—In the last scene, Wariston comes on disguised as a Pedlar—he is discovered and placed on a staff—the

* Sir Matthew Hale, when a young student of the law, was at a merry party, in which one of the company drank to such excess as to fall down in all appearance dead—Hale was so affected at this, that he made a solemn vow never to drink a health again—with this vow he would never dispense—but at the Restoration he was sometimes roughly treated for not drinking the King’s health.
 (*Hale’s Life.*)

Fiddlers play “ Fortune’s my Foe ”—Theobald says these words are the beginning of an old ballad, in which are enumerated all the misfortunes that fall upon mankind through the caprice of Fortune—this ballad is either sung or alluded to in several old plays.

Wariston had been a sort of Idol among the Scotch Presbyterians—he was Chairman of the Committee of Safety &c.—for this he was hanged in 1663—Burnet, who was his nephew, says he was at that time so disordered both in body and mind, that it was a disgrace to a government to proceed against him—his faculties were so gone, that he did not even know his own children—in the play he is a character of some humour, and of course speaks in the Scotch dialect.

The Prologue is spoken by the Ghost of Hewson ascending from Hell, dressed as a Cobler—Granger says—“ Hewson from a mender of old shoes became “ a reformer of government and religion—he was, “ allowing for his education, a very extraordinary “ person—his behaviour in the army soon raised him “ to the rank of a colonel—at the Restoration he “ made his escape to Amsterdam, where he died in “ his original obscurity”—in the play he does not cut any great figure—he makes a mistake or two in his conversation, such as illiterate persons are apt to make.

Whitlock is represented in this Comedy as a man attached to nothing but his own interest—Granger says—“ he was a man of integrity, and of great know- “ ledge in the law—his candour was conspicuous in “ the warmest debates, and tho’ he still adhered to “ the side that was uppermost, it appears to have

“ been more owing to his moderation, than the flexibility of his principles.”

Lambert was taken Prisoner by Ingoldsby a little before the Restoration, and brought to Northampton—he put Ingoldsby in mind of what Cromwell said to them near that place in 1650, when they, with a body of Officers, were going to join the Army—the people shouted and wished them success—which occasioned Lambert to observe to Cromwell that he was glad to see they had the nation on their side—Cromwell answered, do not trust to that, for these very people would shout as much, if you and I were going to be hanged—Lambert said, he looked on himself in a fair way to that, and began to think Cromwell prophesied—(*Burnet*)—this however was not Lambert's fate, he lived in prison to a great old age.

Ingoldsby had been one of Charles the first's Judges; but had changed sides and made his peace with Charles the 2d, for which reason he was not brought into this play—Richard Cromwell said of him, “ Here's Dick Ingoldsby, who can neither preach nor pray, and yet I will trust him before you all. (*Ludlow.*)

London Cuckolds. Doodle and Wiseacre (two Aldermen) = Nokes and Underhill: Dashwell (a City Scrivener) = Leigh: Ramble = Smith: Townly = Williams: Loveday = Wiltshire: Arabella = Mrs. Barry: Eugenia = Mrs. Corror: Peggy = Mrs. Petty: Engine (woman to Arabella) = Mrs. Leigh: Jane (woman to Eugenia) = Mrs. Osborn: Aunt (Governess to Peggy) = Mrs. Norris:—Doodle, Dashwell and Wiseacre are married to Arabella, Eugenia, and Peggy—Ramble is a great designer on women, but unfortunate—Townly is careless about women, but fortunate—

Eugenia has an appointment with Ramble — Loveday enters with letters for Dashwell — Eugenia and Jane send him to bed — when Ramble comes, they sit down to supper — a knocking is heard — Ramble and the supper table are put into the closet — Dashwell returns with Doodle — he wants something to eat — Eugenia says she has nothing in the house — Loveday delivers his letters — he pretends to conjure for a supper — Jane brings back the table — Loveday says he will show them his Familiar — Ramble takes the hint and crosses the stage — when the family are gone to bed, Jane comes into the street in search of Ramble — she finds Townly and, mistaking him for Ramble, carries him to her mistress — Eugenia, being in the dark, does not discover the mistake — in the 4th act, Loveday, who had formerly been a lover of Eugenia, discovers himself, and is kindly received by her — on the approach of Dashwell, Loveday gets into the bed — Dashwell makes his exit — and soon after Ramble enters — Dashwell returns — Eugenia directs Ramble to draw his sword, and to counterfeit a rage — Ramble discovers Loveday in the bed — Eugenia pretends that she and Jane had hid Loveday to prevent him from being murdered by Ramble — this is from Boccace Day 7 Novel 6 — Eugenia tells her husband that Loveday had made love to her, and was to meet her in the garden — she dresses him in one of her gowns — directs him to wait in the summer house for Loveday — and to cudgel him when he comes — in the 5th act, Loveday enters with a hunting whip — he affects to take Dashwell for Eugenia, and beats him soundly — this is from Boccace Day 7 Novel 7 — Dashwell believes that Loveday only meant to make trial of his wife's virtue

—In the 3d act, Ramble visits Arabella late at night—Doodle returns—Engine takes Ramble into her chamber—an alarm of fire is given—Ramble says he came into the house to offer his assistance—Doodle makes Engine lock the doors, and give him the key—Ramble is left in the street—he tries to get in at the cellar window, but sticks fast—while he is in that situation several tricks are played upon him—in the 4th act, Doodle, on going out of town, enjoins his wife to answer nothing but No to the questions that any Gentleman may ask her—Townly meets Arabella—she observes her husband's directions—Townly forms his questions in such a manner, that by answering No, she fully consents to all that he proposes—this is a very good scene—Arabella is sometimes in the playbills called My Lady No—Wiseacre commands Peggy, who is an innocent country girl, to watch his nightcap till morning—the kitchen chimney takes fire—Ramble gets into the house and promises to teach Peggy the duty of a wife—at the conclusion, the Cuckolds laugh at one another—the Epilogue is spoken by 7 of the principal characters.

If it be the province of Comedy, not to retail morality to a yawning pit, but to make the audience laugh, and to keep them in good humour, this play must be allowed to be one of the best Comedies in the English language—the first act is little more than an introduction to the others—after that the attention is kept up incessantly—incident follows incident, but without confusion—the dialogue makes no pretensions to wit, but it is easy, natural, and sprightly—it must be acknowledged, that an outcry was made against this play from the first on the score of

indecent—yet it continued a stock-piece for many years—at one time it was customary to act it on Lord Mayor's day, which before the change of Style was on the 29th of Oct.—in 1751 Garrick was seized with a fit of prudery, and laid it aside; but it was continued at C. G. for some years longer—it expired on Quick's benefit at C. G. April 10. 1782.

Jealous Lovers. Langbaine says this C. was revived in 1682—it was written by Randolph, and printed in 1632—it was originally presented to their Majesties at Cambridge by the Students of Trinity College—the Jealous Lovers are Tyndarus, Pamphilus, Evadne, and Techmessa—Tyndarus is in love with Evadne, and Pamphilus with Techmessa—they fall in and fall out in a childish and unnatural manner—there is an important underplot—the principal characters in which are—Simo an old doting father—Asotus his prodigal son—and Ballio a pandar, and tutor to Asotus—in these three characters consists the merit of this C.—there is a strange mixture of ancient and modern manners—the scene lies at Thebes—yet—Sir—Madam—Countess—Knight Errant—Paradise—Advowson—and other modern expressions occur—Asotus dresses himself as Oberon king of the Fairies—Thrasimachus speaks a scrap of French—Asotus says his poets shall—

“Rhyme 'em to death, as they do rats in Ireland.”

As the author was a fellow of Trinity College such gross absurdities are inexcusable—the Epilogue, on the revival, was written by Mrs. Behn—it concludes thus—

“ Here’s Leigh and I brisk lavish keeping fools ;
 “ He’s for mischief all, and carries it on
 “ With fawn and sneer, as jilting Whig has done,
 “ And like theirs too, his projects are o’rethrown.”

From these lines it appears that Leigh played Ballo—Mrs. Behn’s Epilogue is printed in a collection of poems 1685.

Maid in the Mill—Langbaine says this C. had been revived by the Duke’s Company—it seems to have been written by Fletcher without the assistance of Beaumont—it is a good play—the scene lies in Spain—there are two distinct plots—Franio, the Miller, is the father of Bustopha, and the supposed father of Florimel—in the 2d act, a short play, on the story of Paris and the three Goddesses, is begun—Bustopha acts Paris—Gerasto, the friend of Count Otrante, enters as Mars, and carries off Florimel, who represents Venus—Otrante takes great pains to debauch Florimel—she resists his importunities, and at last pretends to be a wanton—this disgusts Otrante—Franio complains to the King of the injury he has received—the King, who is on a Progress, goes to Otrante’s, and sets Florimel at liberty—she turns out to be the daughter of a nobleman—Otrante marries her—in the other plot, Antonio and Ismenia fall mutually in love—Martino, the friend of Antonio, falls in love with Ismenia—Aminta, the friend of Ismenia, falls in love with Antonio—Martino runs off with Aminta and marries her, supposing her to be Ismenia—she supposes him to be Antonio—at the conclusion, Antonio and Ismenia are united with the

consent of their relations, who had been at variance—Bustopha is a good comic character—for a cast of this play see D. L. March 23 1710.

The last new play brought out at D. G., before the Union of the two Companies, seems to have been *Romulus and Hersilia*—in the titlepage it is said to have been acted at the Duke's Theatre—it was not printed till 1683, but the author in the Prologue calls the Whig Sheriffs Sham Sheriffs—it was in 1682 that the contest between the City and the Court about the election of Sheriffs took place—and it seems almost certain that the Prologue was written in the summer or autumn of 1682—see Mrs. Macauley—it appears from this Prologue, and from that to *Virtue Betrayed*, that the Whigs distinguished themselves by wearing Green ribbons, and the Tories by wearing Scarlet ones—the Epilogue was written by Mrs. Behn—it has no merit, but that of abusing the Whigs.

Romulus and Hersilia, or the Sabine War, is a poor T. by an anonymous author—there are no performers' names to the D. P.—this play is founded on the 1st book of Livy, but most of the incidents are fictitious—even the foundation of the plot is altered—*Hersilia* says that she and *Romulus* despaired of obtaining *Tatius*' approbation of their union, and that the generous youth of Rome, by her consent, forced her and the other Sabine Ladies from the great feast of *Consus*—the author of this T. had so little judgment, that he makes *Romulus* say (p. 7.) that the Sabine Ladies were in all but 30—*Plutarch*'s words are—“ Some say that the number of the Sabine women seized on by the Romans was 30

“only—but this is not probable—Valerius Antias
 “says 527, and Juba 683”—Dionysius Halicarnas-
 sensis also says 527—Livy does not mention any par-
 ticular number—he only says in general terms, that
 all the multitude of the Sabines came to Rome with
 their wives and children.

UNION OF THE TWO COMPANIES IN 1682.

Memorandum Oct. 14 1681.

It was then agreed between Dr. Charles Davenant,
 Thomas Betterton, Gent. and William Smith, Gent.
 of the one part, and Charles Hart, Gent. and Ed-
 ward Kynaston, Gent. on the other part—that the
 said C. Davenant, T. Betterton and W. Smith do
 pay, or cause to be paid, out of the profits of acting,
 unto C. Hart and Ed. Kynaston five shillings a piece
 for every day there shall be any Tragedies or Come-
 dies, or other representations, acted at the Duke's
 Theatre in Salisbury Court, or where-ever the Com-
 pany shall act, during the respective lives of the said
 C. Hart and Ed. Kynaston—excepting the days the
 young men or young women play for their own profit
 only—but this agreement to cease, if the said C.
 Hart or Ed. Kynaston shall at any time play among,
 or effectually assist, the King's Company of Actors;

and for as long as this is paid, they both covenant and promise not to play at the King's Theatre—if Mr. Kynaston shall hereafter be free to act at the Duke's Theatre, this agreement with him, as to his pension, shall also cease—in consideration of this pension, Mr. Hart and Mr. Kynaston do promise to make over, within a month after the sealing of this, unto C. Davenant, T. Betterton, and W. Smith, all the right title and claim, which they or either of them may have to any plays, books, clothes and scenes in the King's playhouse—Mr. Hart and Mr. Kynaston do both also promise, within a month after the sealing hereof, to make over to the said C. Davenant, T. Betterton and W. Smith, all the title which they each of them have to six and three pence a piece for every day there shall be any playing at the King's Theatre—Mr. Hart and Mr. Kynaston do both also promise to promote with all their power and interest an agreement between both Playhouses; and Mr. Kynaston for himself promises to endeavour as much as he can to get free, that he may act at the Duke's playhouse, but he is not obliged to play, unless he have ten shillings per day allowed for his acting, and his pension then to cease—Mr. Hart and Mr. Kynaston promise to go to law with Mr. Killegrew to have these articles performed, and are to be at the expense of the suit—In witness of this agreement, all the parties have hereunto set their hands this 14th of Oct. 1681. (*Life of Betterton.*)

Cibber says—"the audiences of both houses declining, an union of the two companies was projected by the King's recommendation, which perhaps amounted to a command."

In 1682 the King's company was much reduced—Lacy and Wintershall were dead—Burt—Shatterel and Mrs. Marshall seem either to have been dead, or to have retired—Hart and Kynaston had left them—the Heir of Morocco was evidently acted by the Rump of the Company—their ill success is hinted at in one or two Prologues, and plainly pointed out in the Epilogue to the Earl of Essex—it seems probable therefore that if the King's company had continued to act by themselves, they would have been deserted by the town—Smith and Betterton did not want Recruits, but they naturally wished for an union, in which they saw that the advantages would be on their side.

Downes says that in 1682 the Patentees of each Company united Patents, and by so incorporating, the Duke's Company were made the King's Company, and immediately removed to the Theatre Royal in D. L.

Cibber says the Union did not take place till 1684—but his inaccuracy as to dates is greater than a cursory reader of his Apology would suppose possible—yet even Dr. Burney was led astray by Cibber, and had dated the Union in 1684.

Dryden wrote the Prologue and Epilogue on the Union—the Prologue was doubtless spoken by one of the Duke's Company—after a preface of nine lines, it proceeds thus—

“ What's this you'll say to us and our vocation ?

“ Only thus much, that we have left our station,

“ And made this theatre our new plantation.

“ The factious natives never could agree,
 “ But aiming, as they call’d it, to be free,
 “ Those play-house Whigs set up for property.
 “ Some say they no obedience paid of late,
 “ But would new fears and jealousies create,
 “ ’Till topsy-turvy they had turn’d the state.
 “ Plain sense, without the talent of foretelling,
 “ Might guess ’twould end in downright knocks
 “ and quelling,
 “ For seldom comes there better of rebelling.
 “ When men will needlessly their freedom barter
 “ For lawless power, sometimes they catch a
 “ Tartar,
 “ *There’s a damn’d word that rhymes to this,*
 “ *call’d Charter.*

“ But since with us the Victory remains”—

It is clear from this Prologue, that the King’s Company opposed the Union for some time—probably from Oct. 1681 to the end of that season—all opposition had certainly ceased in Nov. 1682.

Dryden concludes his Prologue with expressing a wish that—

“ Whig poets, and Whig sheriffs may hang to-
 “ gether.”

The Epilogue on the Union is excellent.

“ New ministers, when first they get in place,
 “ Must have a care to please; and that’s our case :

“ Some laws for public welfare we design,
 “ If you, the power supreme, will please to join :
 “ There are a sort of prattlers in the pit
 “ Who either have, or who pretend to wit:
 “ These noisy sirs so loud their parts rehearse,
 “ That oft the play is silenc’d by the farce.
 “ Let such be dumb, this penalty to shun,
 “ Each to be thought my lady’s eldest son.”

Then follows some lines that must not be quoted.

“ Next in the playhouse spare your precious lives,
 “ Think like good Christians, on your bearns and
 “ wives,
 “ Think on your souls ; but by your lugging
 “ forth,
 “ It seems you know how little they are worth.
 “ If none of these will move the warlike mind,
 “ Think on the helpless whore you leave behind.”

Langbaine says he one day saw a real Tragedy in the pit, when Mr. Scroop received a mortal wound from Sir Thomas Armstrong, and died presently after he was removed to a house opposite the Theatre in D. G.

“ We beg you last our scene-room to forbear,
 “ And leave our goods and chattels to our care.
 “ Alas ! our women are but washy toys,
 “ And wholly taken up in stage employs :
 “ Poor willing tits they are : but yet I doubt
 “ This double duty soon will wear them out.”

Rymer says of Hart “the eyes of the audience are “prepossessed and charmed by his action, before “aught of the Poet can approach their ears; and to “the most wretched character he gives a lustre which “so dazzles the sight, that the deformities of the poet “cannot be perceived.”

Downes says that Arbaces—Amintor—Othello—Rollo—Brutus and Alexander were his best parts; and that towards the latter end of his acting, if he acted one of these, especially if it was Alexander, the house was filled as at a new play—in this last part one of the Court said of him, that he might teach any King on earth how to comport himself.

Downes adds that he was no less excellent in Comedy, as in Mosca—Don John—Wildblood &c—all of which characters he performed with that exactness, that not one of his successors had equalled him.

He was much celebrated for his manner of acting Catiline—this play seems to have been performed after Hart’s death, as Langbaine says it was still in vogue on the stage and always presented with success.

Hart said, it was impossible that the Player should ever act with grace, except he had forgotten that he was before an audience—till he is arrived at that, his motion, his air, his every step and gesture, have something in them which discovers he is under restraint for fear of being ill received—or if he considers himself, as being in the presence of those who approve his behaviour, you see an affectation of that pleasure run through his whole carriage. (*Tatler.*)

Hart did not act after the Union on account of those infirmities which obliged him to leave the stage—he

received a salary of 30 shillings a week to the day of his death according to agreement—Downes says 40, but this seems a mistake—Hart was buried at Stanmore Magna Aug. 20th 1683.

Hart's characters.

He acted Female parts before the civil wars.

In Vere Street. *Dorante in *Mistaken Beauty*—

*Jolly in the *Cheats*.

T. R. 1663. Demetrius in *Humorous Lieutenant*—Perez in *Rule a Wife*.

1665. *Cortez in *Indian Emperour*—Mosca in *Fox*.

1666. Amintor in *Maid's Tragedy*—probably *Wellbred in *English Mounsieur*—Welford in *Scornful Lady*.

1667. Don John in *Chances*—*Lord Delaware in *Black Prince*—Hotspur—*Philidor in *All Mistaken*—*Celadon in *Secret Love*.

1668. Philaster—*Wildblood in *Evening's Love*—*Catiline*.

1669. Armusia in *Island Princess*—*Porphyrius in *Tyrannick Love*.

1670. *Almanzor in *Conquest of Granada*.

1672. *Ranger in *Love in a Wood*—*Aurelian in *Assignation*.

1673. *Capt. Towerson in *Amboyna*—*Horner in *Country Wife*.

1674. *Manly in *Plain Dealer*.

1675. *Nero—*Aureng-Zebe.

1676. *Cæsario in *Gloriana*—*Massanissa in *Sophonisba*.

1677. *Alexander the Great—*Phraartes in Destruction of Jerusalem.

1678. *Antony in All for Love—*Ziphares in Mithradates—*Monsieur Thomas in Trick for Trick.

He also acted Arbaces in King and no King—Rollo—Cassio—Brutus—Bussy D'Ambois—Palamede in Marriage a-la-Mode—Othello.

* *Originally.*

Michael Mohun, who had been a Major in the Army, was an able second to Hart, and equally admired for his great and profound skill in his profession.—Downes tells us that he was eminent in Volpone—Face—Mardonius—Clytus—Melantius—Cassius—Mithradates &c.—and that in all his parts he was most accurate and correct—Lee said, if he should write a hundred plays, he would write a part for Mohun—Powell, in his dedication of the Treacherous Brothers observes, “as old Ben ended his grace with
“ Heaven bless me, and Heaven bless Ralph, viz: the
“ honest drawer that drew him good sack; so some
“ modern authors might, with the same equity, have
“ furnished out one article of their prayers with
“ Heaven bless Mohun and Heaven bless Hart, the
“ good actors that got them their good third days;
“ and who were consequently more substantial Patrons
“ than the greatest name in the frontispiece of a dedi-
“ cation.”

Mohun seems to have been subject to the Gout in 1675—the Epilogue to Love in the Dark censures those half Players who affected to imitate him—

" 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 Shakspeare write.
 " Those Blades indeed are cripples in their art,
 " Mimick his foot, but not his speaking part.
 " Let them the Traytor or Volpone try?
 " Could they _____
 " Rage like Cethegus, or like Cassius die."

Mohun joined the Duke's Company—but probably did not continue on the stage long after the Union—in July 1793 a print of Mohun was published from an original picture in the possession of the Duke of Dorset—it represents him as a young man, with long hair, and a sword erect in his hand.

Mohun's characters.

Before the civil wars he acted Bellamante in *Love's Cruelty*—he retained the part after the Restoration.

In *Vere Street*—he acted in *Beggar's Bush*—probably *Goswin*—**Mopus* in the *Cheats*.

T. R. 1663. *Leontius* in *Humorous Lieutenant*—*Leon*.

1664. *Truewit* in *Silent Woman*—*Face* in *Alchemist*.

1665. *Volpone* in *Fox*—**Indian Emperour*.

1666. *Melantius* in *Maid's Tragedy*.

1667. **Philocles* in *Secret Love*—**Alberto* in *Flora's Vagaries*—**Edward the 3d* in *Black Prince*.

1668. **Bellamy* in *Evening's Love*—*Cethegus* in *Catiline*.

1669. Ruy Dias in Island Princess—*Maximin in Tyrannick Love—Iago.

1670. *Abdelmelech in Conquest of Granada.

1671. *Valentius in Roman Empress—Don Alvarez in Generous Enemies.

1672. Valentine in Wit without Money—*Rhodophil in Marriage a-la-Mode—*Dapperwit in Love in a Wood—*Duke of Mantua in Assignment.

1673. *Beamont in Amboyna—*Pinchwife in Country Wife.

1675. *Britannicus in Nero—*Trivultio in Love in the Dark—*Old Emperour in Aureng-Zebe.

1676. *Augustus Cæsar in Gloriana—*Hannibal in Sophonisba.

1677. *Clytus—*King Edgar—*Matthias in Destruction of Jerusalem.

1678. *Ventidius—*Mithradates—*Breakbond in Man of Newmarket—*Sir Wilding Frolick in Trick for Trick.

1682. *Ismael in Loyal Brother—*Burleigh in Unhappy Favourite.

He also acted Mardonius in King and no King—Aubrey in Rollo—Cassius.

** Originally.*

Downes says in general terms that Burt, Shatterel and Cartwright were good actors—most of the characters, to which their names stand, are in obscure plays.

Cartwright joined the Duke's Company, and acted Cacafoغو after the Union—in an edition of Rollo

printed in 1686, his name stands to Baldwin—but it does not exactly follow that he continued on the stage till 1686.

Mrs. Ann Marshal was for many years the principal actress in the King's Company—but little is recorded of her—for the story told about her and Lord Oxford, see Mrs. Davenport at the end of L. I. F. 1663.

Mrs. Marshall's characters.

T. R. 1663. Celia in Humorous Lieutenant—Margarita in Rule a Wife.

1664. *Indian Queen.

1665. Celia in Fox—*Almeria in Indian Empe-
rour.

1666. Evadne in Maid's Tragedy—Scornful Lady.

1667. *Queen of Sicily in Secret Love—*Plan-
tagenet in Black Prince.

1668. Virgin Martyr—Aurelia in Evening's Love
—not originally.

1669. Island Princess—*Berenice in Tyrannick
Love.

1670. *Lyndaraxa in Conquest of Granada.

1671. *Jaccinta in Generous Enemies.

1672. *Doralice in Marriage a-la-Mode—*Lucre-
tia in Assignment.

1673. *Ysabinda in Amboyna.

1674. *Olivia in Plain Dealer.

1675. *Poppœa in Nero—*Nourmahal in Aureng-
Zebe.

1676. *Gloriana.

1677. *Roxana—*Lady Lovely in Country Innocence—*Berenice in Destruction of Jerusalem.

She also acted Edith in Rollo—Calphurnia J. C.—and probably Tamora in Titus Andronicus.

* Originally.

She appears to have spoken several Prologues and Epilogues.

Clarke was, at the time of the Union, a rising actor, and perhaps one of those who opposed it the most—it does not appear what became of him, Mrs. Cox, and Mrs. Corbet, after the Union.

Nell Gwyn certainly retired from the stage at the Union—Granger says of her—“ She was, at her first
 “ setting out in the world, in the lowest rank, and
 “ sold oranges in the playhouse—nature seemed to
 “ have qualified her for the stage : her person, tho’
 “ below the middle size, was well turned ; she had a
 “ good natural air, and a sprightliness which promised
 “ every thing in Comedy—she was instructed by Hart
 “ and Lacy and in a short time became eminent in
 “ her profession—she acted the most spirited and fan-
 “ tastic parts, and spoke a Prologue and Epilogue
 “ with admirable address—her flow of spirits some-
 “ times carried her to extravagance, but even her
 “ highest flights rather provoked laughter than excited
 “ disgust.”

Nell said of herself that she was brought up in a brothel—she was probably like the woman in Petronius Arbiter, who wishes herself ill luck “ *si unquam se meminerit virginem fuisse.*”

Nell seems to have become regularly the King's Mistress in 1669.—but it appears from Pepys, that the King had sometimes sent for her before that time—as she knew how to mimic every thing ridiculous about the Court, she presently ingratiated herself with the King, and retained a considerable place in his affection to the time of his death—she continued to hang on her clothes with her usual negligence, after she became the King's Mistress; but whatever she did became her—(*Granger*)—the Duke of Buckingham told Burnet that when she was first brought to the King she asked only £500 a year, and the King refused it—the Duke added, that in the course of about 4 years after, she had gotten out of the King above sixty thousand pounds—she acted all persons in so lively a manner, and was such a constant diversion to the King, that even a new Mistress could not put her out of favour. (*Burnet.*)

In one of Madame Sevigné's letters, there is a lively description of Mademoiselle Querouaille (afterwards Duchess of Portsmouth) and Nell Gwyn—
 “ Mademoiselle desired to be mistress to the King,
 “ and so she is—he lodges with her almost every
 “ night, in the face of all the court: she has had a
 “ son, who has been acknowledged, and presented
 “ with two duchies: she amasses treasure; and
 “ makes herself feared and respected by as many as
 “ she can—but she did not foresee that she should
 “ find a young actress in her way, whom the King
 “ dotes on; and she has it not in her power to with-
 “ draw him from her—he divides his care, his time,
 “ and his health, between these two—the actress is
 “ as haughty as Mademoiselle: she insults her, she

“ makes grimaces at her, she attacks her, she frequently steals the King from her, and boasts whenever he gives her the preference—she is young, indiscreet, confident, wild, and of an agreeable humour ; she sings, she dances, she acts her part with a good grace—she has a son by the King ; and hopes to have him acknowledged—as to Mademoiselle, she reasons thus—this Lady, says she, pretends to be a person of quality : she says she is related to the best families in France : whenever any person of distinction dies, she puts herself into mourning—if she be a lady of such quality, why does she demean herself to be a courtezán ? she ought to die with shame—as for me, it is my profession : I do not pretend to be any thing better—He has a son by me : I pretend that he ought to acknowledge him ; and I am well assured he will ; for he loves me as well as Mademoiselle.” (*Notes to Grammont.*)

The Earl of Burford and Lord Beauclaire were the King's sons by Nell Gwyn—the former was created Duke of St. Alban's in Jan. 1683-4—it is said that before he was ennobled, his mother calling to him in the King's presence, said, “ Come hither, you little bastard ”—which the King in a gentle manner reproved her for—she told him she had no better name to call him by—he was soon after created Baron of Hedington, and Earl of Burford. (*Granger.*)

Mrs. Behn, in the dedication of her Feigned Courtezans to Nell Gwyn, says—“ Besides all the charms and attractions and powers of your sex, you have beauties peculiar to yourself, an eternal sweetness,

“ youth and air, which never dwelt in any face but
 “ yours * * * you never appear, but you glad the
 “ hearts of all that have the happy fortune to see
 “ you, as if you were made on purpose to put the
 “ whole world into good humour * * * heaven has
 “ bestowed on you two noble branches, whom you
 “ have permitted to wear those glorious titles, which
 “ you yourself generously neglected.”

Nell Gwyn was born at Hereford—such at least is the tradition in the family of her noble descendants—one of whom, Lord James Beauclerk, was Bishop of Hereford in the reign of George the 3d.

She gave a private Concert, at which were present only the King, the Duke of York, and two or three more—the King expressed himself highly pleased; then, said she, to show you do not speak like a cour-tier, I hope you will make the performers a hand-some present—the King said he had no money about him, and asked the Duke if he had any?—the Duke replied, I believe, Sir, not above a Guinea or two—upon this Nell, turning round and making free with the King’s common expression, said, Od’s Fish, what company am I gotten into!—this was told to Cibber by Boman, who was a youth at the time, and had sung in the concert.

The story of her paying the debt of a worthy clergyman, whom, as she was going through the city, she saw some bailiffs hurrying to prison, is a known fact—as also that of her being insulted in her coach at Oxford by the mob, who mistook her for the Duchess of Portsmouth (a French woman and a Papist)—upon which she looked out of the window and said with her usual good humour, “ Pray good people, be

“civil; I am the Protestant Whore”—this laconic speech drew upon her the blessings of the populace, who suffered her to proceed without farther molestation. (*Granger.*)

Lord Rochester, one day when he was drunk, intended to give the King a libel that he had written on some ladies, but by mistake he gave him one written on himself—(*Burnet*)—if he gave him the verses on his Majesty and laborious Nelly, the King must have been highly offended.

Charles the 2d on his death bed particularly recommended her to his Brother's care—She had many good qualities—*Granger* says she died in 1687—others say in 1691—Archbishop *Tennison*, then vicar of *St. Martin's*, preached her Funeral Sermon.

Granger says she very rarely appeared in Tragedy—which is a mistake—as even with the slender information which we have of the transactions of the King's Company, we know she acted 9 parts in Tragedy—she tells us however herself, in the Epilogue to the Duke of Lerma, that this was a line of acting she was not fond of—

“I know you in your hearts
“Hate serious plays, as I do serious parts.”

Nell Gwyn's characters.

- T. R. 1665. **Cydaria* in *Indian Emperour.*
 1666. **Lady Wealthy* in *English Mounsiour.*
 1667. **Florimel* in *Secret Love*—**Flora* in *Flora's Vagaries*—**Alizia* in *Black Prince*—**Mirida* in *All Mistaken.*

1668. Bellario in Philaster—*Jacinta in Evening's Love.

1669. *Valeria in Tyrannick Love.

1670. *Almahide in Conquest of Granada.

D. G. 1677. *Angellica Bianca in Rover—*Astræa in Constant Nymph—*Thalestris in Siege of Babylon.

1678. *Lady Squeamish in Friendship in Fashion—*Lady Knowell in Sir Patient Fancy.

T. R. 1682. *Sunamire in Loyal Brother—*Queen Elizabeth in Unhappy Favourite.

* *Originally.*

She also acted Panthea in King and no King—Pepys saw her act Celia in Humorous Lieutenant Jan. 23 1667.

Mrs. Hughes was for some years an actress in the King's Company—Prince Rupert fell in love with her and took her off the stage—probably in 1669—by her charms she softened his savage nature—he is said to have bought for her the magnificent seat at Hammersmith, which in modern times has been so well known by the name of Brandenburgh House. (*Grammont's Memoirs*, 1818.)

Among Tom Brown's Letters from the Dead to the Living, is one from Nell Gwyn to Peg Hughes.

Sister Peg,

Of all the concubines in christendom, that ever were happy in so kind a keeper, none sure ever squandered away the fruits of her labour so indiscreetly as yourself; whoring and gaming I acknowledge are two very serviceable vices in a commonwealth, because they make money circulate; but for

a woman that has enriched herself by the one, to impoverish herself by the other, is so great a fault, that a harlot deserves correction for it.

* * * * *

In a few years you have gamed away the large estate given you by the good old gentleman; fie upon't, I am ashamed to think that a woman who had wit enough to tickle a prince out of so fine an estate, should at last prove such a fool as to be bubbled of it by a little spotted ivory and painted paper.

Peg Hughes's answer to Nell Gwyn.

Madam,

I am sorry a mistress of a king should degenerate so much from that generosity which was always applauded as a virtue in us ladies—

* * * * *

Should I have plac'd an esteem upon the riches that was left me, the world might have suppos'd it was for the greediness of gain, that made me yield my favours; and what had I been better than Madam James, or Mrs. Knight of Drury-lane; had I expos'd my honour for the lucre of base coin, and sinned on for the sake only of advantage. Beauty's the reward of great actions, and I generously bestow'd mine upon a prince that deserv'd it, abstractly from the thoughts of interest, but rather to shew my gratitude, in return of his noble passion for me; and since he had made me the object of his affections, I resolv'd thro' the true principle of love to surrender the ultimate of my charms to make him happy: my embraces was all he wanted, and the utmost I could give, and if a prince would submit to take up

with a player, I think on my side there was honour enough, without interest, to induce me to a compliance.

* * * * *

I am so far from repenting the loss of my estate, that I look upon't my glory, and the only piece of carelessness I ever committed worth my boasting.

* * * * *

—When I have lost all, perhaps I may take care to save myself, which will be much better, than like you to be damn'd with a full pocket.

Harris seems to have left the stage at the Union—perhaps rather sooner.

Davies properly observes, that he was, like Betterton, a general actor, for to have acted the parts he did, required various and opposite abilities.

Downes says his Wolsey was little inferiour to Betterton's Henry the 8th—and, speaking of the plays in which Harris acted, he frequently tells us, in general terms, that they were admirably performed.

A print of Harris was published in 1793 from an original picture in the possession of the Earl of Orford—he is represented in some character with a paper in his hand—in this print he is called Joseph Harris—but his Christian name is probably unknown—Joseph Harris was an inferiour actor in the King's Company.

Little was known of Harris before the publication of Pepys' Memoirs—we now know a good deal about him, as he became intimate with Pepys—he played a variety of parts, but his forte seems to have been in gay Comedy—in which he was considered as superior to Betterton—he was so elated with the praises

bestowed upon him by the King and the public, that he became very troublesome to Davenant—in July 1663 he had left Davenant—Davenant appealed to the King—and in Dec. Harris had returned to his duty.

Harris' characters.

L. I. F. 1661. Alphonso in Siege of Rhodes—Younger Palatine in Wits—*Trueman Junior in Cutter of Colman Street—Horatio in Hamlet—Count Prospero in Love and Honour.

1662. Romeo—*Beaupres in Villain.

1663. *Don Antonio in Adventures of five Hours—Sir Andrew Aguecheek—*Salerno in Slighted Maid.

1664. *Theocles (with a regular song) in Rivals—Wolsey—*Sir Frederick Frolick in Comical Revenge—Duke Ferdinand in Dutchess of Malfy—*Henry the 5th in Lord Orrery's play.

1665. *Mustapha.

1667. *Prexaspes in Cambyses—*Richmond in English Princess—*Warner in Sir Martin Marrall.

1668. *Sir Positive Atall in Sullen Lovers—*Sir Joslin Jolly in She wou'd if she cou'd—*Don John and a Ballad Singer in Man's the Master.

1669. *Peregrine Woodland in Sir Solomon.

1670. *Appius in Appius and Virginia.

1671. *Tysamnes in Women's Conquest—*Cardinal in Juliana.

D. G. 1671. *Ferdinand in Charles the 8th—*Trickmore in Citizen turned Gentleman.

1672. *Raines in Epsom Wells—*Antonio in Reformation—Macduff.

1673. *Merry in Morning Ramble—*Muly Labas in Empress of Morocco.

1674. *Zungteus in Conquest of China.

1675. *Theramnes in Alcibiades.

1676. *Ulama in Ibrahim—*Medley in Man of the Mode—*Don John of Austria in Don Carlos—*Ranger in Fond Husband—*Don Guzman in Wrangling Lovers.

1677. *Mecænas in Sedley's Antony and Cleopatra—*Thoas in Circe—*Cassander in Siege of Babylon—*Ferdinand in Abdelazer.

1678. *Hector in Destruction of Troy—*Valentine in Friendship in Fashion—*Antonio in Counterfeits—Apemantus.

1679. *Tiresias in Œdipus—*Ulysses in Dryden's Troilus and Cressida.

1680. *King of Greece in Loyal General—*Beverly in Virtuous Wife.

1681. *Cardinal Beaufort in Crown's Henry 6th.

* *Originally.*

Mrs. Shadwell's name does not occur after the Union—she was certainly the wife of Shadwell the Poet, and perhaps Mrs. Williams before her marriage—the name of Mrs. Williams stands to the parts of Leandra in the Slighted Maid, and Pontia in the Stepmother in 1663—after which we hear no more of her—Mrs. Shadwell's name appears in 1664.

KILLEGREW.

Thomas Killegrew the original Patentee of T. R. died March 19 1682-3. (*Chalmers*)—he was page of honour to Charles the 1st, and groom of the bed-chamber to Charles the 2d—in 1651 he was appointed resident at Venice—the Venetians were so much scandalized at his irregularities that they compelled him to leave the republic, and a complaint was preferred against him to Charles the 2d, at Paris, by their ambassador—(*Granger*)—Sir John Denham said of Killegrew on his return from Venice

1.

“ Our resident Tom
 “ From Venice is come
 “ And has left all the Statesman behind him ;
 “ Talks at the same pitch
 “ Is as wise, is as rich,
 “ And just where you left him you find him.

2.

“ But who says he is not
 “ A man of much plot
 “ May repent of his false accusation ;
 “ Having plotted and penned
 “ Six plays to attend
 “ The Farce of his negotiation.”

Strictly speaking Killegrew wrote but 2 plays at Venice, but the 4 written at Naples, Rome, Turin,

and Florence, were probably written before his return to Paris.

Killegrew in 1664 published his 11 plays in one vol. folio—Denham said—

“ Had Cowley ne'er spoke, Killegrew ne'er writ,
 “ Combin'd in one, they'd made a matchless wit.”

—he is much too severe on Killegrew—Langbaine properly observes, that his *Thomaso* and *Parson's Wedding* will always be valued by the best judges of dramatic poetry.

It might naturally have been supposed that Killegrew on becoming Patentee of T. R. would have brought out some of his own plays; it does not however appear that any of them were ever acted, except the *Parson's Wedding* and *Claricilla*—on the contrary, the silence of Langbaine and Downes does not amount to a proof that none were acted; as Langbaine did not frequent the theatres till several years after the Restoration, and Downes' account of the Theatre Royal is very imperfect—Pepys saw *Claricilla* July 4 1661—the *Pilgrim* is a good T.—with judicious alterations it might have been made fit for representation.

Cicilia and *Clorinda*, *Thomaso* and *Bellamira's Dream* are, each of them, rather one play in 10 acts than two distinct plays—when a play is written in 2 parts, there ought to be some sort of a conclusion at the end of the 5th act, but in these plays there is no more conclusion at the end of the 5th act, than at the end of the 1st—improprieties occur in numberless plays—but perhaps no author ever made such strange jumbles as Killegrew has made in the *Princess*, and

Cicilia and Clorinda—all his plays are in prose—most of them are of an enormous and tiresome length—verbosity is his perpetual fault—there is scarcely a scene in which the dialogue might not be shortened to advantage.

Killegrew one day went to the King in his private apartment, habited like a Pilgrim bent on a long journey—the King asked him “Whither he was going?”—Killegrew answered—“To Hell, to fetch Oliver Cromwell to take care of England, as his Successor took none at all.” (*Granger.*)

Pepys mentions Killegrew several times.—The Duke of York was very complaisant to the Duchess in every respect but one—the King said, “I will go no more abroad with this Tom Otter” (meaning the Duke) “and his wife”—Killegrew replied, “Sir, which is the best for a man, to be a Tom Otter to his wife or his mistress?”

Pepys says Feb 13 1668—“I am told that Tom Killegrew hath a fee out of the Wardrobe for cap and bells, under the title of the King’s Foole or Jester; and may revile or jeere any body, the greatest person, without offence, by the privilege of his place.”

T. R. 1682.

The united companies opened the T. R. on Nov. 16th, 1682. (*Malone*)—they did not however abandon D. G.—several plays were brought out at that Theatre

after the Union ; more especially such as required a considerable quantity of Machinery.

Downes says that the Duke's Company was joined by the remnant of the King's Company, viz. Major Mohun, Cartwright, Kynaston, Griffin, Goodman, Duke Watson, Powell Senior, Wiltshire, Mrs. Corey, Mrs. Bowtell, Mrs. Cooke, Mrs. Mountfort &c.—he adds that Mountfort and Carlile were grown up to the maturity of good actors—Downes is not quite correct—Wiltshire came to Dorset Garden before the Union—Mrs. Percival did not become Mrs. Mountfort till some time after the Union—Powell Senior seems to have been the father of George Powell.

Duke of Guise—Duke of Guise = Betterton: Grillon = Smith: King of France = Kynaston: Duke of Mayenne = Jevon: Cardinal of Guise = Wiltshire: Alphonso Corso = Mountfort: Aumale = Carlile: Archbishop of Lyons = Perin: Melanax (a Spirit) = Gillow: Malicorne = Percival: Curate of Eustace = Underhill: Sheriffs = Bright and Sandford: Marmoutier = Mrs. Barry: Queen Mother = Lady Slingsby:—this historical Tragedy came out Dec. 4 1682—(*Malone*)—it begins with the election of the Duke of Guise to be the head of the League—he sets off for Champagne, but returns to Court without leave—at the end of the 4th act there is a fight between the two factions—Grillon's party is worsted, and himself taken prisoner—the Duke of Guise gives him his liberty—in the 5th act, the King is informed that the Commons were about to vote the exclusion of the King of Navarre from the succession to the crown of France—and the appointment of the Duke of Guise to be Lieutenant General—the King wants Grillon to

assassinate Guise—he refuses—but offers to fight him—in the last scene the Duke is murdered—the Cardinal of Guise &c. are taken prisoners—Marmoutier is niece to Grillon, and a staunch Royalist—she is beloved by the Duke of Guise and by the King—she endeavours to bring over the Duke to her way of hinking—and intercedes with the King for Guise’s life—in the 5th act she takes leave of Guise, and goes into a convent—this is not a bad play, but it is sadly disgraced by a story similar to that of Dr. Faustus—Malicorne has sold himself to the Devil, who comes and carries him away in a flash of lightning—this is the more inexcusable as Malicorne does not contribute to the plot—the principal merit of this Tragedy is in the character of Grillon—Dryden wrote the 1st scene—the whole 4th act, and the first half or somewhat more of the 5th—the rest was Lee’s—their styles coalesce particularly well—this play is political from beginning to end, and indeed professedly so.

The Prologue says—

“ Our Play’s a Parallel : the Holy League

“ Begot our Cov’nant : Guisards got the Whig.”

The Epilogue says that the Poets did not mean to attack any one particular person,

“ But, like bold boys, true to their Prince and
“ hearty

“ Huzza’d and fir’d broad-sides at the whole party.”

Paris is called

“ Ungrateful, perjured and disloyal town.”

The Citizens, and particularly the Sheriffs, are abused to the last degree—all this of course was meant

to be applied to the Londoners—of the King it is said—

“ Such a King, so good, so just, so great,
 “ That at his birth, the heavenly Council paus’d,
 “ And then at last cry’d out, ‘ This is a Man. ’ ”

When the King dissolved the Parliament at Oxford in 1681, he made such haste to get to Windsor, that it looked as if he were afraid of the crowds that that meeting had brought to Oxford. (*Burnet.*)

This is alluded to—Guise says—

“ We miss’d surprizing of the King at Blois,
 “ When last the States were held; ’twas oversight;
 “ Beware we make not such another blot.”

The Exclusion bill is several times alluded to—and in general what is said of the King of Navarre is meant for the Duke of York—

Guise. ———— “ ’Twill starve him into reason,
 “ Till he exclude his Brother of Navarre,
 “ And graft succession on a worthier choice.”

Again—“ So let him reign my Tenant during life,
 “ His Brother of Navarre shut out for ever,
 “ Branded with heresy and barr’d from sway.

Guise. “ Your Idol, Sir, you mean the great Navarre,
 “ But yet——

Grillon. “ No yet, my Lord of Guise, no yet—
 “ For never was his like, nor shall again
 “ Tho’ voted from his right by your curs’d
 “ League.”

The King says—

“ My Royal Brother of Navarre shall stand
 “ Secure by right, by merit and my love.
 “ God and good men will never fail his cause,
 “ And all the bad shall be constrain’d by laws.”

Again—“ I know my Brother’s nature ’tis sincere.

Archbishop. “ Some say revengeful.

King. “ Some then libel him.

“ *He can forgive.*”

In 1687 Burnet had taken refuge in Holland—he had published an account of a Tour he had made on the Continent, in which his chief design was to expose Popery and Tyranny : the book was well received and much read : and it raised King James’ displeasure very high—Some papers in single sheets were printed in Holland reflecting on the proceedings in England—many copies of them were sent into all parts of that kingdom, and they seemed to have a considerable effect on those who read them—all which inflamed the King the more against Burnet, for he believed they were written by him, as indeed most of them were—he demanded the States to deliver him up—but they refused.

Burnet received the following letter dated Hague March 14th 1688. (N. S.)

“ Dear Sir

“ Though I have no acquaintance with
 “ you, yet the esteem I have for your character, and
 “ the benefit I have received by your works, obliges
 “ me to tell you the proceedings against you in Eng-
 “ land. I happened the other day to go into the

“ Secretary’s Office, where I saw an order for three
 “ thousand pound, to be paid to the person that shall
 “ destroy you. I could hardly believe my eyes that
 “ I saw the paper, it seemed so strange to me : this
 “ I communicated in private to my Lord Ossory, who
 “ told me it was true, for he had it from Prince
 “ George. My Lord desired me to be private in the
 “ thing, till I came to Holland ; and then, if I pleased,
 “ to tell you of it—Sir I am your friend, and my
 “ advice to you is, to take an especial care of your-
 “ self, for no doubt but that great sum will meet with
 “ a mercenary hand.”

At the time that Burnet’s History was published, the Editor had this letter in his hands, with the Bishop’s own memorandum how he came to the knowledge of the person who wrote it.

The Whigs resented the attack made on them in this play—a letter was published containing “ Some reflections on the intended Parallel in the Duke of Guise ”—Dryden wrote a vindication of the Play, and such a storm was raised against Hunt and Shadwell, who were supposed to have written the reflections, that Hunt was forced to fly into Holland ; and Shadwell, in his dedication of Bury Fair 1689, says, that his life was sought ; and that he was for near 10 years kept from the exercise of that Profession, which had afforded him a comfortable subsistence.

Dryden, in his Vindication of the Duke of Guise, denies that he meant any Parallel between the Duke of Monmouth and the Duke of Guise ; but he does not attempt to say that any of the passages quoted above were not meant as applicable to the politics of 1682—he adds—“ as for the parallel betwixt the

“ King of Navarre, and any other prince now living” &c—Malone in a note interprets this of Charles the 2d—if he had read the play, he would have seen that it was meant of the Duke of York—it appears that “ the Duke of Guise” was originally called “ the Parallel.”

Malone observes, that “ during the time in which “ the playhouses were applied to political purposes, “ Settle’s Pope Joan and Shadwell’s Lancashire “ Witches were received with unbounded applause “ by the Whigs, while Dryden, Otway, D’Urfey and “ Crowne, who warmly supported the Tories, lashed “ their opponents in Prologues and Epilogues, as “ well as in the Duke of Guise and Venice Pre- “ served.”

This passage is calculated to mislead—the contest was on very unequal terms—the Tory Poets were allowed to say just what they pleased—but no such privilege was granted to the Whigs—from a passage in the Vindication of the Duke of Guise, it seems probable, that the Whigs showed their politics chiefly by hissing. The Lancashire Witches is by no means a political play—and if Malone had read Pope Joan, he would have seen, that there were two passages in it, which must have been very offensive to the Whigs.

T. R. 1683.

City Politics C. by Crown—there are no performers' names to the D. P.—but it appears from the preface that Leigh acted Bartoline, an old toothless lawyer—it will easily be supposed from the title that this C. is written against the City and the Whigs—the scene is said to lie at Naples, but that is mere fudge; every thing is written so as to be applicable to the Londoners—the principal political characters are, Lord Podesta, or chief Magistrate—Craffy, his son—Bartoline—Dr. Panchy—and a Bricklayer—there can scarcely be a doubt, but that 3 or 4 of these characters were meant for particular persons—Crown denies this in his preface—but such denials prove nothing—the Bricklayer, whom the Governour (the scene being in Naples) represents as calling himself “the Catholick Bricklayer,” was beyond a doubt meant for College, who was called “the Protestant Joyner,” and who (as Mrs. Macaulay says) was treated with peculiar contempt by the faction to whose rancour he fell a victim.

Dr. Panchy was perhaps meant for Titus Oates—Tom Brown speaking of Dr. Oates in 1693 says, he was fat and pury—this however might not be the case in 1683—Craffy says of Dr. Panchy—“He applies himself very much to the Bible, I mean to kiss it—he prays much, so help him the contents of the book; and they have helped him to many a pound, though they and he scarce ever saw one another—the Bible is the only benefice he has, Sir.”

Dr. Panchy says to *Craffy*—"Sirrah, you are a
"traytorly rogue."

Craffy. "I'll call you as much out of your name,
"Sirrah, you are a Doctor of Divinity."

Bartoline was meant for some old Whig Lawyer, who had married a young wife—possibly Serjeant Maynard—whatever difficulty there may now be in ascertaining the particular persons introduced in this play, there could be none at the time it was written—as a play, it is somewhat heavy, owing to the perpetual political allusions—there are however some characters, who have little to do with politics—*Florio* pretends to be sick and dying, in order to prevent the *Podesta* from suspecting him of a design on his wife—*Artall* is in love with *Bartoline's* wife, *Lucinda*—the *Podesta* and *Bartoline* are as well cuckolded as any Tory could wish—*Craffy* is a good character—he is in love with his mother in law—in the Epilogue it is said, that boldly to rail is the prerogative of Whigs—

"TITUS the first, who did that power attain,
—— "I take it—anno primo—of his reign."—

Burnet says of *Oates*—"I asked him, what prevailed on him to change his religion and go over to the church of Rome—he upon that stood up, and laid his hands upon his breast, and said, Heaven and the holy Angels knew, that he had never changed, but that he had gone among them to betray them—this gave me such a character of him, that I could have no regard to any thing he either said or swore after that."

Tom Brown gives a most happy description of *Dr.*

Oates' marriage with a Muggletonian Widow in 1693—he represents him, as “Thundering out *You Rascal*, as thick as hops”—this is just what Dr. Panchy does in the play.

Egerton, in his *Theatrical Remembrancer*, says this C. was acted at the *Theatre Royal* and printed in 1675—and in this he is followed by the *last* Editor of the B. D.—but this is a gross mistake, and one that no person could have fallen into that had read the play—not simply because there was no quarrel between the Court and the City in 1675, but because almost every scene proves, that it was not written before 1681 or 1682—there are several cuts on Ignoramus Juries—Craffy says, he is writing an answer to Absalom and Achitophel—and to the Medal—the Prologue says—

“The City Whiggs such cursed Poets choose,
 “For that alone they should their *Charter* lose.
 “He is a wretched coxcomb, who believes
 “Muses, like *Juries*, will be packt by *Sheriffs*.
 “But their ill palate no fine dressing needs,
 “All stuff that any Whiggish fancy breeds,
 “They swallow down, and live like ducks on
 “weeds.

* * * * *

“Heaven knows what sums the CAUSE has cost
 “this town!
 “Here you may have it all for half a crown.”

Langbaine says this C. was acted by his Majesty's Servants—Leigh was not one of his Majesty's servants till Nov. 1682.

Downes says—“The mixt company revived several

“ old and modern plays that were the property of
 “ Killegrew, as Rule a Wife and have a Wife—Leon
 “ = Smith: Michael Perez = Betterton: Cacafo =
 “ Cartwright: Estifania = Mrs. Cook: Margarita =
 “ Mrs. Barry.”

“ Next the Scornful Lady—Plain Dealer—Even-
 “ ing’s Love—Jovial Crew—Beggar’s Bush—Bartho-
 “ lemw Fair—Othello—Rollo—Humorous Lieute-
 “ nant—Double Marriage, with divers others.”

Downes does not tell us in what year each of these plays was revived.

Scornful Lady. Langbaine says this C. was acted with good applause at D. G. in his time.

Plain Dealer. Gildon, in his Life of Betterton, says he acted in this play, but he does not tell us in what character—probably in that of the Plain Dealer.

Evening’s Love. Gildon says Betterton acted in this play—it is somewhere said that he acted Bellamy.

Jovial Crew. Langbaine says there was a new edition of this play in 1686—about which time it was probably revived.

Bartholemew Fair. Downes tells us that Nokes acted Cokes—doubtless at this revival.

Othello. Betterton doubtless acted Othello—Gildon mentions 73 plays in which he acted—it is remarkable that he should have omitted Othello.

Humorous Lieutenant—Betterton probably acted Leontius.

Double Marriage—Ferrand, the Tyrant of Naples, had proscribed the Duke of Sesse—the Duke had turned Pirate, and had taken Ascanio, Ferrand’s nephew, prisoner—Violet, Brissonet and Camillo are confederates in a design to restore their country

to liberty—the two latter foolishly admit to their councils Ronvere—who is a villain, and only a pretended enemy to Ferrand—Ronvere betrays them—Juliana, the wife of Virolet, conceals him—She and Pandulpho, Virolet's father, are taken into custody—Ferrand causes Juliana to be severely racked, but can extort no confession from her—he then changes his plan, and promises that if Virolet will free Ascanio, he will not only pardon, but reward him—Virolet attacks the Duke of Sesse, but is himself taken prisoner—Martia, the Duke's daughter, falls in love with Virolet—she sets him and Ascanio free—and obtains a promise from Virolet that he will marry her—Virolet divorces Juliana on the scandalous pretence that her sufferings on the rack have made her incapable of child-bearing—he marries Martia, but refuses to consummate the marriage—Martia, in order to be revenged on him, becomes the Tyrant's mistress—in the last act, Virolet enters disguised as Ronvere—Juliana stabs him—he forgives her—she dies on his dead body—Ferrand and Martia are killed—the character of Ferrand is well drawn—the scenes in which Virolet, Juliana, and Martia are concerned, have great merit—the rest of the play has little to recommend it, and the plot is far from a pleasing one—Langbaine says that the Prologue, which was spoken at the revival of this T., is printed in Covent Garden Drollery—a book or pamphlet, which is now become very scarce.

King and no King. Arbaces = Betterton : Bessus = Leigh : Mardonius = Mohun : Tigranes = Kynaston : Bacurius = Wiltshire : Swordsman = Jevon : Panthea = Mrs. Barrer : (Barry) Spaconia = Mrs. Cook :—

this cast was *written* in a copy of the play printed in 1676—it has every appearance of being correct ; and it must have been the cast soon after the Union as Mohun acted in it.

Powell in his preface to the Treacherous Brothers says—“ Upon the uniting of the two theatres, the “ revival of old plays so engrossed the study of the “ house, that the Poets lay dormant, and a new play “ could hardly get admittance ”—Betterton would naturally be anxious to play Othello, and several other capital parts, which before this time he was precluded from playing.

Cibber says—“ Before the union they had a private “ rule or agreement, that no play acted at one house “ should ever be attempted at the other : all the capi- “ tal plays therefore of Shakspeare, Fletcher and “ Jonson were divided between them, by the appro- “ bation of the Court, and their own alternate choice ” —Cibber is not correct—such a division of the plays of Shakspeare and Fletcher might *possibly* have taken place—but it seems more probable, that each company selected what plays they pleased, subject to the approbation of the higher powers—be this as it may—we are certain, that there never was such a division of Jonson’s plays—all the best of them were acted at the Theatre Royal, and it does not appear that any one of them was ever acted by the Duke’s company—it appears from Downes and Langbaine that the King’s Company revived about 18 of Fletcher’s *best* plays, whereas they mention only 3 or 4 of Fletcher’s plays as acted by the Duke’s company—doubtless they acted more—but supposing them to have made the best selection they could of such of

Fletcher's plays, as had not been pre-occupied by the other company, still the advantage must have been vastly in favour of the Theatre Royal with regard to Fletcher's plays.

Nothing is more certain than that Cibber is not to be depended on as to things which happened before his own time—at p. 75 of the Octavo edition of his Apology, he says “Charles the 2d granted a Patent “to Sir William Davenant, and another to Henry “Killegrew—the King's Servants acted at the Theatre “Royal in Drury Lane—the Duke's Servants at the “Theatre in Dorset Garden”—for Henry read Thomas, and for Dorset Garden read Lincoln's Inn Fields.

The regulation, by which a play revived at one house could not be acted at the other, might be very proper at the first restoration of the stage; but as a perpetual rule it was absurd—Cibber approves of it, not considering that Betterton could never have acted Othello, Brutus, or Hotspur, (the very parts for which Cibber praises him so much) if there had not been a junction of the companies.

There is a most silly note by Waldron on Downes' calling of Othello the property of Killegrew—by which he evidently meant no more than that according to the established rule, the Duke's company were not at liberty to act Othello before the Union.

Waldron in reprinting the Roscius Anglicanus has exposed himself most woefully in some of his observations—p. 55. Downes by mistake speaks of Valentinian as coming out in Lord Rochester's life time—Davies saw the blunder and directed 8 or 9 words to be left out—Waldron retains the words very properly, as

they ought not to have been omitted, but corrected in a note—but Waldron gravely comments on what Downes says, without seeing the mistake, or Davies' reason for what he suggested—in the same page he represents what Downes says of Griffin as unintelligible—Downes' meaning is very plain, only he does not express himself correctly.

Tom Brown wrote a Prologue and Epilogue which were spoken at Oxford in 1683—he calls the advocates for Magna Charta, *Sots* ; and compliments the University on its loyalty to Cæsar in the worst of times—

“ Here God-like Charles did a safe harbour win.”

T. R. 1684.

Dame Dobson, or the Cunning Woman—acted at D. G.—Gillet = Jevon : Heartwell = Mountfort : Colonel = Kynaston : Jenkin = Leigh : Decoy = Saunders : Gerrard = Wiltshire : Farmer = Bright : Dame Dobson = Mrs. Corey : Lady Noble = Lady Slingsby : Susan and Mrs. Jenkin = Mrs. Percival : Lady Rich = Mrs. Petty : Mrs. Featly = Mrs. Curren : Mrs. Clerimont = Mrs. Butler : Beatrice = Mrs. Twiford : Prudence = Mrs. Leigh : Frances = Mrs. Baker : Hellen = Mrs. Osborn :—the Countess, a part of some importance, is omitted in the D. P.—this C. by

Ravenscroft is professedly taken from the French—Langbaine says that tho' it was followed and applauded in France, yet it was damned on the English stage—he might have added, most undeservedly—for the play is certainly a good one—Decoy, Beatrice, Frances, Prudence and Hellen are in confederacy with Dame Dobson—the last two betray their ladies' secrets to her—Lady Noble bribes Dame Dobson to break off the intended match between the Countess and the Colonel—she has an old husband whom she expects soon to die—she wishes to keep the Colonel single in the hope of marrying him herself—the Countess has great faith in Dame Dobson's skill—and dreads the evils which she is told would result from her marriage with the Colonel—the Colonel considers Dame Dobson as an impostor—but all his schemes to detect her are counteracted till the last scene—Gillet is a credulous young citizen—Dame Dobson sells him a charm to make him invulnerable—she artfully contrives a marriage between him and Mrs. Clerimont—Lady Rich is a young widow—she consults Dame Dobson as to Heartwell's regard for her—Heartwell and Dame Dobson are in a league together—she promises to show Heartwell to Lady Rich in a glass—Heartwell enters behind—and she of course sees his reflection in the glass—he is supposed to be at Tunbridge—Jenkin, a Welsh Gentleman, comes to Dame Dobson to consult her about his wife, who had eloped from him—Mrs. Jenkin enters soon after, dressed as a man—Dame Dobson pretends to have discovered Mrs. Jenkin's sex by her art—Mrs. Featly consults Dame Dobson—Dame Dobson says that the head of Abelianecus shall answer her—Beatrice acts the head—her

body is concealed by the table on which the head is supposed to stand—in the last scene the Colonel insists that Dame Dobson should perform her promise of showing him the Devil—the Colonel seizes the Devil—he turns out to be Dame Dobson's brother—Dame Dobson is taken into custody by a constable—Heartwell, having been successful with Lady Rich by Dame Dobson's means, interferes in her favour—she is let off on easy terms—two stage tricks are introduced—which, if well executed, must have had a good effect in representation—Frances pretends to have a tympany—Dame Dobson undertakes to transfer it from her to Decoy—this is effected in the presence of Lady Rich—in the last scene of the 4th act, the different parts of a human body fall down the chimney—the body is re-united, walks to the middle of the stage, and then vanishes—Mrs. Currer in the Prologue says that the London Cuckolds pleased the town and diverted the Court, but because some squeamish females had taken offence at it, Ravenscroft had made this play dull and civil.

“ In you, chaste ladies, then we hope to day,
 “ This is the poet's *Recantation* play.
 “ Come often to't that he at length may see
 “ 'Tis more than a pretended modesty :
 “ Stick by him now, for if he finds you falter,
 “ He quickly will his way of writing alter ;
 “ And every play shall send you blushing home,
 “ For, tho' you rail, yet then we're sure you'll
 “ come.

* * * * *

“ A naughty play was never counted dull—
 “ Nor modest Comedy e're pleased you much”—

The Epilogue is a violent invective against the Whigs—

“Who won’t allow a Mayor may choose his Sheriff.”

The last line makes it probable, that this play, tho’ not printed till 1684, came out in 1683.

Valentinian altered from Fletcher by Wilmot Earl of Rochester—Æcius = Betterton: Valentinian = Goodman: Maximus = Kynaston: Pontius = Griffin: Lucina = Madam Barry:—(*Downes*)—Downes says this play was very successful, owing to its being well acted, and the vast interest made by the author—he should have said by the author’s friends, for Lord Rochester died in July 1680, and did not even live to finish the play to his satisfaction.

Fletcher seems to have written his play without the assistance of Beaumont. Valentinian is in love with Lucina the wife of Maximus—having in vain attempted the chastity of Lucina, by means of his pandars, he engages Maximus in deep play—he wins his money, and at last exacts a ring from him—this ring he sends to Lucina as from Maximus, with an injunction to come to Court—she does so, and is ravished by Valentinian—she determines not to survive her disgrace—Maximus meditates revenge—the Emperour suspecting Æcius, most unjustly, of treason, hires Pontius to kill him—Æcius, being a perfect pattern of loyalty, says he dares not defend himself against any person sent from Cæsar—Pontius, who is an honest man, stabs himself—Æcius follows his example, not thinking it right to live as the Emperour had condemned him—one of Æcius’ friends poisons Valentinian—Maximus is elected Emperour

by the Soldiers—Eudoxia, the wife of the late Emperour, causes his death—the principal incidents of this T. are historically true, or immaterially altered—Gibbon says—(Ch. 35)—“The feeble and dissolute
 “Valentinian, who had reached his 35th year, without attaining the age of reason or courage, undermined the foundations of his own throne, by the
 “murder of the patrician Ætius * * * drawing his
 “sword, the first sword he had ever drawn, he
 “plunged it in the breast of a general who had saved
 “his empire”—Gibbon next relates the ravishment of Lucina, with the circumstance of the ring, just as represented by Fletcher—Valentinian was not poisoned, but stabbed by two of Ætius’ followers—this is on the whole a good play—but the 5th act is flat—many passages are finely written—in the 1st scene, one of the pandars says, that he asked Lucina what she would do, if the Emperour should force her—

“She pointed to a Lucrece, that hung by,
 “And with an angry look, that from her eyes
 “Shot vestal fire against me, she departed.”

Lord Rochester’s alteration was not published till 1685—but was probably acted sooner, as the first Prologue contains an allusion to Blanket Fair, which was holden on the Thames in the great frost, that lasted from the beginning of Dec. to the 15th of Feb. 1683 O. S.

Act 1st consists of the original scenes between Æcius and Maximus—and Æcius and Valentinian—with a new one between Valentinian and Lucina.

Act 2d consists of 2 scenes from the original first

act—and one new one between Valentinian and his Pandars—the editor of the B. D. with good reason reprobates the last speech of this scene, but takes no notice of a similar one in the 5th act—they both allude in plain terms to a vice, which ought never to be mentioned on the stage.

Act 3d.—the scene between Maximus and Valentinian—and that between Maximus, Æcius and Pontius are not greatly altered from Fletcher—the original short scene, in which Lucina appears in her own house, is spun out to a tiresome length.

Act 4th.—Lucina comes to Court and is ravished—this is chiefly from Fletcher, but with additions and alterations—Maximus and Æcius enter to Lucina as in the original.

Act 5th is uncommonly long—Æcius' Soliloquy and the following short scene is Lord Rochester's—what follows to the death of Pontius is chiefly Fletcher's—the remainder of the play is his Lordship's—Valentinian is killed by the soldiers—Lord Rochester and Fletcher both make the characters Pagans, which is wrong—these plays should by all means be called Valentinian the 3d.

Lord Rochester plainly saw what parts of the original ought to be omitted, and has very properly ended his play with the death of Valentinian—but he has not been fortunate in his additions, his language being very inferiour to Fletcher's.

Nothing could be more a-propos than the revival of this Tragedy at this time; as no Court Chaplain ever carried the doctrine of Passive obedience and Non-resistance to greater lengths than Fletcher does in the Maid's Tragedy—the Loyal Subject—Rollo,

and this play—his father, who was Bishop of London, had probably instilled good principles into him at an early age—Lord Rochester has added some similar sentiments of his own.

Æcius says—

“ For when ’tis Cæsar does the injury
“ Sorrow is all the remedy I know.”

And again—“ Faith to Princes broke is Sacrilege,
“ An Injury to the Gods—
“ Judge him yourselves ye mighty Gods—
“ My duty’s my religion and howe’re
“ The great account may rise ’twixt him and you
“ Through all his crimes I see your Image on
“ him.”

The Emperour afterwards says to Æcius—

“ Did not my will, the world’s most sacred law,
“ Doom thee to die?
“ And darest thou in rebellion be alive?”

The Prologue intended for Mrs. Barry alludes to the complete triumph of the Court at this time—

“ Now would you have me rail, swell and look big
“ Like rampant Tory over couchant Whig”—

and speaking of Lord Rochester she says—

“ Some beauties here I see—
“ Though now demure have felt his powerful
“ charms,
“ And languish’d in the circle of his arms.”

The Epilogue was really spoken by Mrs. Barry

and turns entirely on the accident which had happened to Lucina—a thing which she says is nowhere to be seen but on the stage.

Constantine the Great. Crispus = Betterton: Constantine = Smith: Dalmatius = Griffin: Annibal = Goodman: Arius = Gillow: Lycinius = Wiltshire: Fausta = Mrs. Barry: Serena = Mrs. Cook:—this is a tolerably good Tragedy—Lee has deviated grossly from history, or to speak more correctly, almost every thing in the play is fiction, except that the principal characters are real persons—Constantine is represented as in love with Fausta, and contracted to her—Crispus, his son, not knowing this, marries her—Constantine threatens Crispus and Fausta with death; but at last and with great difficulty, he gets the better of his love, and resigns Fausta to his son—In reality Fausta was married to Constantine—the Emperour being jealous of his son's popularity, or, as Zosimus says, (book 2 chapter 29) suspecting Crispus of an improper intimacy with his mother in law, put him to death.

Gibbon remarks with a sneer—"The courtly bishop, (Eusebius) who has celebrated in an elaborate work the virtues and piety of Constantine, observes a prudent silence on this tragic event."

Eusebius, in the 11th chapter of the 1st book of his Life of Constantine, expressly says, that his purpose was, to pass over in silence the military and political actions of Constantine, as being known to all persons, and to relate merely such things as pertained to religion.

It is odd, that this important passage should not only have escaped the notice of Gibbon, but also of

Paley—the latter, in his *Evidences of Christianity* part 1st ch. 7th, says—“ Josephus, perhaps, did not know how to represent the business, and disposed of his difficulties by passing it over in silence—Eusebius wrote the life of Constantine, yet he omits entirely the most remarkable circumstance in that life, the death of his son Crispus ; *undoubtedly for the reason here given.*”

Lee in his *Tragedy* is very orthodox—he makes Arius as black as Newgate—what his real character was we do not exactly know, as Philostorgius is the only Arian historian who still exists ; and he, as Gibbon happily expresses it, “ has been strained through an orthodox sieve ”*—rarely does it chance to the best writers to say so much in such few words.

We have here a striking instance of the *accuracy* with which the *Biographia Dramatica* has been compiled—Langbaine says—“ the story of Crispus and Fausta is particularly related (*as I think*) in Ammianus Marcellinus ”—Both the Editors of the *B. D.* say—“ See particularly Ammianus Marcellinus, by whom the story of Crispus and Fausta is very circumstantially related ”—Ammianus Marcellinus wrote the life of Constantine, but the first 13 books of his history are lost, and the 14th book begins in the reign of Constantine’s son, Constantius—Langbaine’s mistake may be excused, but the temerity of the Editors of the *B. D.* in omitting Langbaine’s qualifying expression, as if they had ascertained the truth of his assertion is inexcusable.

The Epilogue was written by Dryden and spoken

* Abridged by Photius.

by Mrs. Cook—it is entirely political—it is composed with much ability, and equal acrimony, against the persons who were in opposition to the Court—the last two lines are very good, but must not be quoted—Lee in the Prologue seems to speak very feelingly—

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

He had before said in the Prologue to Theodosius—

“ On Poets only no kind Star e'er smil'd
 “ Curst Fate has damn'd 'em, ev'ry mother's
 “ child.”

Otway, by the motto which he adopts for the Orphan, makes a similar complaint of the little encouragement given to Genius.

Crown in the dedication of his Married Beau 1694 says—“ How many Kings and Queens have I had
 “ the honour to divertise? and how fruitless have
 “ been my labours?—a maker of fires at Court has
 “ made himself a better fortune”—Crown does not complain without reason—Charles the 2d should have provided for him ; for Paley in his Moral Philosophy determines, that the wages of prostitution ought to be paid.

On a pension granted to a French Writer by Louis 15th.

“ At reading this great Walpole shook his head ;
 “ How ! wit and genius help a man to bread !
 “ With better skill we pension and promote,
 “ None eat with us who cannot give a vote.”

(*Belsham.*)

Hath Literature been thy choice and thy occupation (says a certain author) and hast thou food and raiment? be contented, be thankful, be amazed at thy good fortune—Art thou dissatisfied and desirous of other things, go and make 12 votes at an Election—It shall do thee more service, than to make a Commentary on the 12 Minor Prophets. (*Jortin.*)

Atheist, or the 2d part of the Soldier's Fortune. Beaugard = Betterton : Beaugard's Father = Leigh : Courtine = Smith : Daredevil = Underhill : Theodoret = Wiltshire : Gratian = Perin : Porcia = Mrs. Barry : Lucretia = Mrs. Butler : Sylvia (Courtine's wife) = Mrs. Curren : Phillis = Mrs. Percival : this C. came out at D. G.—it is not a bad play, but very inferior to the Soldier's Fortune—Beaugard's Father an old Debauchee, Daredevil the Atheist, and Beaugard himself, are good characters—the rest of the play has not much to recommend it—Otway says in the Prologue—

“ 'Tis said Astrologers strange wonders find
 “ To come, in two great *Planets* lately join'd :
 “ From our two *Houses* joining, most will hold,
 “ Vast deluges of *Dulness* were foretold.”

The Epilogue is a cut on the City and the Whigs

—this was Otway's last play—he died in 1685 in great poverty—Dr. Johnson says—“ Otway had not much cultivated versification, nor much replenished his mind with general knowledge : his principal power was in moving the passions—but if the heart is interested, many other beauties may be wanting, yet not be missed.”

Sir Hercules Buffoon, or the Poetical Squire. This is a posthumous C. by Lacy—it was acted at D. G.—D'Urfey says in the Prologue—

“ Know that fam'd Lacy, ornament o' th' stage,
 “ That standard of true Comedy in our age,
 “ Wrote this new play :
 “ And if it takes not, all that we can say on't,
 “ Is, we have his fiddle, not his hands to play
 “ on't.”

The comic scenes of this play are mere dialogue and have not much to recommend them—Sir Hercules Buffoon is described in the D. P. as a lover of wit and lying—his son is bound prentice to a poet—they are not bad characters—the serious scenes are contemptible—a guardian engages a man to destroy his two nieces, who are great heiresses—he does this with a view to pass off his own daughters for his nieces—as this play is a Comedy, the poor girls are of course saved—Lacy's friends should have buried his fiddle with him.

Disappointment, or the Mother in Fashion. Alphonso = Betterton : Lorenzo (his friend) = Smith : Alberto = Wiltshire : Lesbino (his friend) = Carlisle : Rogero (an honest blunt soldier) = Leigh : Erminia (wife to Alphonso) = Mrs. Cook : Juliana (Alberto's

slighted mistress) = Mrs. Percival : Rogero's Concubine—supposed to be his wife = Mrs. Cory : Clara (Erminia's woman) = Mrs. Leigh : Angelline (daughter to Rogero) = Mrs. Knight :—Scene Florence—Alberto is styled in the D. P. a general undertaker that is an universal gallant—he wishes to debauch Erminia and Angelline—he has reason to think himself successful with both of them, but in reality he only experiences a Disappointment—Clara is bribed by Alberto, and in his interest—Erminia being chaste Clara is prevailed on by Juliana to bring Alberto into the room where she is—Alberto in the dark believes her to be Erminia—Alberto is assisted in his design on Angelline by her supposed Mother—Juliana takes Angelline's veil—and Alberto is a second time deceived—the love letter, which Alberto had written to Erminia, had fallen into her husband's hands—Alphonso becomes very jealous—Lorenzo had seen Alberto on his return from Alphonso's house—he taxes Erminia with incontinence—she convinces him of her innocence—and he convinces Alphonso—Alphonso makes Erminia write to Alberto—he comes to her in consequence of her letter—Alphonso overhears their conversation, and is again jealous—he attacks Alberto and wounds him—Juliana explains what she had done—Alberto repents of his wild courses, and is reconciled to Juliana—Lorenzo marries Angelline—this play was written by Southerne—the serious scenes are not bad—the comic ones are very good—Juliana's passing of herself on Alberto for Erminia and Angelline is taken from what Mariana does in Measure for Measure—a hint or two is likewise borrowed from Othello—there are two

lines in the Prologue and two in the Epilogue more than usually indecent—the Epilogue is a good one—but what is very odd, in the play it is attributed to the Hon. John Stafford; and yet it is printed in Dryden's poems; but without being appropriated to any particular play.

Faction Citizen, or the Melancholy Visioner. Timothy Turbulent = Underhill: Abednego Suck-Thumb (the Melancholy Visioner) = Leigh: Cringe (a balderdash poet) = Nokes: Furnish (nephew to Turbulent) = Jevon: Rabsheka Sly (a pretender to sanctity, but a private sinner) = Bowman: Fairlove = Williams: Friendly = Wiltshire: Dr. Quibus = Percival: Pollux (Turbulent's man—but in the interest of Lucia) = Richards: Hangby = Gillow: Sneak = Norris: Mrs. Turbulent = Mrs. Norris: Lucia (Turbulent's niece) = Lady Slingsby: Lady Medlar = Mrs. Currer: Mrs. Sly = Mrs. Osborn: Priscilla (daughter to Turbulent) = Mrs. Price:—this C. was written by an anonymous author—it was printed in 1685, but probably acted sooner, as it is said to have come out at the Duke's Theatre—in 1685 the Duke's Theatre became the Queen's Theatre—this play is somewhat deficient in plot and incident, but on the whole it is far from a bad one—Fairlove and Lucia are mutually in love—she is to forfeit her portion, if she should marry without Turbulent's consent, provided he should be alive and *compos mentis*—Turbulent is afraid of being taken into custody for having railed against the government—Lucia persuades him to pretend to be mad—he does so—but when he says that he only counterfeited madness, his friends insist that he is really mad, and send him to Bedlam—Tur-

bulent being declared *non compos*, Lucia obtains her portion from the persons in whose hands it had been deposited—Turbulent hates all sorts of government and governours, and is always railing at the times; but the play contains no allusion to the state of politics in 1685—the Fanatics are well ridiculed—Abednego Suck-Thumb is an excellent character—it is a short part, but Leigh no doubt made a great deal of it—when he is told that Turbulent has lost his reason he observes—“ Then is he purified—reason is the
 “ filth and scum of the carnal brain: it is the su
 “ and fume of hell; it is the froth of a corrupte
 “ mind, it is the carnal weapon of the wicked, learne
 “ men—it is that which causes the rulers of the eart
 “ to impose laws on us; it is that which causes th
 “ outward worship, and the congregating in ston
 “ churches—it is that which causes the schools an
 “ universities—it is the very root of all evil—if bro
 “ ther Turbulent has lost his reason, he is becom
 “ perfect ”—the scene in the last act, is in Bedlam—just before the conclusion a *noise* of fiddles is heard—Dryden in *Secret Love* twice mentions a *noise* of fiddles—the same phrase occurs in *many* of our old plays—they formerly expressed themselves with more accuracy than we do now.

Northern Lass. Sir Philip Luckless = Kynaston
 Sir Paul Squelch = Leigh: Tridewell (friend to Sir Philip) = Wiltshire: Widgine = Jevon: Capt. Anvil = Griffin: Bulfinch = Haines: Nonsense = Mounfort: Pate (Sir Philip's man) = Lisle: Howdee = Bright: Mrs. Fitchow = Mrs. Barry: Constance = Mrs. Butler: Constance Holdup = Mrs. Percival: Mrs. Trainwell (governess to Constance) = Mr. Cory:—in the early part of the play, Sir Philip

marries Mrs. Fitchow, a City Widow—the Northern Lass is Constance, the niece of Sir Paul—Sir Philip had seen her once, and been pleased with her, but, being at that time contracted to Mrs. Fitchow, he had thought no more of Constance—she had fallen desperately in love with him—the Northern Lass sends him a love letter signed Constance—Sir Philip, not knowing her name, supposes the letter to come from Constance Holdup, a woman of the town, with whom he had been intimate—he treats the letter accordingly—when he finds from whom it really came, he repents of his hasty marriage—in the 2d act, he and Mrs. Fitchow have a little difference—in the 3d act, he is told that she has fortified her chamber with bars and bolts, and that he is to have no entrance at night—this is just what he wished—at last they come to a complete quarrel—Sir Philip entertains hopes of a divorce, as it seems the Canon law allows a marriage to be set aside by the consent of both parties, provided the marriage has not been consummated—Mrs. Fitchow consents to the divorce—Constance falls into a fit of melancholy—she is placed under the care of Pate, who pretends to be a Doctor—Sir Philip runs away with her—in the last scene, Sir Paul tells Sir Philip that if he can find means to make Constance his lawful wife, he shall have her with half his estate—Mrs. Fitchow insists, that tho' Sir Philip and she are divorced, yet neither of them can marry again while they both live—Tridewell settles the matter by discovering that the marriage ceremony between Sir Philip and Mrs. Fitchow had been performed by Pate in the disguise of a Parson—Mrs. Fitchow agrees to marry Tridewell—Widgine, her

brother, had contracted himself to Constance Holdup, on the supposition that she was the Northern Lass—Holdup lets him off for £100—Widgine is a foolish fellow, who allows Capt. Anvile a maintenance as his governour—Anvile is a bully and a coward—Tridewell beats him with a rope's end, and insists that Anvile should keep the rope's end in his pocket, that he may always have an instrument at hand, in case Anvile should deserve another beating—Congreve in the Old Batchelor has borrowed the characters of Sir Joseph Wittol and Capt. Bluff from Widgine and Anvile—the Northern Lass is a very good C.—it was written by Brome—and printed in 1632—it had been acted at the Globe and Black Friars—a new edition was published in 1684, about which time it was doubtless revived—on the revival a new Prologue was written and spoken by Joe Haines—the Epilogue was spoken by Mrs. Butler—in each of them there are some good lines—but they must not be quoted.

Julius Cæsar was revived. Brutus = Betterton : Antony = Kynaston : Cassius = Smith : Julius Cæsar = Goodman : Caska = Griffin :—Casca was at this time stupidly spelt with a *k*—the mistake was continued in the playbills for many years—Octavius = Perin : Ligarius = Bowman : Decius Brutus = Williams : Metellus Cimber = Mountfort : Messala = Wiltshire : Titinius = Gillow : Trebonius = Saunders : Artemidorus = Percival : Cinna the Poet = Jevon : Plebeians = Underhill, Leigh, and Bright : Portia = Mrs. Cook : Calphurnia = Lady Slingsby :—the edition from which this cast is copied is without a date—Langbaine says that Julius Cæsar was re-printed in 1684, and that there is in Covent Garden Drol-

lery an excellent Prologue spoken at the revival of that play—this edition professes to be printed as acted at the T. R.—but it differs very little from the original play, except that the part of Marullus is given to Casca, and that of Cicero to Trebonius.

Island Queens—this T. by Banks was printed, but not acted—it is a poor play, particularly in point of language—the scene, in which Queen Mary takes leave of her attendants, is not bad—the story is better calculated for the historian than the poet—in such well known facts very little poetical license can be admitted, and Banks has thought proper to make the Queens have two personal interviews, tho' it is notorious that they never saw each other—Norfolk says—“Kings are like divinities on earth”—but even this sentiment could not save this T. from being prohibited—for what reason this prohibition took place it is not easy to conjecture—Banks very properly published his play in his own defence—it was brought out at D. L. March 6. 1704 as the Albion Queens.

The original Epilogue was written by Joe Haines, and intended to have been spoken by him—

“Who cou'd have ever thought to have seen me
 “Tack'd to the end of a deep Tragedy?
 “Yet I am forc'd to come; for say my masters,
 “Your Phiz will bring us off from all disasters.
 “So, nolens volens, Pricky must appear,
 “And - what am I to say, now I'm come here?”

—he adds, the players and poet will be ruined—

“Unless you're pleased to smile upon Count
 “Haines.”

He addresses the Boxes and Pit, and then says—

“ My middle-gallery friends will sure assist me,
 “ And for the upper-tier, they never mist me.”

CHARLES THE 2D.

His Majesty died Feb. 6th 1684 O. S.—there was some suspicion of his being poisoned, but no good grounds for thinking so—Rapin and Burnet both say that the Duke of York was never taxed with being concerned in his Brother's death—which is not correct—for in one of the songs of the Calf's head Club, he was directly accused of it—tho' no doubt unjustly—

“ Old Rowley did succeed his Dad,
 “ Such a King was never seen-a,
 “ He'd lie with any nasty drab,
 “ But seldom with his Queen-a.
 “ At last he died, we know not why,
 “ *But most think by his Brother.*”

The same thing is plainly hinted in the Abdicated Prince, and the Bloody Duke.

Charles the 2d is frequently ridiculed under the nick-name of Old Rowley, which was an ill favoured Stallion kept in the Meuse, that was remarkable for getting fine colts—Mrs. Holford, a young lady much admired by Charles, was sitting in her apartment

and singing a satirical ballad upon "Old Rowley the King," when he knocked at the door—upon her asking who was there? he with his usual good humour replied "Old Rowley himself, Madam." (*Granger.*)

Charles the 2d was gay and affable—free from haughtiness and insolence—the praise of politeness has never been denied him—and he had in an eminent degree that facility of temper, which, as it contributes greatly to the happiness of those around us, is, in itself, not only an engaging, but an estimable quality—(*C. Fox*)—even his indolent amusement of playing with his dogs, and feeding his ducks in St. James' Park, made the common people adore him, and consequently overlook in him, what in a prince of a different temper, they might have been out of humour at—(*Cibber*)—it appears from a passage in Sir Hercules Buffoon (p. 34.) that the king had also some fine cranes in the park.

Charles the 2d was a good friend to the stage—both the Theatres were so much the delight and concern of the Court, that their particular differences, pretensions, or complaints, were generally ended by the King's or Duke's personal decision or command—(*Cibber*)—the King is said to have suggested subjects and furnished hints to several dramatic writers—Langbaine speaks highly of his judgment in theatricals—and in Comedy one feels no inclination to dispute this—but never did so vile a taste prevail with respect to Tragedy as in his time—Shakspeare was by no means a favourite—it is not quite clear when this neglect of Shakspeare began—Dryden in his Essay of Dramatick Poesie says, "However

“ others are *now* generally prefer'd before him, yet
 “ the age wherein he lived, which had Contempora-
 “ ries with him Fletcher and Jonson, never equalled
 “ them in their esteem: and in Charles the 1st's
 “ Court, when Ben's reputation was at the highest,
 “ Sir John Suckling, and with him the greater part of
 “ the Courtiers, set our Shakspeare far above him”
 —On the other hand in the Prologue to the Sisters,
 which was probably acted in 1640, tho' not printed
 till 1652, Shirley complains—

“ You see
 “ What audience we have, *what company*
 “ *To Shakspeare comes?* whose mirth did once
 “ beguile
 “ Dull hours, and buskin'd made even sorrow
 “ smile,
 “ So lovely were the wounds, that men would
 “ say
 “ They could endure the bleeding a whole day:
 “ *He has but few friends lately.*”

See the Prologue to Shirley's Love Tricks in 1667.

“ In our old plays the humour love and passion,
 “ Like doublet hose and cloak, are out of fashion;
 “ That which the world called wit in Shakspeare's
 “ age,
 “ Is laugh'd at, as improper for our Stage.”
(Malone.)

In a Satire 1680 it is said—

“ At every shop while Shakspeare's lofty stile
 “ Neglected lies, to mice and worms a spoil,

tion he was more likely to excel others in rhyme than without it, very readily adopted his master's preference. He therefore made rhyming Tragedies, till, by the prevalence of manifest propriety, he seemed to have grown ashamed of making them any longer. (*Dr. Johnson.*)

Nor was Rhyme the only, or chief, fault of the Tragedies of this time—Love, Honour, and Valour were carried to a ridiculous height; nature and common sense seemed in a manner banished from the stage—Lee and Dryden gradually corrected themselves, and their latter plays have less rant, bombast, and nonsense than their former ones—Dryden in the preface to the Spanish Friar says, that some of his verses cry vengeance on him for their extravagance, but that he knew they were bad enough to please even when he wrote them—Dr. Johnson observes, “There is reason to suspect, that he pleased himself as well as his audience, and that these bursts of extravagance, which he calls the Dalilahs of the Theatre, like the harlots of other men, had his love, tho’ not his approbation.”

With the exception of the Villain, Abdelazer, and some very few more plays, All for Love in 1678 and the Orphan in 1680 were the first rational Tragedies written since the Restoration—even the Rival Queens has many passages in it, which, if they were not omitted, would certainly be hissed in the present times.

The Comedies of this period were vastly superior to the Tragedies—and Sheridan might well say—

“ In those gay days of *wickedness* and *wit*
 “ When Villiers criticiz'd what Dryden writ”—

But even in the Comedies, the serious parts were sometimes very dull, and they were frequently written in rhyme, or blank verse—nor was this practice totally laid aside even in Cibber's time—Lady Easy in the *Careless Husband*, when she finds Sir Charles and Edging asleep, thinks to make what she has to say more impressive, by delivering her sentiments in blank verse.

Crown tells us (no doubt from the King himself) that the greatest pleasure Charles the 2d had from the Stage was in Comedy.

Andrew Marvell wrote a Historical Poem, in which he says of Charles the 2d—

“ Of a tall stature, and of sable hue ;
 “ Much like the son of Kish, that lofty Jew ;
 “ Twelve years compleat he suffer'd in exile,
 “ And kept his Father's Asses all the while.*
 “ At length, by wonderful impulse of fate,
 “ The people call him home to help the state ;
 “ And what is more, they send him money too,
 “ And cloath him all, from head to foot, anew.†

* Or rather—his father's Asses kept him.

† Pepys on the 16th of May 1660 was on board of a ship off the Hague, with his patron Admiral Montague who had gone over to the King's party—he says—“ This afternoon Pickering told me in what a sad, poor condition for clothes and money the King was, and all his attendants, when he came to him first, their clothes not being worth forty shillings the best of them. And how overjoyed the King was when Sir J. Greenville

“ Nor did he such small favours then disdain,
 “ Who in his thirtieth year began his reign.
 “ In a slash’d doublet then he came ashore,
 “ And dub’d poor Palmer’s wife his royal whore.
 “ Bishops, and Deans, Peers, Pimps, and Knights
 “ he made ;
 “ Things highly fitting for a Monarch’s trade !
 “ With Women, wine, and viands of delight,
 “ His jolly vassals feast him day and night.”

Marvel has another poem called “ A Dialogue between two Horses, 1674.”

As the equestrian statue at Charing Cross was erected in honour of Charles the 1st, so it seems a marble statue had been erected at Wool-Church in honour of Charles the 2d—Marvel supposes the two horses to meet at night—the marble horse at Wool Church begins thus—

“ It would make a stone speak”—

Charing.

“ My brass is provoked as much as thy stone,
 “ To see Church and State bow down to a whore,
 “ And the king’s chief minister holding the door.

Wool-Church.

“ To see Dei Gratia writ on the throne,
 “ And the king’s wicked life say, God there is
 “ none.

Charing.

“ That he should be stil’d Defender of the Faith,
 “ Who believes not a word what the word of God
 “ saith.

“ brought him some money ; so joyful, that he called the Princess
 “ Royal and Duke of York to look upon it as it lay in the port-
 “ manteau before it was taken out.”

Wool-Church.

“ That a king should consume three kingdoms’
 “ estates,

“ And yet all the court be as poor as church rats.

* * * * *

“ If the bastards you add,

“ What a number of rascally Lords have been made.

Charing.

“ But thanks to the whores who made the king
 “ dogged,

“ For giving no more the rogues are prorogued.

Wool-Church.

“ That the king should send for another French
 “ whore,

“ When one already had made him so poor.

Charing.

“ The Misses take place, each advanc’d to be
 “ Dutchess,

“ With pomp great as queens in their coach and
 “ six horses :

“ Their bastards made Dukes, Earls, Viscounts,
 “ and Lords,

“ And all the high titles that honour affords.

Wool-Church.

“ While these brats and their mothers do live in
 “ such plenty,

“ The nation’s empoverish’d, and the Chequer
 “ quite empty :

“ And tho’ war was pretended, when the money
 “ was lent,

“ More on whores, than in ships, or in war, hath
 “ been spent.

* * * * *

“ Where is thy king gone ?

Charing.

“ To see Bishop Laud.

Wool-Church.

“ To cuckold a scrivener, mine’s in masquerade ;
 “ For on such occasions he oft steals away,
 “ And returns to remount me about break of day ;
 “ In very dark nights sometimes you may find him,
 “ With a harlot got up on the crupper behind him.

Charing.

“ Pause brother awhile, and calmly consider
 “ What thou hast to say against my royal rider.

Wool-Church.

“ Thy priest-ridden king turn’d desperate fighter
 “ For the Surplice, Lawn-sleeves, the Cross, and
 “ the Mitre.

Charing.

“ Thy king will ne’er fight except for his *Queans*.

Wool-Church.

“ He that dys for ceremonies, dys like a fool.

Charing.

“ The king on thy back is a lamentable tool.

Wool-Church.

“ The Goat and the Lyon I equally hate,
 “ And freemen alike value life and estate :
 “ Tho’ the Father and Son be different rods,
 “ Between the two scourges we find little odds ;
 “ Both infamous stand in three kingdoms’ votes
 “ This for picking our pockets, that for cutting our
 “ throats.

Charing.

“ More tolerable are the Lyon king’s slaughters,
 “ Than the Goat making whores of our wives and
 “ our daughters.

“ The debauched and cruel, since they equally gall
 “ us,

“ I had rather bear Nero than Sardanapalus.

Wool-Church.

“ One of the two tyrants must still be our case,
 “ Under all who shall reign of the false Stuart race.
 “ De Wit and Cromwell had each a brave soul,
 “ I freely declare it, I am for old Noll ;
 “ Though his government did a tyrant resemble,
 “ He made England great, and his enemies tremble.

* * * * *

“ But what's thy opinion of James Duke of York?

Charing.

“ The same that the frogs had of Jupiter's stork.
 “ With the Turk in his head, and the Pope in his
 “ heart,
 “ Father Patrick's disciples will make England
 “ smart.

“ If e'er he be king, I know Britain's doom,
 “ We must all to a stake, or be converts to Rome.
 “ Ah ! Tudor, ah ! Tudor, of Stuarts enough ;
 “ None ever reign'd like old Bess in the ruff.

Wool-Church.

“ But can'st thou devise when things will be
 “ mended ?

Charing.

“ When the reign of the line of the Stuarts is
 “ ended.”

On May 29th 1784 Porson, who was afterwards Greek Professor at Cambridge, but at that time Bachelor Fellow of Trinity College, was desired to make

the usual Latin Oration, in the Hall, about the Restoration—this, as he could not very well refuse, he consented to do—he drew a very black picture of Charles the 2d, and concluded with—

“*His saltem accumullem donis*”—from Virgil—meaning his hearers to supply in their own minds the remainder of the verse ——

————— “*et fungar inani*
“*Munere.*”

He was to get nothing by what he had been doing.

T. R. 1685.

Albion and Albanus was brought out at D. G., and with an extraordinary expense—it was meant by Dryden as a Satire on the Whigs and Republicans, and as a Panegyrick on Charles the 2d and his Brother, who are represented under the characters of Albion and Albanus—Augusta, or the City of London, is discovered in a dejected posture, with an *old useless Charter &c.*, so as to show her sorrow and penitence for her offences——this Opera is in 3 acts.

Act 1st represents the Restoration of Charles the 2d—Augusta and Thamesis repent of their disloyalty

—Archon (General Monck) tells Augusta, that he is come from the Caledonian shore to save her and to restore Albion—“Juno appears in a machine drawn
 “ by Peacocks; while a symphony is playing, it moves
 “ gently forward, and as it descends, it opens and
 “ discovers the Tail of the Peacock, which is so large,
 “ that it almost fills the opening of the stage between
 “ scene and scene”—after which “the 4 Triumphant
 “ Arches erected at his Majesty’s Coronation are seen
 “ —Albion appears, Albanus by his side, preceded
 “ by Archon, followed by a Train ” &c.

Act 2d begins with a scene in Hell as described by the poets—Pluto appears with the Furies &c.—the scene changes to the banks of the Thames—Dryden here brings us, *per saltum*, to the latter end of Charles the second’s reign—Albion and Albanus enter—Albion says—

“ Then Zeal and Commonwealth infest
 “ My land again ;
 “ The fumes of madness that possess
 “ The people’s giddy brain,
 “ Once more disturb the nation’s rest,
 “ And dye rebellion in a deeper stain.”

Mercury advises Albion to preserve Albanus by letting him go into banishment—

Albion. “ Shall I, t’ assuage
 “ Their brutal rage,
 “ The regal stem destroy ?

Albanus. “ Oh Albion ! hear the Gods and me !
 “ Well am I lost in saving thee.

Albion. “ Since then the Gods and Thou wilt have
 “ it so ;
 “ Go, guiltless victim of a guilty state ” &c.

Apollo, Neptune &c. finish the act.

Act 3d begins with a view of Dover from the sea—Albanus returns in triumph—Apollo tells Albion that he must change his seat, as he is adopted in heaven—Albion mounts a machine which moves upward slowly—Apollo says——

“ The Just, August, and peaceful shade
 “ Shall shine in heav’n with beams display’d,
 “ While great Albanus is on earth obey’d.”

At the conclusion, “ a Pedestal rises, on the front
 “ of which is drawn a Man with a long, lean, pale
 “ face, with Fiend’s wings and Snakes twisted round
 “ his body: he is encompassed by several Phanatical
 “ Rebellious Heads, who suck poison from him, which
 “ runs out of a *Tap* in his side ”—this Langbaine says was meant for Lord Shaftesbury and his adherents—his Lordship in his journey to Breda previous to the Restoration, had been overturned, and received a contusion in his side, that occasioned some years afterwards an abscess, which was opened or *tapped*—with allusion to this circumstance, and his being supposed to have had thoughts of attaining the crown of Poland, in the lampoons of the time he is sometimes called *Tapsky*. (Malone.)

Dr. Johnson in the Prologue to the Word of the Wise, after Kelly’s death says—

“ For English vengeance wars not with the dead.”

Dryden however made no scruple of bringing Lord Shaftesbury on the stage after his death ; yet when he had a fair opportunity of speaking his sentiments, he declines doing it, and says in the Vindication of the Duke of Guise 1683—" I have no quarrel to his " memory ; let it sleep : he is now before another " judge."

Tate in the Prologue to Cuckold's Haven says—

" But now the Monster has her final rout
" The very dregs of treason's *tap* are out."

This was doubtless meant of Lord Shaftesbury, whom he had just before called the old serpent of associations.

It so happened, that between the writing and the performance of this piece, that Charles the 2d slipt his wind—this apparently untoward accident Dryden has most dexterously turned to his advantage, by adding to his original design the Apotheosis of Albion, that is, his late Royal Master ; who may reasonably be supposed to have *descended* into heaven, as Juvenal says of Claudius.

Downes says—" This play was performed on a " very unlucky day, being the day the Duke of Mon- " mouth landed in the West—the nation being in " great consternation, it was performed but six times, " which not answering half the charge they were at, " involved the Company very much in debt"—Malone thinks that the first performance of Albion and Albanus was on the 3d or 6th of June, and the last on the 13th—the Duke landed on the 11th, but his landing was not known in London till the 13th.

Dryden in the Epilogue says of James the 2d—

“ His subjects know him now and trust him more,
 “ Than all their Kings and all their laws before.
 “ What safety could their public acts afford?
 “ Those he can break; but cannot break his
 “ word.”

James the 2d, immediately after his Proclamation, made a speech to the Privy Council, in which he promised to maintain the government in Church and State, as it was established by law—this speech was soon published; it was magnified as a greater security than any that laws could give—the common phrase was “ We have now the word of a King, and “ a word never yet broken ”—the Pulpits were full of the King’s declaration, (*Burnet*) and it was re-echoed by Dryden from the Stage.

Francis the 1st of France said “ On the word of “ a King ” to one of his Courtiers, who did not seem to believe him—he then said “ On the word of a Gentleman ”—which satisfied him—Catharine of Medicis asked a Huguenot Deputy, if a King’s word was not sufficient security?—“ No,” said he, “ by St. Bartholemew.”— (*Probably Belsham.*)

Sir Courtly Nice, or It cannot be. Sir Courtly = Mountford : Crack = Leigh : Hothead = Underhill : Testimony = Gillow : Lord Bellguard = Kynaston : Surly = Griffin : Leonora = Mrs. Barry :—Downes does not tell us who acted the other characters—the Prologue compliments the late and the present King—

“ What nation upon earth besides our own,
 “ But by a loss like ours had been undone?
 “ Ten ages scarce such Royal Worths display,
 “ As England lost, and found in one strange day.”

Crown tells us in the dedication, that this C. was written by the command of Charles the 2d of ever blessed and beloved memory—the King gave Crown a Spanish play called “It cannot be”—this Spanish play had been adapted to the English stage, and acted at L. I. F. in 1668, as Tarugo’s Wiles—Crown has however vastly improved the original piece by adding to it the characters of Sir Courtly Nice—Hothead—Testimony—and Surly—his play is a very good one; and, as he tells us in his preface to Caligula, was as fortunate a Comedy as had been written in that age—both Downes and Cibber speak in the highest terms of Mountford’s acting in Sir Courtly—the characters of Hothead and Testimony—a hot Cavalier and a Fanatic—are still very entertaining, and must have been exquisitely so in 1685—Testimony in the 1st act says—“Suppose I see not many vices, morality “is not the thing; the Heathens had morality, and “forsooth would you have your Coachman or your “Footman to be no better men than Seneca?”—in the 4th act, Testimony is asked what o’clock it is?—“Truly I do believe it is about 4, I cannot say it “positively, for I wou’d not tell a lie for the whole “world.”

There are half a dozen good lines in the Epilogue, but they must not be quoted; they allude to a house of ill fame kept by a Jew close to the theatre—the song of Stop Thief is taken from Moliere’s *Romantick Ladies*.

Duke and no Duke. Trappolin = Leigh : Lavinio = Wiltshire : Brunetto = Carlile : Alberto = Williams : Barberino = Gillow : Mago = Percival : Flametta = Mrs. Twyford : Isabella = Mrs. Currer : Prudentia =

Mrs. Percival :—this Farce in 3 acts was written by Tate—it was printed in 1685, but probably acted sooner—it is said to have diverted the King—the design of it is absurd—but as a broad Farce, it is certainly laughable—Trappolin's judicial decisions are good—the serious part of the plot seems to be taken from and the title suggested by, King and no King—Scene Florence.

Langbaine, in speaking of Trappolin supposed a Prince, says—“The design of this play was borrowed “ from one which Sir Aston Cokain saw twice acted “ at Venice—it was revived on our stage since the “ King's return, with a new Prologue by Duffet— “ it has since been altered by Tate.”

Cuckold's Haven, or an Alderman no Conjuror. Alderman Touchstone intended for Nokes, but acted by Percival : Quicksilver = Jevon : Sir Petronell Flash = Williams : Security = Leigh : Bramble = Haines : Golding = Baker : Capt. Seagull = Gillow : Girtred = Mrs. Percival : Mrs. Touchstone = Mrs. Cory : Mildred = Mrs. Twiford : Winifred (Security's wife) = Mrs. Price :—this Farce in 3 acts was brought out at D. G.—it was written by Tate—it is only a bad alteration of Eastward Hoe—Touchstone's character in the last scene is altered much for the worse—the 2d scene in the 1st act, and Security's pretending to be bewitched in the 3d act, are taken from the Devil's an Ass—Cuckold's Haven is not a fictitious name—the place is twice mentioned in the Mistaken Husband—it retained the same name in 1787, and perhaps retains it still.

Tate in the Prologue is so mean as to insult the Duke of Monmouth.

“ Our Trincalo and Trapp’lin were undone
 “ When Lyme’s more Farcy Monarchy begun.”

The Duke landed at Lyme.

Eastward Hoe was written by Chapman, Jonson, and Marston—it was printed in 1605, and reprinted by Dodsley in 1744—Touchstone, a goldsmith in the city, has two apprentices, Quicksilver and Golding—the former is dissolute in his conduct, the latter is sober—Touchstone’s elder daughter, Girtred, marries Sir Petronel Flash—his younger daughter, Mildred, marries Golding—Sir Petronel persuades his wife to put her name to the sale of an estate which her grandmother had left her—he gets the money from Security, and means to set off for Virginia, without his wife—Sir Petronel and Quicksilver are overset in a boat on the Thames, and nearly drowned—Golding is appointed deputy to the Alderman of the ward—Sir Petronel and Quicksilver are brought before him—Touchstone charges Quicksilver with having embezzled £500 of his money, and Sir Petronel with having cheated his daughter—they are committed to prison—Quicksilver becomes sincerely penitent—Girtred, who is proud and affected, is deservedly punished for her insolence to her father and sister—but at the conclusion Touchstone forgives her and Sir Petronel—in the 3d act Sir Petronel and his friends are assembled at a tavern—Quicksilver brings Security’s wife disguised—Security believes her to be Bramble’s wife—on returning home and not finding his wife, he pursues her in a boat—he also is overset, and landed at Cuckold’s Haven—in the last scene Touchstone wishes the jailor to lend Quicksilver some better

clothes than those he has on—but Quicksilver protests he will walk home in those he has, as an example to the children of Cheapside—Tate injudiciously omits all that Quicksilver says in this scene, and leaves his repentance doubtful—Eastward Hoe is a good C.—it was revived at D. L. Oct. 29 1751—and altered to Old City Manners Nov. 9 1775.

In Eastward Hoe, a Butcher's Apprentice enters with a pair of ox-horns, which he sets up, in a famous tree, in honour of St. Luke, who seems to have been considered as the Patron of Cuckolds—in Northern Hoe, one of the characters says—"like the tree in Cuckold's Haven in a great snow"—in the Parson's Wedding, the Parson says—"to a man that has read Seneca, a Cuckold ought to be no grief; especially in this parish, where I see such droves of St. Luke's cloathing"—in the 2d part of Henry the 4th, Falstaff says "he hath the horn of abundance, and the lightness of his wife shines through it" &c.—on this passage Dr. Warburton has a note, which is very far from doing him credit—"This joke seems evidently borrowed from that of Plautus—*Quo ambulat tu, qui Vulcanum in cornu conclusum geris?*"—we need not doubt that a joke was here intended by Plautus; for the term of horns for cuckoldom is very ancient, as appears by Artemidorus, who says—"his wife will cuckold him, and, according to the Proverb, give him horns"—Dr. Warburton is the first, and probably the only person, who ever thought that Plautus intended a joke about horns—the Variorum Edition of Plautus supposes Mercury to say to Sosia simply—"You who carry a light in a horn

“lanthorn”—Artemidorus lived in the time of the Emperour Adrian.

Commonwealth of Women. Capt. Marine = Williams : Du Pier (his Lieutenant) = Griffin : Franvil = Jevon : Frugal = Leigh : Hazard = Haines : Boldsprite (the Ship’s master) = Percival : Surgeon of the Ship = Sanders : Don Sebastian = Gillow : Nicusa (his son) = Bowman : La Mure (a French Pirate) = Norris : Bourcher (his friend) = Harris : Roselia = Mrs. Cory : Clarinda = Lady Slingsby : Aminta = Mrs. Cook—Amazonians—Menalippe = Mrs. Twiford : Julietta = Mrs. Percival : Hippolita = Mrs. Price : Ariadne = Mrs. Osborn : Aglaura = Mrs. Knight : Clita = Miss Nanny :—this play is only an alteration of the *Sea Voyage*—it was licensed Sep. 11 1685—the restriction on the press seems to have been renewed.

The *Sea Voyage* was written by Fletcher—the scene lies in an Island—one part of which is a mere desert—the other part is fruitful—the two parts are separated by a deep and dangerous river—several years before the play begins, the Portugueze had been so molested in one of their settlements by some French Pirates, that they had embarked themselves and their wealth in two ships—the ships were separated in a storm—the one which conveyed Sebastian, his nephew Nicusa &c. was carried to the desert part of the Island—the crew mutinied—fought for Sebastian’s treasures—and were all killed—Sebastian and Nicusa survived :—the other ship, which conveyed Rosellia, the wife of Sebastian, and the other women, was driven to the pleasant part of the Island—the men, who had navigated it, died—the women, remem-

bering what they had suffered from the French, took a solemn oath never to admit the society of men—Rosellia became their governess—the two principal French Pirates were the fathers of Raymond and Albert—they had quarrelled and killed one another—Albert had forced away the sister of Raymond, Aminta—but had treated her with kindness and respect—the play begins aboard Albert's ship—there is a violent storm—the ship gets to the desert part of the Island—Albert—Tibalt du Pont his friend—Lamure an usurious merchant—Franville a gallant—Morillat a shallow-brained gentleman—the Master of the ship—Aminta &c.—land—they find Sebastian and Nicusa nearly starved—Sebastian and Nicusa entreat to be conveyed away—they show the French their gold and jewels—some of the French quarrel for the spoil—in the mean time Sebastian and Nicusa make off with the ship—the French become nearly starved—Albert swims the river to get provisions for Aminta—the Amazons find him exhausted and lying on the ground—Clarinda, the daughter of Rosellia, falls in love with Albert—Albert says Aminta is his sister—Lamure, Franville, Morillat and the Surgeon of the ship are on the point of killing Aminta with a view to eat her—Tibalt and the Master rescue her—Albert returns with provisions—Rosellia agrees to save the lives of the French—they show her the jewels which they had found on the Island—she and the other women recollect them to have been their own—they conclude the French to be the Pirates who had robbed and killed Sebastian—they take the French prisoners, and convey them over the river—Raymond had met Sebastian and Nicusa at sea, and had taken them on

board his ship—he returns with them to the desert part of the Island—but not being able to find either the men or the treasures, which they had spoken of, he considers them as impostors and leaves them with some provisions—Raymond lands in the pleasant part of the Island and is taken prisoner by the Amazons—Raymond and Albert are reconciled—Crocale having discovered from their conversation, that Sebastian and Nicusa were in the other part of the Island, goes for them—in the mean time Rosellia resolves to sacrifice her prisoners to the manes of her husband—Crocale enters with Sebastian and Nicusa—and all ends happily—Albert is united to Aminta—and Sebastian gives Clarinda to Raymond—the plot is romantic—in other respects the play is a very good one—Tibalt du Pont, a merry gentleman, is the best character.

D'Urfey has materially altered Fletcher's play—he represents Aminta as the daughter of Roselia—as taken from her in her infancy by La Mure, the French Pirate—and bred up by him—D'Urfey omits the character of Raymond, and foolishly substitutes La Mure for him in the 4th act—Hazard is in some measure a new character in the room of Morillat—the names of Albert—du Pont—and Lamure, the Usurer, are changed to Marine—Du Pier and Frugal—the Amazonians are represented not as the companions of Roselia when she landed on the Island, but as warlike women whom she found there—the 1st act is new—the scene lies in Covent Garden—Marine and Aminta are mutually in love—he carries her off—Franvil, Frugal, and Hazard, embark on board Marine's ship, being determined to ramble for

3 years, in order to get rid of their wives—the last 4 acts are taken from Fletcher, but with additions, omissions, and many changes in the dialogue—La Mure speaks broken English—D’Urfey had not the sense to see that for a Frenchman to speak bad English, and the Portuguese good, in the same play, was an egregious absurdity—on the whole D’Urfey’s alteration is considerably for the worse, but still the Commonwealth of Women is a good play—the original name was afterwards restored—the Prologue was spoken by Haines with a Western Scythe in his hand—

“ From the West, as champion in defence of
 “ wit
 “ I come, to mow you critics of the Pit,
 “ Who think we’ve not improv’d what Fletcher
 “ writ.
 “ This godly weapon first invented was
 “ By Whigs, to cut down Monarchy like grass ;
 “ But I know better how to use these tools,
 “ And have reserv’d my scythe to mow down
 “ fools.”

—Haines afterwards mentions the Western war as ended—the Duke of Monmouth landed in the West on the 11th of June, and was taken prisoner on the 8th of July—D’Urfey in the dedication says—“ We
 “ cannot now doubt but that Almighty Providence
 “ has pronounced a long and happy reign to our
 “ great and glorious master.”

Rollo, Duke of Normandy—a new edition of this play was licensed for printing on Nov. 27 1685—it has sometimes been acted and printed as the Bloody

Brother—Rollo and Otto (brothers and joint-heirs to the Dukedom) = Kynaston and Williams : Aubrey (their kinsman) = Gillow : Gisbert (their Chancellor) = Saunders : Baldwin (their Tutor) = Cartwright : Latoreh (a villain of Rollo's party) = Griffin : Hamond = Perin : Cook and other servants = Underhill &c. : Edith (daughter to Baldwin) = Mrs. Cooke : Sophia (the old Duchess) = Mrs. Corey : Matilda (her daughter) = Mrs. Percival :—this is on the whole a good T. —Langbaine says—“ notwithstanding Rymer's criticisms on it, it has still the good fortune to please—“ it being frequently acted at D. G.”——a deadly feud subsists between Rollo and Otto—their mother uses her utmost endeavours to reconcile them, but in the 3d act Rollo kills Otto—Gisbert and Baldwin are ordered by Rollo to vindicate his conduct in an oration to the people—they refuse, and are sentenced to immediate execution—in the 4th act Allan is put to death for having buried Gisbert—this seems borrowed from the *Antigone* of Sophocles—in the 5th act, Edith admits Rollo to visit her, with an intent to revenge herself on him for her father's death—Rollo however is killed by Hamond—in the character of Aubrey, Fletcher has exemplified the doctrine of passive obedience and non-resistance—Aubrey is an honest man, yet when he finds Otto murdered, he is so loyal as to say—

“ all that rests
 “ Is, to conform our wills to suffer freely
 “ What with our murmurs we can never master.
 “ Ladies, be pleas'd with what Heav'ns pleasure
 “ suffers.”

And in the last scene he condemns Edith to a cloyster for her share in Rollo's death—Dryden, in his Essay of Dramatick Poesie, says that Fletcher has represented the story of Bassianus and Geta in Herodian under the name of Rollo—it is however more probable that Fletcher has borrowed his plot from the story of Eteocles and Polynices—he evidently had his eye on the Phœnissæ of Euripides, or the Thebais of Statius, when he wrote the first part of this Tragedy—in either case it is difficult to conceive why Fletcher should have transferred the scene to Normandy, as in the old history of that country called Hypodeigma Neustriæ, there is no mention of the murder of Otto by Rollo.

Rollo in the 1st scene of the 2d act says—

“ And all the vows my weakness made, like this,
 “ Like this poor heartless rush, I rend a-pieces.”

When the actor spoke these lines originally, he doubtless took up one of the rushes with which the stage was formerly strewed—Wittipol, in the Devil is an Ass, no doubt did the same, when he says—
 “ I'll not give this rush”——in the Fair Favourite, a Lady enters, *sits on the rushes*, and takes out a book to read—in the Martyr'd Soldier, Eugenius says—
 “ before my blood shall wash these rushes”—he is in the King's bedchamber—in the Dutchess of Malfy, the Cardinal says—“ he gave me these large wounds, “ as we were struggling here in the rushes”—the scene lies in the Palace.

Unhappy Favourite—the King and Queen were crowned April 23 1685.—Mrs. Barry is said to have acted Queen Elizabeth in the Coronation robes of

James the second's Queen, who had before made her a present of her wedding suit—Mrs. Barry's performance gave the audience a strong idea of Queen Elizabeth. (*Curt.*)

Lady Slingsby seems not to have acted after this season—little is recorded of her, but she acted several principal characters—most of them however in obscure plays.

Dame Mary Slingsby, widow, from St. James' Parish, was buried at Pancras, March 1 1693-4.

Her characters—selection only.

D. G. 1675. As Mrs. Lee—*Nigrello in Love and Revenge.

1676. *Queen in Don Carlos—*Roxalana in Ibrahim—*Madam Fickle—*Corisca in Pastor Fido.

1677. *Berenice in Titus and Berenice—*Circe—*Queen Mother in Abdelazer.

1679. *Eurydice in Ædipus—*Cressida—*Laura Lucretia in Feigned Courtezans.

1680. *Bellamira in Cæsar Borgia.

1681. As Lady Slingsby—*Queen Margaret in Crowne's Henry the 6th—*Regan in Tate's Lear.

T. R. 1682. *Queen Mother in Duke of Guise.

1684. Calphurnia.

1685. *Clarinda in Commonwealth of Women.

* *Originally.*

T. R. 1686.

Devil of a Wife, or a Comical Transformation.
 Jobson = Jevon : Sir Richard Lovemore = Griffin :
 Rowland and Longmore (his friends) = Bowman and
 Perin : Noddy (a Fanatick Parson and Chaplain to
 Lady Lovemore) = Powell : Lady Lovemore's Father
 = Norris : Doctor (a Magician) = Freeman : Butler
 and other servants = Saunders &c : Nell = Mrs. Per-
 cival : Lady Lovemore = Mrs. Cook : Jane = Mrs.
 Price : Lettice = Mrs. Twyford :—this Farce in 3
 acts was written by Jevon, and brought out at D. G.
 —it seems to have been very popular—in 1735 an
 8th edition of it was published—it still continues on
 the stage as “the Devil to Pay,” which is in a great
 degree taken from it—but the characters of Noddy
 &c, and a considerable part of the dialogue, are
 omitted—D'Urfey in the dedication of the *Banditti*
 observes—“Jobson's wife is now a much better cha-
 racter than *Sempronia* or *Abigail*”—Jevon in the
 Prologue says—

“*Union* and *Catcalls* have quite spoil'd the
 “stage.”

He adds—“My name's Mr. Jevon I'm known far
 “and near.”

Dr. Faustus—this Farce in 3 acts, by Mountfort,
 was not published till 1697, but as it was acted at the
 Queen's Theatre in D. G., it must have come out
 between 1684, and 1688 when Jevon died—Jevon
 and Leigh acted *Harlequin* and *Scaramouch*—Scara-

mouch says—"My ears are as deaf to good counsel, " as French Dragoons are to mercy"—this speech makes it highly probable that Dr. Faustus was written not long after the revocation of the Edict of Nantes in Oct. 1685—Mountfort has borrowed two thirds of his piece from Marlowe's Dr. Faustus.

The Tragical History of the Life and Death of Dr. Faustus was printed in 1604—a 5th edition was published in 1663—Faustus sells his soul and body to Lucifer, the regent of the Devils—he cuts his arm and writes the contract in his blood—Mephostophilis, an inferiour devil, promises in return to be at the command of Faustus for 24 years—Mephostophilis conveys Faustus to Rome—the Pope enters with Bruno, the Antipope, led in chains—Faustus sets Bruno at liberty—the Pope entertains the King of Hungary &c at a banquet—Mephostophilis makes Faustus invisible—Faustus snatches away the meat and drink from the Pope—the scene changes to Germany—Faustus, at the Emperour's desire, raises the shade of Alexander the Great—he plays several comic tricks—he sells a horse to a horse-courser, cautioning him particularly not to ride him into the water—the horse-courser purposely rides the horse into the water, and the horse becomes a bottle of hay—the horse-courser in return pulls off one of Faustus' legs—Faustus recovers his leg—a Carter relates that Faustus bargained with him for three farthings to have as much hay as he could eat—and that Faustus ate up the whole load—the horse-courser, carter &c abuse Faustus—he charms them all dumb—Mephostophilis re-animates Helen, and gives her to Faustus for his paramour—Faustus' term being nearly expired, he is

reduced to despair—he desires two Scholars, who are his friends, to pray for him, but not to come to him, whatever they may hear, as nothing could rescue him—the Devils carry away the soul of Faustus—the Scholars find his body torn limb from limb—they agree to bury his remains—the Editor of the old plays reprinted in 1814 and 1815 observes of this Tragedy that “the fury and madness of despair, as depicted in the last scene, is not perhaps exceeded “in the language”—he tells us that Alleyn, the founder of Dulwich College, used to act Faustus; and that a great deal of the plot is borrowed from the writers on magic.

Marlowe has drawn the character of Faustus with the hand of a master, and has written many passages very finely, but as he represents all that happens to Faustus as matter of fact, his play is of course a strange one—Mountfort has more judiciously represented the story as farcical—he has taken the serious scenes almost word for word, with omissions only—in the comic scenes he has made some immaterial changes—he has selected what he wanted with judgment, and left out such parts as were too serious for his purpose—he has added Harlequin and Scaramouch, two very good comic characters—Scaramouch is the Doctor’s man—in the 2d act he is discovered in the Doctor’s gown, with a wand, and in a circle—he raises Mephostophilis—Harlequin desires to have meat, drink, and a handsome wench—a giant rises—he divides himself into two, and walks out separately—this is borrowed from Mrs. Behn’s Rover part 2d—Harlequin and Scaramouch are discovered at supper—several stage tricks are

played off—in the 3d act, Harlequin enters as a beggar—he says that Scaramouch had left the Doctor, and had become the Steward of a rich widow, whose husband had died yesterday—Scaramouch distributes money and bread to the poor—Harlequin steals all the money and bread—Harlequin pretends to hang himself—and contrives to put Scaramouch in his place—at the conclusion, Faustus' limbs come together again—this is borrowed from *Dame Dobson*—the piece ends with a song and a dance.

Banditti, or a Lady's Distress—(licensed March 1 1685-6.) Don Antonio = Kynaston : Don Fernand (supposed son to Leon and Megæra) = Williams : Don Ariell (brother to Eugenia) = Leigh : Don Diego (supposed son to Don Ariell) = Underhill : Leon (Captain of the Banditti) = Griffin : Frisco (a taylor, and secretly one of the Banditti) = Jevon : Don Garcia = Gillow : Lopez = Percival : Lawra (daughter to Eugenia and in love with Antonio) = Mrs. Barrer : Megæra (an old hag, wife to Leon) = Mr. James Nokes : Donna Elvira = Mrs. Cooke : Eugenia = Mrs. Corey : Lucia = Mrs. Percival : Christina = Mrs. Twyford :—this is on the whole a good play—it was unsuccessful—Don Antonio makes love to Lawra from the street—on hearing a noise he retires—Fernand enters, and Lawra, mistaking him for Don Antonio, throws him out a key—he lets himself into the house—Don Antonio follows—Fernand, in the dark, thinks him a bravo, and stabs him—Don Antonio supposes he has been wounded by Lawra's connivance, and calls her a base infamous woman—she is frightened and elopes from her mother—in her distress she puts herself under the protection of Megæra—Leon robs

her and intends to ravish her—Fernand comes to her rescue, and wounds Leon who is masked—Leon on his recovery acknowledges that Fernand is not his son, but the son of Eugenia and the late Don Sebastian—Don Antonio is reconciled to Lawra—Don Diego turns out to be the son of Megæra.

T. R. 1687.

Bellamira, or the Mistress—(licensed May 24 1687)—there are no performers' names to the D. P.—this C. is Terence's Eunuch adapted to modern times and manners—on the whole Sir Charles Sedley has managed matters with considerable skill—many passages are well translated or altered—but unfortunately the main incident could not be introduced in London with any degree of propriety—the parts of Lionel, Eustace, Pisquil and Silence correspond to those of Chœrea, Chremes, Dorus and Dorias—Parmeno is omitted, but Merryman says and does many things the same as Parmeno—Dangerfield and Smoothly are Thraso and Gnatho—Phœdria is turned into Keepwell a comic character—this is by no means an improvement—Sedley has very injudiciously omitted the small part of Sanga with his dish-clout—Marmion on the contrary has lugged them into his Fine Companion, where there was no occasion for them—in the part of Thais, as Bellamira, the author

has made a considerable change—he represents her as an imperious mistress, who governs and jilts her keeper—in doing this, he seems to have had his eye on the Duchess of Cleveland—Keepwell says to Bellamira, “ I saw no man indeed, but am much mistaken, if I did not hear one leap out of your low window into a boat”—this has strongly the appearance of being an allusion to the story told of the Duchess and Young Churchill—Merryman says of Bellamira—“ she is not so handsome as she was, and begins to look something procurish”—Sedley makes some additions to the original play—Merryman is very fat and Cunningham very lean—they rally one another on their personal appearance—they both make love to Thisbe—Sedley seems here to have borrowed a hint from “ All Mistaken”—Bellamira disguises herself as a man—she and Merryman rob and beat Dangerfield——this is by far the best of Sedley’s plays—it appears from the preface that he gave his 3d night to a friend—Malone says that friend was Shadwell.

Lucky Chance, or an Alderman’s Bargain. Gayman = Betterton: Sir Feeble Fainwou’d = Leigh: Sir Cautious Fulbank = Nokes: Belmour = Kynaston: Bearjest = Jevon: Bredwel = Bowman: Lady Fulbank = Mrs. Barry: Letitia = Mrs. Cook: Diana = Mrs. Mountfort, late Mrs. Percival: Gammer Grime = Mrs. Powell:—Belmour and Letitia were contracted—Belmour in consequence of a duel had been obliged to abscond—on his return he finds Letitia just married to Sir Feeble—he passes himself on Sir Feeble for his nephew, and is introduced by him to Letitia—she is struck with his likeness to Bel-

mour, whom she supposes to be dead—in the 2d act they come to an explanation—when Sir Feeble is undressing at night, Belmour by a stratagem gets him out of the house, and marries Letitia—Sir Feeble is forced to resign her—the other part of the plot concerns Lady Fulbank, who is married to Sir Cautious, but in love with Gayman—he has spent his estate and is obliged to lodge at Gammer Grime's in Alsatia—Bredwell, drest as a devil, brings him a bag of gold, and introduces him into Lady Fulbank's house at night—Gayman in the dark supposes her to be some ugly old woman, who has sent him the money—this, as Langbaine observes, is borrowed from Shirley's *Lady of Pleasure*—Gayman afterwards finds out that the supposed old woman was Lady Fulbank—Gayman wins £300 of Sir Credulous &c at dice—he and Sir Credulous throw for the whole sum—if Gayman wins he is to pass the night with Lady Fulbank—Mrs. Behn was too fond of an intrigue not to make the dice in his favour—the Alderman reluctantly performs his Bargain—this is an excellent C. but unusually indecent—see particularly the *School for Greybeards* D. L. Nov. 25 1786—the *Lucky Chance* was revived at L. I. F. July 24 1718.

Island Princess, or the Generous Portugals altered by Tate from Fletcher—*Islanders*—King of Tedore = Kynaston : Governour of Ternata = Gillow : King of Bakam = Powell Senior : Prince of Syana = Harris : Quisara (the *Island Princess*) = Mrs. Cook : Panura = Mrs. Mountford :—Portuguese—Armusia = Smith : Ruidias = Griffin : Pymero = Mountfort : Emanuel = Powell Junior :—this alteration is a bad one—Tate has not made any material change in the

plot, but he has made many unnecessary changes in the dialogue.

Emperor of the Moon. Harlequin = Jevern : Scaramouch = Leigh : Dr. Baliardo = Underhill : Don Charmante = Mountfort : Don Cinthio = Powell Junior : Bellemante = Mrs. Mountfort : Elaria = Mrs. Cooke : Mopsophil = Mrs. Cory :—Don Cinthia and Don Charmante, the nephews of the Viceroy of Naples, are in love with Elaria and Bellemante, the daughter and niece of Dr. Baliardo—the Doctor is so credulous, as not only to believe that there is a World in the Moon, but to discourse gravely of the inhabitants of it—Charmante, disguised as a Caballist or Rosacrusian, helps to confirm him in his belief—the Doctor is at last persuaded, that the Emperor of the Moon and the Prince of Thunderland are in love with Elaria and Bellemante—the lovers contrive, with the assistance of Scaramouch, to have an old room in the Doctor's house fitted up with scenes properties &c suitable for their purpose—Cinthio and Charmante descend in a chariot as the Emperor and Prince—they marry Elaria and Bellemante—and when they are married, they acknowledge the stratagem they made use of—this Farce in 3 acts was written by Mrs. Behn—the plot is grossly improbable—but in a professed Farce that may be excused—in other respects the piece is a very good one—it pleases in perusal, and must have pleased much more in representation, as it affords scope for good scenery, singing, dancing &c.—Harlequin and Scaramouch are excellent characters, but they require first rate performers to do them justice—they play off several good tricks—they are both in love with Mopsophil,

the governess of the young ladies—Harlequin is servant to Cinthio—and Scaramouch to the Doctor—the Emperor of the Moon might be revived as an excellent substitute for a Pantomime, but the experiment would be hazardous, as it could not be revived without considerable expense.

Jevon in the Prologue says—

“ There’s nothing lasting but the Puppet Show.”

Cibber had been informed by those who remembered it, that there was at one time a famous Puppet Show in Salisbury Change, which so far distressed the actors that they were reduced to petition against it—this Farce came out at D. G.

In the Epilogue to the Injured Lovers by Mountfort—Jevon tells the audience they must be kind to the Poet—

“ Else to stand by him, every man has swore.

“ To Salisbury Court we’ll hurry you next week

“ Where not for whores, but coaches you may

“ seek ;

“ And more to plague you, there shall be no Play,

“ But the Emperor of the Moon for every day.”

Mrs. Cooke, in the Epilogue to this Farce, tells the audience, that tho’ they may dislike old plays, as much as a dull wife—

“ Yet the pall’d pleasure you must still pursue,

“ You give so small encouragement for new ;

“ And who wou’d drudge for such a wretched age,

“ Who want the bravery to *support one Stage ?*”

Mrs. Cooke probably left the stage about this time.

T. R. 1688.

Squire of Alsatia. Sir William Belfond = Leigh : Younger Belfond = Mountfort : Sir Edward Belfond = Griffin : Lolpoop = Underhill : Truman = Bowman : Cheatly = Samford : (Sandford) Shamwell = Powell Junior : Capt. Hackum = Bright : Attorney = Powell Senior : Termagant = Alexander : Mrs. Termagant = Mrs. Bowtell : Isabella = Mrs. Mountfort : Teresia = Mrs. Knight : Lucia = Mrs. Bracegirdle :—in the 1st Edition of this play, Ruth, a part of importance, is omitted in the D. P.—in Shadwell's works Mrs. Cory's name stands to the character, which is probably correct—Nokes at first acted Elder Belfond, the Squire of Alsatia, but afterwards resigned the part to Jevon—(*Downes*)—it does not seem to have been at all in Nokes' line—Alexander's real name was Verbruggen, he is said to have been called Alexander from a passion he had to act that part. (*Laureat.*)

This is one of Shadwell's best plays—it is principally founded on the *Adelphi* of Terence—but the character of Lolpoop is from the *Truculentus* of Plautus—Sir William Belfond had bred up his elder son in the country—he had given his younger son, in his childhood, to his brother Sir Edward—Sir Edward had educated his nephew as a Gentleman—Elder Belfond becomes intimate with the Alsatians—Sir William, on his return from abroad, hears the Alsatians talk of being acquainted with Squire Belfond—he believes that they mean his younger son ; at last he finds Belfond Senior with the Alsatians—

Belfond Senior sets his father at defiance, the estate being entailed—Sir William makes his exit in a fury—he returns with a Tipstaff, Constable &c.—the Alsations rise in a body—beat the officers of the law—and take Sir William prisoner—Belfond Junior, with the assistance of some Gentlemen, rescues his father—at the conclusion, Belfond Junior and Truman marry Isabella and Teresia—Belfond Senior is penitent, and his father forgives him—Shadwell has prefixed to his play an explanation of the Cant of Alsatia—Alsatia is the Cant name for White Friars, a place which was considered as being privileged from arrest, and which was consequently inhabited by persons liable to that misfortune—the situation of Alsatia is sufficiently ascertained by what is still called White Friars Wharf near the Temple—one gate of the Temple seems to have opened into Alsatia—the disorders of the place became so great, that Parliament found it necessary to put a stop to them—this was done by a statute passed in the 9th and 10th of William the 3d.

Downes says this play was excellently well acted, and being often *honoured* with the presence of Chancellor Jefferies and other great persons, had an uninterrupted run of 13 days—Shadwell received for his 3d day £130, which was the greatest receipt they had ever had at the T. R. at single prices—it appears from the dedication that vast numbers went away, who could not be admitted.

Numberless Prologues and Epilogues speak of half a crown as the price of admission, without distinguishing whether this was meant for the boxes or the pit—thus in the Prologue to the Mistakes Dryden says—

“ Ours is a common play ; and you pay down
 “ A common harlot’s price—just half a crown.”

But Mrs. Behn’s Epilogue to the Dutch Lover makes the matter clear—

“ She never gull’d you Gallants of the town
 “ Of sum, *above four shillings, or half a crown.*”

There were 2 Galleries at 1s.—and 1s. and 6d.—the 1s. and 6d. Gallery seems to have been much frequented by women of the town—Dryden says—

“ But stay : methinks some vizard mask I see,
 “ Cast out her lure from the mid gallery :
 “ About her all the flutt’ring sparks are rang’d :
 “ The noise continues, tho’ the scene is chang’d :
 “ Now growling, sputt’ring, wauling, such a clutter
 “ ’Tis just like puss defendant in a gutter.”

That a shilling was the price of the Upper Gallery is clear from the Prologue to the Loyal General—in the 2d act of the Sullen Lovers 4s. is mentioned as the price of admission to the Theatre for Ladies—see also the Epilogue to Darius.

Darius, King of Persia—this is a tolerable T. by Crown—it is printed without the names of the performers to the D. P.—the play begins some few hours before the battle of Gausamela—Darius is defeated, and retreats to Arbela—Bessus, the Governour of Bactria, and Nabarzanes, the Governour of Hyrcania, conspire against Darius, and put him under a guard—they wound Darius, but do not kill him—Polystratus, and some Persians find Darius as he is dying—Artabasus, the chief Persian General,

and Patron, the Commander of the Grecian auxiliaries, enter with Bessus and Nabarzanes as prisoners—at the conclusion, “the scene is drawn, and the carcasses of Bessus and Nabarzanes are seen, hung in chains, and stuck with darts—at another part of the stage, is seen the Ghost of Darius brightly habited”—Crown has deviated but little from history, except as to the death of Bessus and Nabarzanes—the Ghost of Darius would have been much better omitted—Crown has added a love Episode, which suits very well with the original story—Memnon is the son of Bessus by an Amazon—he is valiant and loyal—he had fallen in love with Barzana, without knowing who she was—she had fallen in love with him, but had been forced to marry Bessus—they do not meet till the 4th act—Barzana tells Memnon that she is married, but she does not tell him that she is married to his father—in the 5th act she acknowledges that Bessus is her husband—Memnon faints—Barzana supports him—Bessus enters—he suspects them of incest and kills Memnon—Barzana kills herself—the last scene of the 2d act is well written, and borrowed in good measure from the *Hippolitus* of Euripides, in which Phædra at first endeavours to conceal her passion for her husband’s son, and afterwards discloses it—it appears from the dedication, that on the first night, a little before the play began, Mrs. Barry, who was to act Barzana, was struck with a very violent fever, that took all spirit from her, and by consequence from the play: the scenes she acted fell dead from her; and in the 4th Act, her distemper grew so much upon her, she could go no farther, but all her part in that act was

wholly cut out, and neither spoken nor read——this threw a damp upon the play, from which it seems not to have recovered—the King however attended on the Author's night.

Barzana in the Epilogue says—

“ The Ladies nobly pay the house their due,
 “ Why shou'd they give *four shillings* to see
 “ you?”

Fool's Preferment, or the Three Dukes of Dunstable. (licensed May 21 1688) Cocklebrain = Nokes: Toby (his servant) = Jevon: Justice Grub = Leigh: Lyonel (a mad part with songs) = Mountfort: Clermont = Kynaston: Longovile = Powell Junior: Bewford = Bowman: Aurelia (wife to Cocklebrain) = Mrs. Bowtel: Celia (in love with Lyonel) = Mrs. Jordain:—this C. is only an alteration of the Noble Gentleman—in the original play Marine spends several years in dancing attendance at Court in hopes of preferment—his wife and her friends persuade him that the King has made him a Duke—they afterwards tell him that the King has taken his dukedom from him—the plot is contemptible; but Shattilion, the madman is a good character—D'Urfey is more to be blamed for selecting one of Fletcher's worst plays for alteration, than for the alteration itself—when Cocklebrain is divested of his dukedom, it is conferred first on Grub, and then on Toby—this accounts for the second title—D'Urfey has turned the blank verse into prose—he has altered some things for the better; in particular he has made the principal character less serious than it was—in Fletcher's play Marine acts like a fool, and in general talks like a man of sense

—D'Urfey's worst fault is, that he has nearly spoilt the character of the madman—the scene which relates to Basset would have been better omitted, as the play is supposed to take place in the reign of Henry the 4th.—on the whole this is very far from a good C., but it by no means deserves the harsh censure passed on it by Sir George Etherege—see B. D.—it came out at D. G.—and was revived at D. L. July 16 1703.

Injured Lovers, or the Ambitious Father. Rheusanes = Betterton : Dorenalus = Mountfort : King of Sicily = Williams : Ghinotto = Griffin : Colonel = Sanford : Soldiers = Leigh : Jevon : Underhill &c. —Oryala = Mrs. Barry : Antelina = Mrs. Bracegirdle : —this is an indifferent T. by Mountfort—in the last scene, all the principal characters being dead, the Colonel concludes the play—Rheusanes and Antelina are mutually in love—the King ravishes Antelina—in the 5th act, Antelina tells Rheusanes that she has poisoned the King—

Rheusanes. ————— “ I wish thy sufferings
“ may quit

“ Thy crimes, for Heaven has great regard to
“ Princes.

Ant. “ And has it none for injur'd subjects
“ think you ?

Rheus. “ Not when they offer to revenge them-
“ selves.”

Mountfort was at this time under the Patronage of Lord Chancellor Jefferies—it is said that he left the stage—but that can hardly have been the case, as his name appears to several plays.

Mountfort spoke the Prologue himself—

“ Joe Haines’ fate is now become my share,
 “ For I’m a Poet, marri’d and a Player:
 “ The greatest of these curses is the first,
 “ As for the latter two I know the worst.

* * * * *

“ However, I must still my play maintain,
 “ Damn it who will, Damn me, I’ll write again;
 “ And tho’ my heart should burst to see your
 “ spite,
 “ True Tallboy to the last, I’ll cry and write.”

Tallboy in the *Jovial Crew* is said to have been one of the first parts in which Mountfort distinguished himself.

Thomas Jevon died Dec. 24 1688—aged 36 (*B.D.*)—Langbaine says he was sufficiently known to all who frequented the Theatre for his excellency in dancing and action—in the *Lives of the Dramatic Poets* 1698 he is said to have been a man of uncommon activity—in the *Egotist* 1743, Colley Cibber is made to say—“ My modesty is like that of Jevon the Comedian, who coming into a club of his acquaintance with dirty shoes, contentedly took a clean napkin from the table to wipe them; when the waiter desiring him to stay till he could fetch him a coarse cloth, Jevon gently replied, ‘ No! No! thank you, my good lad; this will serve me well enough.’ ”

Jevon’s characters—selection only.

D. G. 1673. Osrick.

1676. *Young Bellair in *Man of the Mode*—

*Sneak in Fond Husband—*Young Jollyman in Madam Fickle.

1677. *Avaritio (an old man) in French Conjuror.

1678. *Caper in Friendship in Fashion—*Poet in Shadwell's Timon of Athens.

1680. *Escalus in Loyal General—Jevon's name stands to 5 or 6 trifling parts in Tragedy—Escalus is a part of some importance.

1681. *Fourbin in Soldier's Fortune—*Gentleman Usher in Tate's King Lear—*Foppington in City Heiress.

1682. *Sir Paul Eitherside in Royalist.

1683. Swordman in King and No King.

1684. *Gillet in Dame Dobson—Cinna, the Poet, in Julius Cæsar—Widgine in Northern Lass.

1685. *Quicksilver in Cuckold's Haven.

1686. *Jobson in Devil of a Wife—*Frisco in Banditti—*Harlequin in Dr. Faustus.

1687. *Harlequin in Emperor of the Moon.

1688. Squire of Alsatia—*Toby in Fool's Preferment.

* *Originally.*

Goodman had left the stage before Cibber came on it in 1690—and had probably left it by this time—Cibber says that several years after Goodman had left the stage, he had from him an account of some passages of his younger life, which he told him without disguise, or sparing himself—he was expelled Cambridge for being concerned in cutting and defacing the picture of the Duke of Monmouth, at that time Chancellor of the University—he afterwards

went on the stage and soon grew into reputation—but his pay was so small, that he was forced, it seems, to take the air (as he called it) and borrow what money, the first man he met with, had about him—for this, he was tried and condemned, but as it was his first exploit of the kind, King James was prevailed on to pardon him.

He and Griffin were compelled by their small salaries to the œconomy of lying in the same bed and having but one whole shirt between them—one of them, having an assignation with a Lady, insisted on wearing it out of his turn, which occasioned so high a dispute, that a battle ensued.

Goodman is said to have acted the mad scene of Alexander with all the force the part required, but without making half the noise that some did who succeeded him——Davies tells us that Goodman was kept by the famous Duchess of Cleveland, and that he would only play Alexander, when his Duchess, as he called her, was to be at the theatre.

JAMES THE 2D.

The Prince of Orange landed Nov. 5th 1688—the King took himself off the latter end of Dec.

When Serjeant Maynard, who was near 90, waited on the Prince, the Prince said, he supposed he had outlived all the men of the Law of his time, Maynard

replied, he should have outlived the Law itself, if his Highness had not come over. (*Burnet.*)

James the 2d, like his Brother, seems to have been a friend to the stage—his interference in favour of Smith does him credit, tho' it turned out unfortunately for the actor—(see L. I. F. 1696)—he paid Wycherley's debts, but Wycherley from modesty did not give in a true statement of them.

It does not appear that James the 2d took any actress from the stage—at the time when he was King, he kept Sir Charles Sedley's daughter and made her Countess of Dorchester—Sir Charles Sedley, tho' he had been a gay man himself, was so far from being pleased with what had happened, that he assigned that, as one reason among others for joining the Prince of Orange—he said he detested ingratitude, and as the King had made his daughter a Countess, he would do his best to make the King's daughter a Queen.

Four political pamphlets in a dramatic shape were published in 1690—viz.—the Abdicated Prince, or the Adventures of Four Years—the Bloody Duke, or the Adventures for a Crown—the Banished Duke, or the Tragedy of Infortunatus—the Royal Flight, or the Conquest of Ireland—all these pieces were meant to set the character of James the 2d in the worst point of view—they are written with more scurrility than wit—by Infortunatus is meant the Duke of Monmouth—in the Abdicated Prince, one of the characters very properly remarks of James the 2d—“*Certainly never man took such pains to win a kingdom, as this unhappy prince does to lose one*”——the Tories have been unjustly accused of deserting

their principles when they joined in the Revolution—the order in which Church and King are placed in their favourite sentiment is not accidental; and when they found themselves compelled to make an option, they prefer'd, without any degree of inconsistency, their first idol to their second—when they could not preserve both Church and King, they declared for the former. (*Charles Fox.*)

T. R. 1689.

Dr. Johnson says—“ Soon after the accession of James the 2d, when the design of reconciling the nation to the Church of Rome became apparent, and the religion of the Court gave the only efficacious title to its favours, Dryden declared himself a convert to Popery——at the Revolution a Papist could be no longer Laureat—the revenue which he had enjoyed with so much pride and praise, was transferred to Shadwell, an old enemy, whom he had stigmatized as Og, and against whom he had written a poem exquisitely satirical, called Mac Flecknoe.”

Few persons have complained with less reason than Dryden—for setting his religion out of the question, with what face could he complain of being turned out of office by the Whigs, after the virulent invectives he had written against them?—every person who enters warmly into the interests of a political

party must stand or fall with his friends—yet if Dryden had continued a Protestant, it is by no means improbable, that the respect due to his splendid talents, and the patronage of the Earl of Dorset, who was himself Lord Chamberlain, would have prevented him from being turned out of a situation, for which no man in the kingdom was so well qualified as himself—that Shadwell succeeded him was certainly an additional mortification; but still he had no right to be outrageously angry at his successor, for no one pretended to say that Shadwell was as good a Poet as Dryden—and as Shadwell had been persecuted in the last reign, it was but fair, that he should meet with some mark of favour at the turn of the tide.

Dryden published his *Mac Flecknoe* in Oct. 1682—at which time Shadwell's reputation, as a dramatic writer, was too well established to be much hurt by any thing that Dryden could say of him—*Now* that Shadwell's plays are laid aside at the theatres, and consequently but little known, a superficial reader of *Mac Flecknoe* might naturally conclude that Shadwell was a blockhead—even in 1760, Derrick, in a note on *Mac Flecknoe*, gravely says—"It does not however appear that Shadwell was so very contemptible a genius as he is here represented"—Derrick might have observed, that it was hardly possible that Dryden could really have thought Shadwell so stupid as he has represented him to be—Dryden's object was to display his own wit, and depreciate Shadwell—truth was a thing about which he did not much concern himself.

English Friar, or the Town Sparks. Father Finical (a Friar, and made a Bishop *in partibus infide-*

lium) = Bowman : Lord Stately = Leigh : Lord Wiseman = Kynaston : Young Ranter (a debauchee) = Williams : Old Ranter = Underhill : Sir Thomas Credulous = Sandford : Bellamour = Powell Junior : Coachman = Bowen : Dullman (a companion of the Ranters) = Bright : Laura and Julia (Lord Stately's daughters) = Mrs. Jordan and Mrs. Bracegirdle : Lady Credulous = Mrs. Bowtell : Airy (a young gay beauty, privately debauched, and kept by Lord Wiseman) = Mrs. Butler : Lady Pinchgut = Mrs. Leigh :— this play was not printed till 1690, but it must have been acted this year, as Crowne says of himself in the Prologue—

“ To day he does make bold a Farce to show
 “ Priests made and acted here some months ago.”

Crowne, who in several of his plays had preached up Passive Obedience and Non resistance, and who had written *City Politics* on purpose to expose the Whigs, in his dedication of this play censures the late times “when treachery to our country was called “fidelity to our King, and betraying the laws was “called loyalty”—in the Prologue he speaks of those—

“ Who are so mad they'd give up England's glory,
 “ Only to keep the wretched name of Tory.”

The play is a tolerable C.—Lord Wiseman and Bellamour marry Laura and Julia—Young Ranter is prevailed on to marry Airy—Lord Stately gives Father Finical £3000 to procure him a blue ribbon—and is swindled out of his money—Lady Credulous, Lady Pinchgut and several other ladies are bigots in

favour of Father Finical—in the 4th act he enters as a Bishop—he assumes great consequence—all the ladies make him presents—in the last scene he is detected in an intrigue with Lady Credulous' woman—Lady Credulous and the other ladies threaten to tear him to pieces—Crowne wrote this play solely for the sake of exposing the Romish Priests and the late Court—for which the stage was an improper place.

Bury Fair. La Roch = Leigh : Wildish = Mountfort : Lord Bellamy = Betterton : Oldwit = Underhill : Sir Humphrey Noddy = Nokes : Trim (a Gentleman who piques himself much on his good breeding) = Bowman : Valet = Bowen : Page, or Philadelphia = Mrs. Butler : Mrs. Fantast (Lady Fantast's daughter by a former husband) = Mrs. Boutell : Mrs. Gertrude = Mrs. Mountfort : Lady Fantast (Oldwit's wife) = Mrs. Corey :—Mrs. Fantast is handsome, but proud and affected—Wildish dresses up La Roch, a periwig-maker, as a French Count—Mrs. Fantast falls in love with him—she discards Sir Humphrey and Trim—the latter of whom had been much in her favour—she is contracted to the Count, and means to marry him the next morning—Wildish, not wishing the joke to go too far, discovers La Roch—Lady Fantast is nearly as absurd as her daughter—at the conclusion, they go off severely mortified—Lord Bellamy and Wildish marry Philadelphia and Gertrude—Shadwell has borrowed the characters of Oldwit and Sir Humphrey Noddy, with a considerable part of the dialogue in which they are concerned, from the Triumphant Widow—La Roch is borrowed from Mrs. Behn's False Count—on the whole this is a tolerable C.—Shadwell has inserted in it a political remark or two

which would have been better omitted—it is however but justice to the Whigs to observe that they did not often bring their politics on the stage, and that when they did, their retorts were mild in comparison with the attacks they had sustained from their adversaries—this is not a matter of opinion, but a matter of fact, which must be evident to any one who reads the plays written about this time.

Fortune Hunters, or Two Fools well met. Younger Wealthy = Mountfort : Sir William Wealthy = Leigh : Elder Wealthy = Kynaston : Spruce (a perfumer) = Nokes : Shamtown = Baker : Littlegad = Bowman : Lady Sly = Mrs. Leigh : Maria = Mrs. Mountfort : Sophia (engaged to Elder Wealthy) = Mrs. Butler : Mrs. Spruce = Mrs. Knight :—this is a tolerably good C. by Carlile the actor—the Fortune Hunters are Shamtown and Littlegad, two parts of no great importance—Young Wealthy should have given the title to the play—he is at variance with his father, is kept by Lady Sly, and intrigues with Mrs. Spruce—at last he is married to Maria, and promises to reform—Lady Sly and Sir William want to marry Young Wealthy and Maria—Shamtown is married to Littlegad in woman's clothes, and Sir William says “Two Fools well met”—he is reconciled to his son—Downes makes a great mistake with respect to this play—see L. I. F. 1671.

In June the Queen commanded the Spanish Friar, it being the first play she went to see—the late King had forbidden it to be acted—the Box for the Royal Family was at this time in the centre of the house—several passages were applied by the Jacobites to the Queen, which disconcerted her so much that she was

frequently obliged to have recourse to her fan—while the people in the pit were continually turning their heads to see how she bore the application.

The passages thus applied were—when the Queen of Arragon is going to Church in Procession—Pedro says—“ Very good : She usurps the throne, keeps “ the old king in *prison*, and at the same time is “ praying for a blessing.”

In Act 4th Alphonso says—“ ’Tis observed at Court
 “ Who weeps and who wears black ; and your
 “ return
 “ Will fix all eyes on every act of yours
 “ To see how you resent King Sancho’s *death*.”

Raymond replies—

“ What generous man can live with that constraint
 “ Upon his soul, to bear, much less to flatter
 “ A Court like this ! can I sooth *Tyranny* ?
 “ Seem pleas’d to see my Royal Master *murder’d*,
 “ His crown usurp’d, a Distaff on the Throne.”

Pedro adds—

“ What title has this Queen but lawless *force* ?
 “ And force must pull her down.”

This story about the Queen is derived from an original letter written by the Earl of Nottingham—but neither in the letter—nor in Malone, nor in the B. D. are the passages cited correctly as they stand in the play, and as they were doubtless spoken.

T. R. 1690.

Massacre of Paris. Admiral of France = Betterton: Duke of Guise = Williams: King Charles the 9th = Mountfort: Cardinal of Lorraine = Kynaston: Duke of Anjou = Pruet: Queen Mother = Mrs. Betterton: Marguerite = Mrs. Barry: Queen Dowager of Navarre = Mrs. Knight: Antramont (wife to the Admiral) = Mrs. Jorden:—this is far from a bad T.—it is written in a more simple and natural style than the generality of Lee's plays—in the dedication to the Princess of Cleve, he says that he had inserted in the Duke of Guise 2 scenes, which originally belonged to the Massacre of Paris, and which he means to restore to their proper place—these 2 scenes are in the 2d act of the Duke of Guise, and in the 1st and 4th acts of the Massacre of Paris—the Epilogue mentions that this Tragedy had been long imprisoned, and banished from the light.

Sully in his Memoirs gives a very good account of the Massacre—he was at Paris at the time, and narrowly escaped with his life—the Huguenots were decoyed to Paris by the most artful promises on the part of the King and the Queen Mother—nothing could be more kind than the reception they met with—the young King of Navarre was married to Marguerite, the French King's Sister—the Queen Dowager of Navarre died—not without strong suspicions of poison—an attempt was made to assassinate the Admiral—on the 24th of August 1572—St. Bartholemew's day—the Massacre took place—it was followed

by similar massacres in different parts of the kingdom—70,000 Huguenots were murdered—in 1574 the King died—the Massacre of St. Bartholemew was always in his mind, and he continued to the last by his tears and agonies to show his remorse for it—Lee has deviated but little from history—in the play, as well as in the real Tragedy, the Duke of Guise is the great enemy of the Huguenots—the love Episode between him and Marguerite seems to be entirely fiction, except that he at one time aspired to her hand.

Amorous Bigot with the 2d part of Tegue O'Divelly. (the dedication is dated May 5th 1690)—Tegue O'Divelly = Leigh : Bernardo (a vapouring Colonel) = Underhill : Luscindo (his son) = Williams : Doristeo = Bowman : Hernando = Bowen : Finardo = Alexander : Diego = Young Leigh : Elvira = Mrs. Jordan : Rosaria = Mrs. Bracegirdle : Belliza = Mrs. Cory : Levia (a fine courtesan) = Mrs. Butler : Gremia (her aunt) = Mr. Nokes :—scene Madrid—Belliza is a Bigot while she expects to continue a widow—when she has any hopes of getting a husband, her religion gives way to her love—Tegue's influence over her varies according to circumstances—Bernardo makes his addresses to Belliza—she accepts them—he sees her daughter Elvira, and transfers his love to her—Belliza submits, and pleases herself with the hope of gaining the affections of Luscindo—Levia does her utmost to prejudice Elvira against Luscindo—and Bernardo against Elvira—a quarrel ensues between Luscindo and Elvira—they are reconciled, and get Tegue to marry them privately—Belliza, finding she has no chance of gaining Luscindo, determines to spend the remainder of her life in a cloister—Ber-

nardo renews his proposals, and she gives up all thoughts of a cloister—Doristeo marries Rosaria—Tegue, the Irish Friar, is a good character—in the 3d act, he attempts to ravish Rosaria, and is throughout the play a worthless fellow—this is on the whole a good C.—there are several severe hits at the Papists, which must at this time have been sure clap-traps; but the stage is not the proper place for such things—Shadwell was aware that these strokes might give offence to part of the audience, and makes Mrs. Butler say in the Prologue—

“ He d’at is after Hishing in dish plaash,
 “ I’ll shing Lilli-burlero in his faash.”

In 1688 a foolish ballad was made, treating the Papists and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words—“ lero lero lili burlero,” that made an impression on the Army, that cannot be well imagined by those who saw it not—the whole Army and at last all people, both in city and country were singing it perpetually—and perhaps never had so slight a thing so great an effect. (*Burnet.*)

This song was reprinted in a historical T. called the Glorious Revolution.

It concludes thus—

“ Dare was an old Phrophesy found in a bog,
 “ Ireland shall be rul’d by an Ass and a Dog :
 “ And now dis Phrophesy is come to pass,
 “ For Talbot’s de dog and James is the ass.”

Don Sebastian King of Portugal. Sebastian =
 Williams : Dorax = Betterton : Don Antonio =

Mountfort : Mufti = Underhill : Mustapha (captain of the rabble) = Leigh : Muley Moluch (Emperour of Barbary) = Kynaston : Benducar (his chief minister) = Sandford : Muley Zeydan (the Emperour's brother) = Powell Junior : Don Alvarez (an old counsellor to Sebastian) = Bowman : Almeyda = Mrs. Barry : Morayma = Mrs. Mountfort : Johayma = Mrs. Leigh :—During the short reign of King James, Dryden had written nothing for the stage, being in his opinion more profitably employed in controversy and flattery—of praise he might perhaps have been less lavish without inconvenience, for James was never said to have much regard for poetry—he was only to be flattered by adopting his religion—times were now changed—Dryden was no longer the Court-poet, and was to look back for support to his former trade—(*Dr. Johnson*)—in his preface, he speaks of himself as an author, whose misfortunes have once more brought him, against his will upon the stage—he adds—“the plot is purely fiction, for I take it up, where history has laid it down—Sebastian, a young prince of great courage, undertook a war against the Africans, partly upon a religious account, and partly at the solicitation of Muley-Mahomet, who had been driven out of his dominions—Sebastian's body was never found in the field of battle, so that I was only obliged not to make him return to Portugal—in other respects I had him at my own disposal.”

Don Alonzo had been the friend of Sebastian—but on thinking himself injured, he had turned Renegade, and assumed the name of Dorax—at the opening of the play he is governour of Alcazar—Don

Sebastian and Almeyda are taken prisoners—the Emperour wants to marry Almeyda—she is in love with Sebastian—in the 3d act they enter as married—Muley Moluch is killed—Almeyda proclaims herself to the Africans as the daughter of the late Emperour—Dorax espouses her cause—he discovers himself to Sebastian, and reproaches him with ingratitude—Sebastian vindicates himself—and a reconciliation takes place—Alvarez declares Almeyda to be Sebastian’s sister—his father having had a criminal intercourse with her mother—Sebastian determines to turn hermit—and Almeyda, to turn nun—there is a good comic underplot—Don Antonio becomes a slave to the Mufti—Johayma, the Mufti’s wife, and Morayma, his daughter, fall in love with Antonio—he is in love with Morayma—this is one of Dryden’s best plays—it is not without sallies of frantic dignity and more noise than meaning, but it contains some passages of excellence universally acknowledged—the dispute and reconciliation of Dorax and Sebastian has always been admired—(*Dr. Johnson*)—there are some passages which do Dryden no credit, particularly that in which Sebastian says he is as much surprised as the dead will be at the last day, when they wake in their graves, and “fumble for their limbs”—it is difficult to say whether the profaneness or absurdity of this passage be the greater.

Dorax in the grand scene says—

“ This is not Lisbon, nor the circle this,
 “ Where, like a Statue, thou hast stood besieg’d
 “ By Sycophants and Fools, the growth of Courts,
 “ Where thy gull’d eyes, in all the gawdy round,
 “ Met nothing but a lie in every face;
 “ And the gross flattery of a gaping crowd,
 “ Envious who first shou’d catch and first applaud,
 “ *The Stuff or Royal Nonsense.*”

In the last Scene Alvarez says—

“ Were Kings e’er known in this degenerate age
 “ So passionately fond of noble acts,
 “ Where interest shar’d not more than half with
 “ honour.”

Don. S.—“ The secret pleasure of a generous
 “ act

“ Is the great mind’s great bribe.”

Alv. “ Show me that King and I’ll believe the
 “ *Phoenix.*”

In Cleomenes, Sosibius says—

“ But you must love your King and Country”—

Cleanthes.—“ Yes when I have a King and
 “ Country

“ That can deserve my love !

“ Ægypt, as Ægypt is, deserves it not.”

Dryden says of King Arthur—

“ His worth divides him from the crowd of
 “ Kings

“ So born, without desert to be so born.”
 “ *Men, set aloft, to be the scourge of heaven,*
 “ And with long arms to lash the under world.”

In Love Triumphant—Alphonso says—

“ What have the people done? the sheep of
 “ Princes,
 “ That they should perish for the Shepherd’s
 “ fault?
 “ They bring their yearly wool to cloath their
 “ owners,
 “ And yet, when bare themselves, are cull’d for
 “ slaughter.”

Dryden began his political life with complimenting Cromwell—he continued it with grossly flattering Charles and James the 2d—he ended it with sporting sentiments which some persons would consider as democratical.

Dryden in his Heroic Stanzas on the death of Oliver Cromwell says—

“ His ashes in a peaceful urn shall rest,
 “ His name a great example stands, to show
 “ How strangely high endeavours may be blest,
 “ Where piety and valour jointly go.
 * * * * *
 “ And yet dominion was not his design;
 “ We owe that blessing, not to him, but heav’n.
 * * * * *
 “ He fought to end our fighting, and essay’d
 “ To staunch the blood by *breathing of the vein.*”

In the Medal of John Bayes 1682 it is said of Dryden—

“ Your loyalty you learned in Cromwell’s Court,
 “ Where first your Muse did make her great
 “ effort:
 “ On him you first shew’d your poetick strain,
 “ And prais’d *his opening the basilick vein* ;
 “ And were it possible to come again,
 “ Thou on that side would draw thy slavish pen.”

In the Laureate 1687.

“ Had Dick still kept the regal diadem
 “ Thou hadst been Poet Laureate unto him ;
 “ And long ere now in lofty verse proclaim’d
 “ His high extraction among princes fam’d ;
 “ Nay, had our Charles by heaven’s severe decree,
 “ Been found and murder’d in the royal tree,
 “ Even thou had’st prais’d the fact—his father
 “ slain
 “ Thou call’dst but gently *breathing of a vein.*”
 (Malone.)

Cromwell died in 1658—Dryden’s poem was entered on the Stationers’ Register in Jan. 1658–9—Dryden begins his Vindication of the Duke of Guise with saying—“ In the year of his Majesty’s happy Restoration (1660) the first play I undertook was the Duke of Guise, as the fairest way which the Act of Indemnity had then left us of setting forth the rise of the late rebellion ; and by exploding the villanies of it upon the stage, to precaution posterity against the like errors”—So much for Dryden’s politics

—we shall presently see of what stuff his religion was made.

Dryden in his preface to *Don Sebastian* observes that Augustus Cæsar wrote an *Ajax*, which was not the less his, because Euripides had written a play on the same subject—he should have said Sophocles—this mistake, as well as one in the preface to *Cleomenes*, Malone passes over without any notice.

Augustus began his play with great spirit, but not finishing it to his own satisfaction he destroyed it—when his friends asked him what was become of his *Ajax*, his answer was “He is fallen on a Sponge”—(*Suetonius.*)

Successful Strangers. Don Lopez = Nokes : Don Francisco = Leigh : Silvio = Mountfort : Antonio = Powell Jun. : Don Carlos (son to Francisco) = Williams : Guzman (his servant) = Underhill : Sancho (servant to Silvio) = Bowen : Don Pedro (father to Biancha) = Bright : Dorothea and Feliciana (daughters to Don Lopez) = Mrs. Knight and Mrs. Mountfort : Famosa (woman to Dorothea) = Mrs. Cory : Biancha (in love with Carlos) = Mrs. Bracegirdle : —the Successful Strangers are Silvio and Antonio—they are the sons of Don Frederick of Peru—Silvio had been 6 years on his travels—the father had died 18 months before the play begins—Antonio had employed his time in searching for his brother—they arrive at Seville, but separately—Don Lopez had promised Dorothea to Carlos—She and Silvio fall

mutually in love—Carlos hires some bravoës to murder Silvio—Antonio comes to his assistance, but without knowing who he is—Carlos is severely wounded, but recovers—at the conclusion he marries Biancha—Silvio and Antonio marry Dorothea and Feliciana—in the 4th act, Famosa asks Sancho, if he was born in England—he makes a very comic reply—this play was written by Mountfort—it is called in the title-page a Tragi-Comedy—but it is rather a serious Comedy—partly in prose, and partly in verse—the serious scenes are moderate—the comic ones are very good—in the preface Mountfort says, “ I have
 “ a natural inclination to Poetry, which was born
 “ and not bred in me * *—I know I have many
 “ enemies, but why they are so, is more than they
 “ know ; I cannot remember any person I ever in-
 “ jured willingly”—he appears to have been a friend to the Revolution, and on that account disliked by the Jacobites—perhaps the more for his having been under the Patronage of Jefferies.

In the Prologue Mrs. Bracegirdle says of Mountfort—

“ Some are resolv'd (he hears) it shall be damn'd
 “ Only because 'tis from a Player's hand.
 “ Cou'd but the Females see, how very sad
 “ He looks, they'd pity such a likely Lad,
 “ But hang him slave, he's marry'd, there's the
 “ curse,
 “ Ah Devil for this better and this worse.”

Widow Ranter, or the History of Bacon in Virginia—Bacon (General of the English) = Williams : Timerous = Underhill: Dareing (Lieutenant General

to Bacon) = Sandford : Friendly = Powell Junior : Hazard = Alexander : Whimsey = Trefusis : Whiff = Bowen : Indian King = Bowman : Col. Wellman (Deputy Governour of the Colony) = Freeman : Col. Downright = Harris : Dullman = Bright : Parson Dunce = Baker : Widow Ranter = Mrs. Currer : Indian Queen = Mrs. Bracegirdle : Madam Surelove = Mrs. Knight : Mrs. Chrisante = Mrs. Jordon : Mrs. Flirt = Mrs. Cory :—Bacon had defeated the Indians, but without lawful authority—the Council think him aspiring and are afraid of him—they invite him home in a friendly manner, but with an intention of making him a prisoner—he appears before the Council—Col. Wellman orders the guards to seize him—Bacon is rescued—the Council offer £300 to any person, who will bring him in alive or dead—at the conclusion, Bacon, supposing his troops to be defeated, takes poison—Dareing enters victorious—Bacon dies—the greater part of the play is comic—Widow Ranter is a good character—she drinks, smokes, and allows herself great latitude in conversation—but is good-natured and generous—she is in love with Dareing—she fights by his side in the disguise of a man—and is at last married to him—this T. C. has considerable merit—it was a posthumous play by Mrs. Behn—the Prologue had been written by Dryden for Shadwell's True Widow—in consequence of its having been used a second time, and of the enmity between Dryden and Shadwell, it appears in Dryden's Miscellanies as the Prologue to the Widow Ranter, without any notice of its having been spoken to the True Widow. (*Malone.*)

Langbaine says “ for the story of Bacon I know

“ no History that relates it, but his catastrophe is
 “ founded on the known story of Cassius, who pe-
 “ rished by the hand of his freedman *Dandorus*, be-
 “ lieving his friend Brutus vanquished”——Plutarch
 tells us that this man’s name was Pindarus, and he
 is followed by Shakspeare—Langbaine’s mistake is
 copied by Baker and Jones in their several editions
 of the B. D.—it is really curious that Langbaine
 should mistake the name of a character in Julius
 Cæsar, and that so gross and palpable a blunder
 should not have been corrected by Baker or Jones
 —Bacon is a real person—Guthrie says “ soon after
 “ the Restoration a young gentleman, named Bacon,
 “ a lawyer, availed himself of some discontents in
 “ Virginia, on account of restraints on trade; be-
 “ came very popular, and set every thing in confu-
 “ sion: his natural death however restored peace and
 “ unanimity to the inhabitants of the colony”——in the
 play the order of Council, with a reward for bringing
 in Bacon, is dated May 10 1670—Mrs. Behn repre-
 sents Bacon as a man of great honour and courage.

In the time of James the 1st the colony of Vir-
 ginia was in a flourishing state; the Spaniards were
 jealous of this, and their Ambassador, Gondomar,
 had such an absolute influence over the king, that
 he prevailed on him to take away the charter of the
 Virginia company—thus did the king, notwithstand-
 ing his royal word and honour pledged to the con-
 trary, notwithstanding the grant under the great seal
 of England, notwithstanding all that should bind
 the conscience and direct the conduct of an honest
 man, give the death blow to a prosperous and thriving
 company—the House of Commons took up the busi-

ness, but they were stopt in their proceedings by a message from the king, in which he promised to take the affair of the late Virginia company into his most serious care—no care however was taken, but all was left to go to ruin—the violence and injustice and other miseries, consequent upon this falsehood and repeated breach of honour in the king, would supply a large story—thus Dr. Peckard, who, in his life of Nicholas Ferrar, has given a circumstantial and highly interesting account of this business.

The Prophetess, as altered from Fletcher by Betterton, after the manner of an Opera, was brought out at D. G.—it is printed without the names of the performers—but Leigh acted Geta—the Prophetess is Delphia—she had foretold to Diocletian that he should be Emperour, when he had killed a great Boar—Diocletian had in consequence employed his time in hunting boars—he, with Maximian and Geta, enters with a dead boar—Arrius Aper (whom Fletcher calls Volutius Aper) is suspected of having killed the Emperour Numerian—the other Emperour Charinus promises half the empire, and his sister Aurelia, to the person who should kill Aper—Diocletian kills him, thereby accomplishing the prophecy—Aper being the Latin word for a boar—Fletcher has borrowed this story from Vopiscus, one of the writers of the Augustan History—Gibbon observes—“ the reason why Diocletian killed Aper with his own hand was founded on a prophecy and a pun, as foolish as they are well known”—Diocletian becomes Emperour—but at the close of the 4th act he resigns his share of the empire to Maximian, and retires to a private life with Drusilla, the niece of Delphia,

whom he had married—Maximian whose ambition is extreme, determines to destroy Diocletian, for fear he should attempt to resume the empire—Aurelia, who had married Maximian, approves of the design—they come, with a party of soldiers, to the place of Diocletian's retreat—Delphia by her magic defeats Maximian's intention—Maximian implores pardon—and Diocletian forgives him—this is on the whole a good play—many passages are finely written—but Delphia's magic is more suited to a Pantomime, than to a serious piece—as Fletcher calls his play a Tragic History, he should not have made Delphia's magic the main spring of almost all the important incidents in it—Fletcher has deviated from history in several respects—Diocletian was raised to the empire in 284—Carinus was killed in 285, without having seen Diocletian, or taken any part against Aper—in 305 Diocletian abdicated the empire, and prevailed on Maximian to follow his example—Aurelia seems to be a fictitious character—Geta, Diocletian's servant, is a good comic part.

Betterton has not made any material alterations in the play—but he has added a good deal of singing and machinery to it—in the 3d act, some figures come out of the hangings and dance—they go to sit down on some chairs—the chairs slip from them, and afterwards join in the dance with them.

The Prologue (which is not printed with the play) was after the first day suppressed by Lord Dorset—Dryden had inserted two lines which could not fail to give offence at this time—

“ Never content with what you had before

“ But true to change, and Englishmen all o'er.”

Belphegor, or the Marriage of the Devil—this T. C. was written by Wilson, and brought out at D. G.—it is printed without the names of the performers to the D. P.—it was licensed Oct. 13 1690—the plot is professedly taken from a novel by Machiavel, who says—“ It having been observed in hell, that the souls “ of such as came there generally complained that “ their wives sent them, the Devils agreed, that one “ of them should assume a human shape—be subject “ to all the conditions of humanity—marry a wife, “ and live with her (if possible) 10 years—and then “ return, and make a true report ”——Belphegor, a principal Devil, is introduced in the play as Roderigo—he marries Imperia, and is at first dotingly fond of her—but at last, finding himself completely hen-peckt, he becomes tired of her—she ruins his fortune—and he absconds for fear of being arrested——Fieschi and Imperia had been intimate—they quarrel—Fieschi bribes Imperia’s woman to admit him into her chamber at night—but instead of going himself he sends the common hangman——in the last scene, Roderigo or Belphegor sinks on the stage—Wilson has added an underplot, which is rather dull—the comic scenes are good—the plot being so much out of the common road, some explanation of it should have been made in the Prologue, it was perhaps for want of this that the play was unsuccessful—it appears from the Prologue, that Belphegor was the next new play after the Prophetess.

Amphitryon, or the Two Sosias—Jupiter = Betterton : Sosia = Nokes : Mercury = Leigh : Amphitryon = Williams : Gripus = Sandford : Phœbus = Bowman : Alcmena = Mrs. Barry : Phædra = Mrs. Mountfort :

Night = Mrs. Butler : Bromia = Mrs. Corey :—this is a good laughable Comedy, and deserves to be more frequently acted than it is—the far greater part of it is taken from Plautus and Moliere—Moliere's *Amphitryon* was acted at Paris in 1668—the character of Cleanthis, Alcmena's woman and Sosia's wife, is a happy addition to the original play—but Moliere is inexcusable in not having given her a suitable name—Dryden has made a still greater improvement, by representing Phædra as Alcmena's woman, and Bromia as Sosia's wife—there is no character similar to Gripus either in Plautus or Moliere—nearly the whole of the underplot between Mercury, Phædra, and Gripus is Dryden's—Plautus ends his play seriously—Moliere and Dryden with a joke—Moliere's Prologue opens his play more happily than either Plautus' or Dryden's—this play cannot now be acted with propriety, unless the figures of the Performers who play Sosia and Mercury have a tolerable degree of resemblance—originally the difficulty lay on the other side, and as the Romans acted in Masks, Plautus makes Mercury say in the Prologue, that in order to distinguish himself from the real Sosia he means to have some feathers in his cap—this last circumstance is mentioned by the famous John Hales in one of his Sermons.

Mistakes, or the False Report. Ricardo = Mountfort : Alberto = Powell Junior : Antonio = Alexander : Viceroy of Naples = Hodgson : Lopez (servant to Alberto) = Bowen : Bernardo = Trefusis : Miranda (daughter to the Viceroy) = Mrs. Bracegirdle : Astella = Mrs. Butler :—this T. C. was written by Joseph Harris the actor—it is a poor play both as to plot and

language—Dryden wrote the Prologue, which is out of the common way.

The name of Mrs. Curren, or Corror, does not occur after this season.

Cibber says he joined the united company this year and was admitted into the lowest rank of it; he was at that time about 19—Cross the Prompter told Davies, that he was for some time known only by the name of Master Colley, and that after waiting impatiently a long time for the Prompter's notice, by good fortune he obtained the honour of carrying a message in some play to Betterton—whatever was the cause Master Colley was so terrified that the scene was disconcerted by him—Betterton asked in some anger who the young fellow was that had committed the blunder—Downes replied “Master Colley”—“Master Colley! then forfeit him”—“Why Sir,” said Downes, “he has no Salary”—“No,” said Betterton, “why then put him down 10s. a week and forfeit him 5s.”—to this good-natured adjustment of reward and punishment Cibber owed the first money he ever received from the theatre—(*Davies*)—he derived his name of Colley from his mother who was a woman of good family in Rutlandshire.

Cibber himself says—“the privilege of every day seeing plays for nothing, I thought was a sufficient consideration for the best of my services—so that it was no pain to my patience that I waited full 3

“quarters of a year before I was taken into a salary
“of ten shillings per week.”

Cibber gives us a critical account of all the principal Performers at this time.

Betterton was an actor, as Shakspeare was an author, both without competitors, formed for the mutual assistance and illustration of each other's Genius—to say that all the Othellos, Hamlets, Macbeths, and Brutus's who succeeded him, fell far short of him, would still give no idea of his peculiar excellence.

Betterton had so just an apprehension of what was true or false applause, that Cibber had heard him say, he never thought any kind of it equal to an attentive silence; that there were many ways of deceiving an audience into a loud one; but to keep them hush and quiet was an applause, which only truth and merit could arrive at—of which art there never was an equal master with himself—Cibber never heard a line in Tragedy come from Betterton, wherein his judgment, his ear, and his imagination were not fully satisfied—Betterton's voice was more suited to the rage of Othello than to the tenderness of Castalio—his person was suitable to his voice, more manly than sweet—in speaking a Prologue he was superiour to any performer Cibber ever saw.

Kynaston, who about 30 years before had been very beautiful and acted female characters, was now remarkable for a piercing eye and a quick impetuous vivacity in his voice, which painted the Tyrant truly terrible—particularly in Morat in Aureng Zebe, and Muley Moloch—in Henry 4th when he whispered to Hotspur—

“ Send us your Prisoners, or you'll hear of it ”
He conveyed a more terrible menace than the loudest intemperance of voice could swell to—he was likewise very great in the scene with the Prince.

Mountfort was at this time in his highest reputation—in his person he was tall, well made, fair and of an agreeable aspect—his voice was clear full and melodious—in Tragedy he was a most affecting lover—his addresses had an irresistible recommendation from the very tone of his voice—Alexander was his great character—In Comedy he was the fine Gentleman and man of spirit—the *agreeable* was quite natural to him—in scenes of gaiety he surpassed in true and masterly strokes of nature—he had a particular talent in giving life to Bon Mots and Repartees, the wit of the Poet seemed to come from him extempore—but he never laughed at his own jest, unless the point of his raillery upon another required it—he was excellent in the Rover—he had besides all this a variety in his Genius, and could at once throw off the man of sense for the brisk coxcomb or pretender to wit, of which he gave a delightful specimen in Sparkish—in Sir Courtly Nice his excellence was still greater, there the whole man, voice, mien and gesture was no longer Mountfort, but another person.

Sandford was an excellent actor in disagreeable characters, such as Creon, Malignii, Iago, and Machiavel—into this line of acting he was thrown rather by necessity than choice, as having a low crooked person—Cibber had often lamented that Sandford's masterly performance was not rewarded with that applause, which inferiour actors met with, merely because they stood in more amiable characters—

whereas no distinction should be made as to the excellence of the actor, whether he is in a good or a wicked character, since neither the vice nor the virtue of it is his own, but given him by the poet—in this disadvantageous light stood Sandford as an actor—from the parts he played, disliked by the multitude, but admired by the judicious.

Nokes was an actor of a quite different Genius from any Cibber had ever read, heard of, or seen, since or before his time—and yet his general excellence may be comprehended in one article—viz. a plain and palpable simplicity—he was of so singular a species, and so formed by nature for the stage, that perhaps (beyond the trouble of getting words by heart) it never cost him an hour's labour to arrive at that high reputation he acquired—he scarce ever made his first appearance in a play, but he was received with an involuntary applause of general laughter, which the very sight of him provoked, and nature could not resist—yet the louder the laugh the graver was his look upon it—in the ludicrous distresses in which he was involved on the stage, he sunk into such a mixture of piteous pusillanimity and a consternation so ruefully ridiculous and inconsolable, that when he had shaken you to a fatigue of laughter, it became a moot point, whether you ought not to have pitied him—his person was of the middle size, his voice clear and audible; his natural countenance grave and sober, but the moment he spoke, the settled seriousness of his features was discharged, and a dry drolling or laughing levity took full possession of him—in some of his low characters that became it, he had a shuffling shamle in his gait, with so

contented an ignorance in his aspect, and an awkward absurdity in his gesture, that had you not known him, you could not have believed that he had a grain of common sense—to tell us *how* Nokes acted, Cibber says is beyond the reach of criticism—to tell what effect his acting had upon the spectator is not impossible—and that he has attempted to do.

Leigh was of the Mercurial kind—and though not a strict observer of nature, yet never so wanton in his performance as to be wholly out of her sight—in humour he loved to take a full career but was careful enough to stop when just upon the precipice—he had great variety in his manner, and was famous in very different characters—he would excite the loudest laughter by the Scrivener's booby son in the Villain, and by Ralph, a stupid staring servant in Sir Solomon—quite opposite to these were Sir Jolly Jumble in the Soldier's Fortune and old Belfond in the Squire of Alsatia—in Sir Jolly Jumble he was all life and laughing humour, and when Nokes acted with him in the same play, every scene between them was one continued excellence—in Sir William Belfond, he showed a more spirited variety, than Cibber ever saw any actor, in any one character, ever come up to—Leigh also excelled in the dotage and follies of extreme old age, in the characters of Fumble in the Fond Husband, and the toothless Lawyer, Bartoline, in City Politics—he was also excellent in Geta in the Prophetess—and Crack in Sir Courtly Nice—his judgment always guarded the sallies of his fancy from the least hazard of disapprobation—he seemed not to court but to attack your applause, and always

came off victorious—he was much admired by Charles the 2d, who used to call him *his* actor.

Underhill was a correct and natural Comedian—his peculiar excellence was in stiff, heavy, and stupid characters, in some of which he looked as if it were not in human passions to alter a feature in him—in Obediah in the Committee, and Lolpoop in the Squire of Alsatia, he seemed the immoveable log he stood for ; a countenance of wood could not be more fixed than his, when the stupidity of the character required it—not but that at times he could be wakened into spirit equally ridiculous—as in Sir Sampson Legend, and Justice Clodpole in Epsom Wells—he was also particularly admired in the Gravedigger in Hamlet.

Mrs. Barry was at this time in possession of almost all the chief parts in Tragedy—and tho' she was then not a little past her youth, yet she was not till then arrived at her maturity of power and judgment—in characters of greatness she had an elevated dignity ; her mien and motion were gracefully majestick—her voice was full, clear, and strong, so that no violence of passion could be too much for her—and when distress and tenderness possessed her, she subsided into the most affecting melody and softness—in the art of exciting pity she had a power beyond all the actresses that Cibber ever saw, and beyond what can be conceived by those who had not seen her—in scenes of anger, defiance, and resentment, she was impetuous and terrible, as in Cassandra in Cleomenes, and Roxana.

Mrs. Betterton, tho' far advanced in years, was yet

so great a mistress of nature, that even Mrs. Barry, who acted Lady Macbeth after her, could not in that part, with all her superiour strength and melody of voice, throw out those quick and careless strokes of terror, from the disorder of a guilty mind, which the other gave the audience, with a facility in her manner, that rendered them at once tremendous and delightful—time could not impair her skill tho' it had brought her person to decay—she was to the last the admiration of all true judges of nature and lovers of Shakspeare, in whose plays she chiefly excelled—when she quitted the stage several good actresses were the better for her instruction.

Mrs. Leigh had a good deal of humour, and knew how to infuse it into affected Mothers, Aunts, and stale old Maids, that had missed their market, such as the Mother in law in the Chances, the Aunt in Sir Courtly Nice, and Lady Wishfort in the Way of the World—in all these parts, with many others, she was extremely entertaining.

Mrs. Butler was a good actress—she sang and danced to perfection—in speaking she had a sweet toned voice, which, with her naturally genteel air, and sensible pronunciation, rendered her very interesting in many serious characters—nor was she deficient in humour—Cibber particularly commends her acting in Philadel in King Arthur, and the 2d Constantia—the Managers having refused to raise her salary of 40s. a week to 50s., she was induced to go to Dublin in 1692, where she was offered her own conditions—She had her Christian name of Charlotte given her by Charles the 2d, and was

recommended by him to the Theatre, which was a proper restitution in kind for what he had sometimes taken from it.

Mrs. Mountfort was mistress of more variety of humour than Cibber ever knew in any female performer—this variety was attended with an equal vivacity, which both together made her excellent in characters extremely different—she was naturally a pleasing Mimic and had the skill to make that talent useful on the stage—her elocution was round, distinct, voluble and various—nothing tho' ever so barren, if within the bounds of nature, could be flat in her hands—she was so fond of humour, in what low part soever she found it, that she would make no scruple of defacing her fair form to come heartily into it—nor was her skill limited to her sex, for while her shape permitted, she was a more adroit pretty fellow than is usually seen upon the stage—people were so fond of seeing her as a man, that when the part of Bayes had for some time lain dormant, she was desired to take it up; and she acted it with true spirit and humour—Melantha in *Marriage a la Mode* was her grand part, of which Cibber gives a particular account.

Mrs. Bracegirdle was at this time just blooming to her maturity, her reputation as an actress gradually rising with that of her person—never any woman was in such general favour with her spectators—which to the last scene of her dramatic life she maintained, by not being unguarded in her private character—scarce an audience saw her that were not half of them her Lovers, without a sus-

pected favourite among them—she was a Brunette, but she had such a lively aspect, and such a glow of health and cheerfulness in her countenance, that she inspired every body, that was not past it, with desire—Cibber particularly commends her in *Statira* and *Millamant*. (*Cibber.*)

Anthony Aston wrote a *Supplement to Cibber's observations*—see *L. I. F.* Jan. 13. 1722.

END OF VOL. I.

The first of these is the fact that the
 country is a large one, and it is not
 possible to have a single government
 for the whole of it. The second is
 that the population is very small,
 and it is not possible to have a
 single government for the whole of it.

The third is that the country is
 very mountainous, and it is not
 possible to have a single government
 for the whole of it.









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